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**Critical Investigation into a Textbook for Actual and Potential Uses  
in Pakistani Higher Secondary Education.**

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## **DECLARATION**

I declare that this thesis contains material entirely based on my own research conducted for this project. All the references made in this thesis have been properly acknowledged, to my knowledge. The thesis was written entirely by myself.

I also declare that this thesis has not been submitted for a degree at another university.

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**Jabreel Asghar**

## **ABSTRACT**

Morgan (1997:16) observes that any form of education aims to bring about changes in students. It must, therefore, have in view both what an educated person should be and the ideal society to whose relationship they will contribute. Such educated individuals will presumably contribute to the betterment of their society insofar as adjustments to their status quo are desirable. In line with Morgan, this study has suggested that disempowered learners in Pakistani higher secondary classroom, by taking the ownership of their learning, can emerge as independent critical thinker with a better perception of the world.

This study has explored how conservative pedagogical treatment affects the learners' understanding of texts by disempowering and having them either misperceived or incomplete information. The study has proposed an alternative route to learning which might ensure a more effective impact on the learning process and the learning outcome. For this purpose, the study critically analyses the texts of a Pakistani higher secondary English textbook to investigate how ineffective treatment of these texts influences the learners' perception of the world and their learning outcome. The critical discourse analysis complements a questionnaire survey followed by interviews with the learners to gauge their level of understanding of the texts in line with the goals and objectives set by the national curriculum of Pakistan.

Following a critical paradigmatic pattern, the study not only points out the problem but also comes up with a change agenda by advocating the case for critical pedagogy for these learners. The study proposes sample material to support how adding a critical dimension to the existing English syllabus may well achieve better results in term of academic accomplishments, in addition to broadening the learners' vision, and preparing them to face the rapidly changing and growing world of the 21<sup>st</sup> century.

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## INTRODUCTION

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### 1.1. Overview

This chapter describes the motive behind this research project and rationalises the study (1.2), and explains the research approach and research questions of this research project (1.3). The chapter concludes with an overview of the thesis (1.4).

### 1.2. Statement of the Problem and Rationale of the Study

In Pakistani main stream schools and colleges, English is taught as a subject and textbooks from primary to bachelor levels are comprised of different types of texts, mostly literary texts such as short stories, poetry, prose, drama etc. From primary to secondary level, these texts are especially written for the purpose of teaching language and social training of learners. From higher secondary level onwards, so called authentic texts are selected from real life literature. However, these texts cannot be called authentic in the real sense as in most cases they are abridged, simplified and/or censored versions of the original text to suit to the needs of learners as determined by the policy makers. Thus at higher secondary level and above, the English textbooks are loaded with British and American literature with some exceptions of a few translated texts from Urdu or regional folk literature. I will give further details about the textbook in the perspective of Pakistani English curriculum in Chapter 3. As specified in the national curriculum (2006), all these texts aim at developing critical and analytical thinking among learners, in addition to teaching English language.

The national curriculum is a detailed document which benchmarks the levels from primary to higher secondary with specified goals and objectives. The national curriculum aims “to provide holistic opportunities to the students for language development and to equip them with competencies in using the English language for communication in academic and social contexts, while enabling them to be autonomous and lifelong learners to better adapt to the ever changing local and world society, and to knowledge advancement” (p 1).

The national curriculum (120 – 26) under the category of “Reading and Thinking Skills” gives two standards, and each standard is explained through benchmarking and further illustrated through specific examples to measure the targeted skills.

### **READING AND THINKING SKILLS**

**STANDARD1:** All students will search for, discover and understand a variety of text types through tasks which require multiple reading and thinking strategies for comprehension, fluency and enjoyment.

**Benchmark I:** Evaluate patterns of text organization, and function of various devices used within and beyond a paragraph in a text.

**Benchmark II:** Analyze, synthesize and evaluate events, issues, ideas and viewpoints, applying reading comprehension and thinking strategies.

**Benchmark III:** Analyze and synthesize information from a visual cue or a graphic organizer to summarize, highlighting the key areas and main trends.

**Benchmark IV:** Gather, analyze, evaluate and synthesize information to use for variety of purposes including a research project using various aids and study skills.

**STANDARD 2:** All students will read and analyze literary text to seek information, ideas, enjoyment, and to relate their own experiences to those of common humanity as depicted in literature.

**Benchmark I:** Analyze and evaluate short stories, poems, essays and one-act plays; relate how texts affect their lives and connect the texts to contemporary / historical ideas and issues across cultures.

Keeping in view the circumstances in the Pakistani educational sphere, these goals seem to be rather ambitious because generally learners are not able to demonstrate proficiency in any of these areas. Based on my personal experience of studying all the English textbooks from primary to bachelor level in the same educational system, as well as based on my experience of teaching some of these textbooks at various levels for more than a decade, I have observed that these texts, or at least the pedagogical exploitation of these texts neither enables learners to proficiently use English language nor significantly contributes to develop analytical thinking in academic, personal, social or professional contexts.

Referring to the social value of the curriculum, the national curriculum sets the goal that “all students will develop ethical and social or attributes and values relevant in a multicultural, civilised society” (p 10). For the learners’ appropriate ethical and social development, the document states that the texts in the syllabus should enable learners to “analyze and evaluate short stories, poems, essays and one-act plays; relate how texts affect their lives and connect the texts to contemporary and historical ideas /issues across cultures” (p 12).

These standards and bench marking were not originally devised keeping in view critical pedagogies. However, “generally” discussing these standards and targets in the critical context, it can be perceived that the Standard 1 involves linguistic and conceptual purposes that might include what Wallace (2003) calls critical purposes

of reading whereas Standard 2 is more related to the cultural purpose of the texts. Therefore, it might be possible to specify and define these skills in critical perspective, as this study proposes. However, within each standard, these purposes are mingled and cannot be neatly distinguished from each other which might not be possible even in a purely critically designed course either.

Current failure to achieve the desired goals is due to a number of reasons ranging from the classroom situations to the development of the curriculum. As a starting point, I assumed that these texts do not seem to bring desirable results for a number of reasons. First, these texts do not relate to the immediate situations of learners, one of the points raised by the participants of this study. Therefore, teaching and learning of such texts needs to be more critical and deeper to make various concepts clear among the learners. Secondly, the language or themes of the certain texts might be above or below the learners' level as indicated by the participants of the study. This means that the teaching and learning strategies need to allow learners to explore the material at a level appropriate to their learning needs as well as to the achievement of the goals set in the national curriculum. Thirdly, after studying the world literature the learners do not demonstrate awareness to foreign as well as to their own cultures the way they are supposed to do. They rather seem to read English literature only to pass the examination. They do not relate with the various cultural scenarios reflected in these literary works which, as national curriculum claims, should enable students "develop ethical and social attributes and values relevant in a multicultural, civilized society". (National Curriculum, 2006: 16).

Another reason for not identifying themselves with these texts could be lack of cultural knowledge on the part of these learners. It results in no or inappropriate response to the texts in their social, cultural and political milieu. Sometimes even the familiar classics of English literature may place heavy interpretative burden on the ESL learners. Honey (1991), for example, shows how even a novel as popular as *Pride and Prejudice* proved to be a potential minefield for ESL/EFL students in the absence of cultural, legal, religious and social knowledge of the context. Lack of knowledge of cultural background may cause cultural inaccessibility to the texts and consequently learners may have inappropriate perception of the world, This cultural inaccessibility at times not only disempowers learners but also teachers and makes the learning process stagnant and lesser useful, if not completely futile.

Finally, these texts are not being exploited effectively in the classroom which leaves gaps of knowledge in the learners' learning process. A general consensus in newspapers and publications on the issue reflects that teaching methodology in the Pakistani main stream schools and colleges needs a remarkable change. Pakistani classrooms are heavily teacher-centred classrooms where the teacher is the main and "the sacred" source of knowledge. The quality of grammar teaching activities also needs to be improved to large extent. The above two areas would be valuable to research. However, I did not choose to explore these issues because a lot of work has been done in ELT regarding the teaching of grammar and the use of communicative approach in the classroom which can be consulted to benefit these scenarios in the Pakistani context. Therefore, I initially selected the examination of the texts which I believe is of pivotal importance in the Pakistani English classroom for two reasons.

First, I found it vital to evaluate the texts and their cultural accessibility from various dimensions in order to inform the curriculum developers to emphasize that policy on education needs to be revised in Pakistani schools and colleges. Based on my direct exposure to these texts both as learner and teacher, I find it significant that the texts used in classroom could be exploited more effectively to overcome the difficulties which learners or teachers may face in the learning process. Secondly, such a focus is closer to my research interests and also to my initial plan of examining the inter-dependant relation of discourse and society. As I worked through the research, my focus shifted to a certain extent. I will explain this later in this chapter.

### **1.3. Research Approach and Research Questions**

Paradigmatically this study follows critical theory which is open in the sense that it not only embraces constructive possibilities (Morrow, 1994; Richards, 2003) but also accepts empirical techniques (Morrow, 1994; Cohen, Manion & Marrison, 2000). The title of the study suggests that it is a critical investigation into a textbook. By the term “critical” I mean that this study at heart follows a critical route which aims to understand, expose and resist inequality in the academic contexts. The study is critical in the sense that it not merely points out an academic aspect of the educational system in Pakistan. It, rather perceives the issue in the broader social perspective by taking into account learners’ social background. It exposes the inequality and forced interpretation of closed texts imposed on learners which in turn deprives them of the ownership of their own learning process. In the light of Horkheimer’s definition, Bohman (2005) suggests three criteria for adequate critical research:

- i.** It must be explanatory about what is wrong with current social reality.
- ii.** It must identify the action to change it.
- iii.** It must provide both clear norms for criticism and transformation.

Following Bohman's (2005) criteria of critical theory, this study is exploratory by nature and explores what is wrong with the social reality, the texts and their exploitation in context which seem not to achieve the goals. The study comes up with a complete critical model and agenda of change for the Pakistani educational system.

The study has mainly adopted qualitative means of research which includes critical discourse analysis of the textbook (Appendix IV) and content analysis of interview data with a combination of empirical analysis of questionnaire data. The questionnaire does not gather purely quantitative information but uses open questions as well for more elaborated information from the participants.

On the basis of my close familiarity as well as interaction with the context, I started the analysis simply to know what each text depicts and how is it perceived by the editors of the textbook. The analysis covered three aspects of the textbook: (i) the texts (ii) "Themes" given at the end of each text (iii) the pedagogic part of the textbook – follow up activities followed by each text. The three dimensional critical analysis of texts came up with some emerging categories. These categories informed on my interaction with the participants in the context.

In order to address the problems discussed above and to seek solution to these problems, the study explored the answers to the following questions:

1. What makes a text interesting/boring for the participants?
2. What makes a text easy/difficult for the participants?
3. What aspects of the texts do the participants relate to their lives?
4. What inspires the participants regarding various situations, characters as well as their actions in each text?
5. What are their points of alienation, if any, with which texts?
6. What is the participants' perception of various social/cultural norms depicted in the texts?
7. How far are the texts/follow up activities for each text helpful to enhance the understanding of the texts and bring awareness as global cultures?
8. What alternative to the existing activities can be suggested to achieve the goals set in the national curriculum?

With a bottom up approach I started from the micro level to critically analyse the discourse of one of the three textbooks (Appendix IV & referred as 'the textbook' from now onwards). Based on the analysis of the texts I planned to seek learners' response to these texts which they had recently completed. I preferred to start from the textbook analysis because I am convinced that language and society have inter-relation, and influence each other in a number of ways. Critical discourse analysts also claim that discourses form and are formed by social practices. They can potentially influence the social structures and can play an active role in bringing the change. Therefore, I found it useful to look at the discourses these learners are



exposed to in order to examine the influence they may have and thus indirectly influencing the social practices of learners as well.

Based on this assumption I started to critically analyse the texts in one of the three textbooks taught at higher secondary level. The analysis pointed out certain cultural aspects which might be unfamiliar or locally inappropriate to the schemata of Pakistani learners. However, after completing the analysis, when I interacted with a group of learners to confirm or reject what I had explored within the texts, I reached a new realisation. I discovered that these discourses are not influencing the learners or their social norms as one might expect, solely due to the reason that learners could not demonstrate their ability to perceive these texts accurately. This realisation shifted my research focus to examine the quality of the learners' perceptive level regarding these texts. I found it more essentially a fundamental issue to explore if learners are able to understand these discourses beyond the surface level. This realisation which slightly shifted my initial research focus is equally important as well as beneficial, rather the first step to explore what I had initially planned because discourse can form any social practice if it is perceived at the right level and from the appropriate angle which does not seem to happen in this case.

The critical discourse analysis of the texts might appear separate to the other two research methods. However, it is significant firstly because it was only after the analysis that I could discover that despite having cultural variations, the actual problem is not in the texts but the way these texts are treated in classroom. Secondly, it highlighted certain issues related to individual and group representations to be pointed out, explained and communicated to learners in the respective cultural

background of each text. These findings became one of the factors to be considered while proposing sample materials in Chapter 9.

Answers to the research questions, except the last research question No. 8, were gained through CDA followed by a questionnaire, followed by approximately one hour interview with two groups of learners to further explore the responses given in the question questionnaire. Chapter 9 addresses the last question and introduces adding critical pedagogic dimension to the syllabus by presenting sample materials designed following the model of critical pedagogy.

#### **1.4. Overview of the Thesis**

This thesis discusses the cultural accessibility of foreign literature for Pakistani learners and proposes an alternative approach to the exploitation of literary texts. The ensuing chapters include the literature available on using different cultures in textbooks and the CDA and its implication in previous studies in the similar area (Chapter 2), the research methodologies used in this study (Chapter 3), critical discourse analysis of the textbook (Chapter 4), the analysis of the questionnaire data (Chapter 5), the content analysis of the interview data (Chapter 6), discussion of findings (Chapter 7), implication and recommendations (Chapter 8), proposed sample material designed on critical model (Chapter 9) and concluding chapter relating limitations of the study and possible follow up studies (Chapter 10).

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## LITERATURE REVIEW

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### 2.1. Overview

The previous chapter highlighted the need of this study with reference to the goals and objectives set by the national curriculum as well as to a general overview of the prevalent situation in the state college of Pakistan. This chapter reviews the literature on the role of cultural representation in school texts and its application in previous research studies as well as the common issues with this research study (2.2) and critical discourse analysis (CDA) as a research instrument (2.3). Section 2.4 discusses the paradigmatic issues whereas section 2.5 situates this research study in the above mentioned areas. The chapter concludes with a summary (2.6).

### 2.2. Culture and second language acquisition

Culture is defined as norms, values and traditions a group of people shares. However, as Kachru (1999) observes culture is not static. He asserts that it evolves as people conduct their daily lives. This suggests that culture is fluid by nature and cannot be fixed in a framework of a particular definition. In this regard, I also tend to agree with Thompson (1990) who views culture as suggesting meanings which are reflected in various symbolic forms, such as utterances and meaningful objects of various kinds. He says that by virtue of these patterns, individuals communicate with one another and share their experiences and beliefs". This portrays culture in a broader perspective beyond the limits of mere rituals and customs. While referring to

culture in this study at various points, I mean the same broader and flexible concept of culture.

The role of culture in language learning has been immensely debatable in ELT research, no doubt, because it is a complex phenomenon. Hinkel (1999) believes that a second language learners' understanding of a second culture is fundamentally affected by his or her culturally defined world view, beliefs, and presuppositions. She continues that these beliefs and presuppositions have important pedagogical implications and need to be addressed in second language teaching and learning. This realisation becomes of vital importance when the local and target cultures have wider differences. Some apparent contrasting differences between western and eastern cultures might be quoted as an example. Due to this Thomas (1983: 91) has emphasized that teachers must "develop ways of heightening and refining students' metapragmatic awareness, so that they are able to express themselves as they choose". Such pedagogical strategies in language classroom may well lead to linking up the gaps and differences in both cultures.

### **2.2.1. Role of cultural representation in school textbooks**

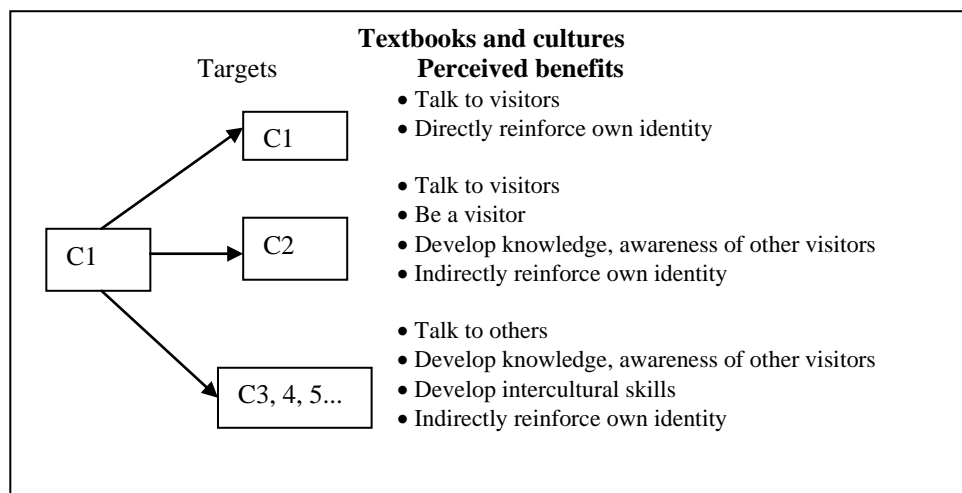
Cortazzi and Jin (1999: 200) assert that a "textbook is seen as an authority and can also be viewed as an ideology in the sense that it reflects a worldview or cultural system, a social construction that may be imposed on teachers and students and that indirectly constructs their view of a culture". They further elaborate that "on analysis, there may be an identifiable interest-based perspective, revealed by such questions as 'In whose interests is this text written and why'?"

DeCastell, Luke, & Luke, 1989 and Apple & Christian-Smith, 1991 (In Hinkel, 1999) also claim that English textbooks can act as a form of cultural politics by inclusion/exclusion of aspects of social, economic, political, or cultural reality (p 200). Holme (2002) initiates the arguments by referring to the theory of instrumental view of language learning. By this he means that a language will become a mechanism of cultural transmission, promoting the values of its host-culture against those of the regions to which it is exported (p 211). This is what Fairclough (1989) calls ideologies which he believes are most effective when most invisible in discourses. Thus the cultural contents of a textbook are significant because they indirectly and/or invisibly influence and shape learners' identity and their perception of the world.

By identity I mean the self-reflection of an individual which is “dynamic, inter-subjective, constructed moment by moment through social interaction, and, at the same time, subject to existing ideologies and perceived social constraints” (Mayes, 2010: 195). This definition suggests that identities are best investigated by examining how participants use language in context (Potter and Wetherell, 1987; Widdicombe and Wooffitt, 1995; Edley and Wetherell, 1997; Antaki and Widdicombe, 1998; Wetherell, 1998; Widdicombe, 1998; Coupland, 2001; Bucholtz and Hall, 2005 In Mayes 2010). This is one of the most realistic definitions which portrays identity as something fluid and flexible and this is what I mean by the term when and where I refer to it in this report.

(In Hinkel, 1999) give a model of textbooks using culture in different ways (Figure 2.1). The figure below shows three patterns in English language textbook where C1

is the local culture of learners, C2 refers to a target culture of L2 and C3, 4, 5 refer to variety of cultures in English or non-English-speaking countries around the world using English as an international language (p 204-5).



**Figure 2.1 Cultural mirrors: Materials and methods in ELT Classroom  
(Cortazzi & Jin in Hinkel, 1999: 204)**

Cortazzi & Jin refer to various examples of textbooks used in various parts of the world which used the source culture e.g. a textbook for Venezuela, *El libro de ingles* (Nunez, 1988 in Hinkel) which mirrors the source (L1) culture; EFL textbook for Turkey, *Spotlight on English* (Dede & Emre, 1988 in Hinkel) with primarily Turkish rather than a target culture; *English for Saudi Arabia* (Al-Qurashi, Watson, Hafseth & Hickman, 1988 in Hinkel) with all the settings located in the source culture.

The survey by Cortazzi & Jin reflects that the source culture has been more popular in non-English-speaking countries for various reasons. They observe that materials in source culture help learners become aware of their identity, in addition to enabling them talk about their own culture. In the academic scenario source culture becomes significant where it is realised that learners' membership of their vernacular communities should be addressed in order to “consider how learners negotiate

competing subject positions in conflicting discourse communities and how these struggles shape their practices of language learning” (Canagarajah, 2004: 117). Morgan (1997) also believes that ignoring the cultural context of learners may lead to failure in building bridges of learning between their understanding and ours. Luke (1988) claims that the selection of knowledge, competencies and practices for transmission in school curricula is an ideological process which serves the interest of particular classes and forms of social control. In this perspective, it can be asserted that, in one way or the other, the contents of a textbook play an important role in shaping learners’ perception of the outer world. Learners can benefit from the curriculum more effectively if they could find bridges between their “natural” schemata and the newly acquired knowledge. By natural schemata I mean their comfort and familiarity with their own environment. If the curriculum aims at developing certain characteristics in learners, as the national curriculum does in this case, it should sensitively take into account the social, economical and political background of learners.

However, it has been debatable whether focusing on source culture is beneficial only for young learners who have not established their own identity or it is true to all age groups. Ting-Toomey, (1993: 7) views identity as “mosaic sense” which means that people identify themselves in term of nationality, ethnicity native language, occupation, age, gender and so on. Therefore, there cannot be hard and fast rules for people’s establishing and viewing their identity.

Without restricting myself to one pattern or the other, I find that there are certain points to keep in view such as whether establishment of identity at young age occurs

in all kinds of political, social, economical and academic circumstances. Secondly, how can it be determined that learners at certain age would have established their identity? This question becomes even more important in a society which is not multicultural by definition and still has wide exposure to other cultures, mainly British and American culture, through media. In this context the theory of “mosaic identity” seems to be closer to critical pedagogy by offering flexibility as well as including target cultures in order to enable learners not only to confirm their own identity but also to ascertain its similarities and differences with that of another cultural group. This seems to be one of the reasons to load the textbook in question with English literature with the objectives of teaching English along with developing cultural awareness as well as tolerance towards other cultures. However, even with the flexibility of “mosaic identity” it is important to consider which aspects of the source culture (or the target culture) would be interesting or problematic for target language speakers (Hinkel, 1999).

Apart from learners’ interests, the texts and the selection of texts can have a hidden agenda to promote the desired ideologies. Liu (2005) asserts that the purpose of textbooks is not only to pursue a particular curriculum, but also to embody particular constructions of social world. Liu maintains that closed discourses are important in almost all Asian educational contexts where textbooks are used as a means of propagating certain political notions. Their aim is not to develop better human beings but better followers of a particular political and economical agenda. If the texts offer closed discourses different from the readers’ own living environment and social reality, they would “encounter a kind of contradiction or ideological shock” (Liu, 2005: 259). In order to avoid this shock, Liu suggests to present ideological tensions



and competing discourses as they are, rather than being deliberately regulated or excluded.

Liu's study is interesting and useful not only for Chinese curriculum developers but also relevant to this research project. It raises the question of closed discourses that is important in almost all Asian educational contexts where textbooks are used as a means of propagating certain political notions. The same is true in the case of my project where the textbook-editors try to mould the opinions of the readers by adding their own views in the form of "theme" at the end of each text. By adding commentary on the text from a certain view point, they do not seem to develop better understanding of the texts but to develop better followers of a particular political and economical agenda. In order to emancipate the suppressed class of learners and teachers, and consequently the builders of future, Liu emphasizes to include critical literacy and critical discourse analysis in the educational context which, I believe, is important in Asian countries such as Pakistan. In line with Liu, I believe that raising awareness about critical literacy and its role in Pakistani educational context is important so that the Pakistani curriculum could develop better human beings, rooted in their cultural identities with a better understanding of global cultures, and not merely better followers to fulfil a pre-determined agenda by the state.

A study from a different angle by Gray (2000) looks at teachers' attitudes to cultural content in ELT reading materials. The study elicits some of the significant issues in teachers' thinking about coursebook cultural content, and proposes a possible direction for further investigation. Gray quotes Phillipson (1992: 60) who sees the promotion of the British global coursebook as a government-backed enterprise with

an economic and ideological agenda aimed ultimately at boosting commerce and the dissemination of ideas. In this regard, he views the ELT coursebook from an ambassadorial perspective. He is convinced that teachers add, delete or modify texts, tasks and activities to suit learners' needs and the latter accept these reinterpretations.

The study identified a number of areas where cultural content is often reshaped (or censored) by teachers. The teachers edit the text which they think is culturally inappropriate for their learners or misrepresent a group or individual. The study advocates a cross-cultural approach, where students are encouraged to make comparisons between their own culture and those represented in the coursebook. Gray believes that this could involve devising tasks which allowed students to question the content of material and actively elicited responses based on LI value systems.

My research project looks at the editors of the textbook as well as at policy makers who decide which aspects of a text and culture should be projected and which one should be retained. Gray's study gives information at the other end where the same could be done by teachers, solely based on their own discretion. Therefore, Gray proposes to empower learners by making them more independent in the learning process. In a similar way, this research project recommends a critical dimension to be added to the curriculum.

Another study on exploring cultural issues by Ndura (2004) examines six ESL textbooks from elementary to high level to locate stereotypes as well as other

cultural biases to explore the potential impact of these factors on learners. Ndura acknowledges that effective teaching and learning must include diverse cultural issues that should also relate to learners' daily life experiences. She refers to various studies which examined English textbooks with biased, censored or edited information to guide learners' perception of the world.

She finds three major biases in the textbooks i.e. stereotyping, omission of information and unreality. She asserts that students get one-sided information through such biased textbooks. The study highlights that learning materials that do not incorporate learners' varied life experiences in the learning process fail to empower them to spot the disadvantageous representation of individuals and groups. The study suggests that students should be made aware of biases in the texts and they should be trained to critically read their textbooks. She also advocates that students should be empowered by giving opportunities to enjoy the ownership of their learning process.

This study has a number of similarities with my study. First both studies look at the cultural context of textbooks and their influence on the learning outcome. Secondly, both studies aim at providing teachers with more strategies to support their teaching practise. Finally, both proposes to empower the learner to become more critical and aware and perceive the texts from the perspective of their own social experiences.

Lee (2007) conducted a study on the authority and influence textbooks might have in classroom practices. The study aims to identify factors which might influence teachers' beliefs about the roles the textbook plays in language classroom. Lee cites

various sources to refer to the authority of textbook as reflecting the language programme, kind of syllabus and also as the most important source of information for earners.

The results show that teachers' perception is related to aspects which exist within and beyond the classroom. Among other findings, the study implies that the pedagogical beliefs teachers hold about the use of textbooks has to contend with institutional and classroom factors. The study identifies that the factors, related to the institution and classroom, tend to have a greater influence to guide the way teachers use textbooks in classroom. The same is proposed by my research project i.e. it is suggested that solely depending on the textbook following fixed and prescribed pedagogical activities might hinder learners' perception and limit their understanding of the text as well as that of the outer world. Lee comes up with implications for curriculum and assessment review as well as teacher education as my research study proposes by acknowledging the significance of textbook and by providing wider critical perspective for enhanced comprehension of the text.

A number of other studies have researched the cultural background of textbooks to analyse the issues of language in relation with power, gender, class, age and various cultural identities (e.g. Christian-Smith 1989; Johnson, Clarke & Dempster 2005). Some of the studies discuss similar kind of issues as this study aims to explore. Smith (2003) observes that examining how schools' cultural curricula separates the learning process from students' local lives, and how this process may actually involve cultural rules and interactions that disparage students' environments and identities, may be useful and lead to a better understanding of students' alienation

from and resistance to second/foreign language learning. For my research project, Smith's study has implication by signifying how studying foreign literature without considering certain issues of cultural accessibility may alienate Pakistani learners with their own environments and identities against those presented in the textbook. However, unlike the school's cultural curriculum in Smith, my project takes into account the textbook which mainly consists of foreign literature. In line with Smith, this study maintains that the different cultural backgrounds in textbooks may influence the learning process and motivation level of learners. Such a difference, at times, may emerge as a threat to the local identity and ideology. In case of Pakistan, the situation is more complicated where the western, particularly American, hegemony over the local political and economical spheres has widened the psychological gap between the east and the west. Along with colonial memories, people thrive on western glamorous culture in their social and personal life but disparage it as nation. Smith used tools of observation, interviews and field notes to gain understanding of the research questions. This study replaces the method of observation with the critical discourse analysis of the textbook which is more appropriate in this case. However, it still uses questionnaires and interview technique to interact with the learners and understand the issues in question.

In one of her research studies, Wharton (2005) takes into account the gender representation and the writers' attitude in British literature of children to investigate certain traits assigned to each gender. Critical discourse analysis in my research study expands the issues by including other social factors such as poverty, religion, gender representation and family values. By including the other social dimensions in the study, I tend to support Wharton when she asserts that the role of texts in creating

different perspectives is important for children's social and psychological development. I maintain that such a role of texts has equally significant impact on adult readers which would be further elaborated and justified in this study.

Another relevant study is that of Hurt (date unknown) who analysed the tenets of Korean ideology as expressed in a present-day *doduk* textbook. Hurt defined *Doduk* as an ideological system that consciously explains Korean social norms and role expectations, and the proper citizen's role in the Korean state. The researcher emphasizes the power of education which a state exploits by completely controlling education, and the minds of its people. One aspect of CDA of the textbook in question refers to the same "state-controlling" factor by presenting each story with a pre-determined and moulded message in the form of "theme". In the textbook in question, though the texts are open discourses and manifested as they are, editors' note at the end of each text, in the form of "Theme", regulates or excludes the factors decoding of which could have developed critical thinking among learners. It would be discussed in chapter 5 how the "Theme" at the end of each text in the textbook twists certain facts into "desirable morals" which might not be naturally inferred otherwise. Similarly the data analysis in chapter 5 would show how learners seem to be engrossed in finding some kind of morals instead of giving evidence of their awareness to any other kind of new information or foreign cultures. This might be due to lack of awareness on teachers' part who could not exploit the texts more beneficially. But teachers cannot be solely blamed for this because they are member of the same social group and have been educated in the same educational scenario as their pupils belong to and thus they have the same concepts of identities which are expected to be seen among learners. These aspects significantly denote that texts in a

textbook should cater to the needs and interests of learners. It logically leads to analysing and exploring the hidden ideologies behind the texts which is one of the major issues this study aims to explore.

### **2.3. Critical Discourse Analysis**

Critical discourse analysis (CDA) is one of the three main research instruments used in this research study. The following section gives a literature review of CDA and highlights the usefulness of probing into these texts.

#### **2.3.1. What is Discourse?**

The term discourse is used in a number of ways from a particular text (written or spoken) to all the phenomena of symbolic interaction and communication between people (Bloor & Bloor: 2007). It is not merely an abstract set of textual practices but the ground on which social relations are organised and explained. Gee (2005: 1) is also of the opinion that discourse is “language (oral or written) in use” with “more socio-politically orientated meanings”. Fairclough (1989) views discourse as a particular form of social practice which focuses on power and ideology which are mutually interacting and influencing one another. Fairclough’s definition is inspired by Michel Foucault’s theory that views discourse as practice and system of representation.

A discourse analysis considers the relationship between language and the context in which it is used and is concerned with the description and analysis of both spoken and written interactions (Paltridge, 2006). In other words, discourse analysis of a text

would mean ‘paying attention not merely to *what* people say, but *how* they say’ to add insight into the way people understand things (Cameron, 2003: 14).

### **2.3.2 What is Critical Discourse Analysis?**

van Dijk (2001: 352) defines CDA ‘as type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context’. This definition shows that CDA is analytical by nature and is related to the use of power by social institutions on political, cultural, ethical or gender basis. The task of a critical analyst is not only to understand, but also to expose and challenge the social inequality that comes to the surface as a result of critical discourse analysis. Bloor & Bloor (2007) list the main objectives of CDA as below:

- To analyse discourse practice that reflect or construct social practice.
- To investigate how ideologies can become frozen in language and find ways to break the ice.
- To increase awareness of how to apply these objectives to specific cases of injustice, prejudice, and misuse of power.
- To demonstrate the significance of language in social relations of power.
- To investigate how meaning is created in context.
- To investigate the role of speaker/writer purpose and authorial stance in the construction of discourse.

(p 12 – 13)

In this perspective, I view CDA heavily influenced by literary theory and sociolinguistics because it is not simply a method of decoding the meanings hidden



in a text; rather it interprets the texts in their specific context by taking into account the historical, present (and in many cases future) circumstances through an attempt to uncover the writer's attitude towards the participants and the circumstances presented in a text. For this, CDA might consider the framing of the text i.e. how the content of text is presented and the sort of angle or perspective the writer, or the speaker, is taking (Paltridge, 2006). The issue of framing the text is discussed in detail below in section 2.3.4.

It is also noticeable that by discourse CDA means not only the language but also the forms of semiosis such as body language, paralinguistic features or visual images in a written text. While analysing a text critically a critical analyst not only focuses on the text but also on the layout, photographs, diagrams, graphics etc. which provide insight into the mood of the text as well as that of the text producer. This is what Fairclough (1992a) calls texture and finds it a challenging part of CDA. He adds that textual analysis should mean the analysis of the texture of a text, its form and organization, and not just commentaries on the contexts of the text which usually ignores texture. In addition to providing insight into what is present in a text, a textural analysis also gives information on the absent elements in the text, equally significant to know the text.

### **2.3.3. Fairclough's Model of Critical Discourse Analysis**

Fairclough (1992a) views CDA as three dimensional: text; discourse practice (interaction) and sociolinguistic practices (context). This study does not deal equally and universally with these three dimensions, although it attempts to work in the three dimensions.

### **2.3.3.1. Text**

The first level of the discourse model is text which includes all forms of communication (written, Spoken, visual). Analysis of a text can be made in different perspectives. A linguistic analysis should be sensitive to the representation, categories of participants, construction of their identities and their relation with one another and also with other institutions and groups. Both presence and absence of such elements are significant to give insight into the issues. Fairclough suggests four levels for linguistic analysis: text structure, cohesion, grammar and vocabulary. These four levels are explained further in section 2.3.4.

### **2.3.3.2. Discourse Practice**

The second level of discourse practice in Fairclough's model is important because it links text and sociocultural practice. Discourse practice involves receiving and producing messages. Fairclough (1992b) maintains that "discursive practice is constitutive in both conventional and creative ways: it contributes to reproducing social society (social identity, social relationships, systems of knowledge and belief) as it is, yet also contributes to transforming society" (p 65). Discourse practice signifies the context which "ultimately means the very shape, meaning, and effect of the social world – the various social roles people play, the socially and culturally situated identities they take on, the social and cultural activities they engage in, as well as the material, cognitive, social, cultural, and political effects of these" (Gee 2005: 1). It is at this level where ideologies and sociocultural patterns are shaped and also shape the sociocultural practices. Discourse types and genres are also produced at this level. Thus the contextual analysis involves "the situational context (questions about time and place) and the intertextual context (looking for additional

texts/information about or from producers and their product) as central for the process of interpretation” (Janks 1997: 37). In this context, this study looks at how learners of the textbook in question perceive texts and how it may influence their understanding of the outer world.

Fairclough (1992b) believes that analysis of discursive practice should involve the analysis of text at micro as well as macro level. Micro analysis involves a precise focus on how the text is produced, who are the participants, what are the circumstances and what linguistic devices have been used. In other words, micro analysis mainly focuses on linguistic analysis, using some sort of framing for interpretation. Macro analysis looks at the nature of members’ resources that is being drawn upon in order to produce and interpret texts, and to inquire whether it is being drawn upon in normative or creative way. Both of these analyses are interrelated and complement each other to give a more vivid and reliable interpretation.

#### **2.3.3.3. Sociocultural Practice**

The third level of Fairclough’s discourse modal is sociocultural practice which maintains that discourse has potential to influence social structures and can play an active role in bringing change. It has various dimensions – economical, political, cultural, ideological – and discourse may be implicated in all of these without any of them being reducible to discourse (Fairclough 1992b: 66). This aspect of CDA may fit with the goals set by the national curriculum by referring to various sociocultural practices and thus enhancing the learners’ perception of local as well as outer world. Waller, (2006) observes that the dominant approach to understand and solve old as well as new and emerging problems, faced by many countries, especially the third

world countries, has generally focused on systems, resources social action, social practices and forces of structure. He claims that the recent scholarship in the global sphere has suggested that issues of language and discourse might be one of the many other reasons of such problems. The advent of various versions of English on the globe as well as the concept of linguistic imperialism also supports this notion. In this sense, critical discourse analysis has potential in the social domain for critical research for the emancipation of the suppressed classes of a society. Fairclough (1992b) confirms that discourse has taken a major role in socio-cultural reproduction and change in modern and late modern society. The action of uncovering the hidden ideologies as well as the practices behind the texts logically leads to challenging the status quo for a better change.

In order to understand the third level, it is essential to view it in the perspectives of ideology and power. Ideologies are produced and reflected within the discourse. The main purpose behind an ideology is to offer change in society. Ideologies are abstract thoughts which can be/are applied to reality. To Fairclough (1992 a) the function of ideology is to construct texts which constantly and cumulatively 'impose assumptions' upon the interpreter and the text producer, typically without being aware of them. Ideological assumptions are beliefs that the text producer unconsciously makes in the perspective of his/her social knowledge and these are decoded by the interpreter. CDA establishes relation between social practices and assumptions which underlie in discourse. Ideology has its roots in the Marxist notion of false consciousness which emphasizes that material and institutional processes in capitalist society mislead the proletariat (the lower class) over the nature of capitalism. The proletariat are not aware that they are under this ideological control.

The powerful group tries to impose ideology invisibly. Ideology critique is critiquing, and thus making visible the ideology of the powerful group who use particular values and practices to exercise their power and get control over the proletariat. Fairclough (1992 a) believes that Ideologies are most effective when most invisible. Invisibility is achieved when they are brought to discourse implicitly leading the interpreter to 'textualize' the world in a particular way.

Discourse structures create power relations in terms of how we negotiate our relative status through interchange with others (Thomas, Wareing, Singh, Peccei, Thornborrow & Jones: 2004). Fairclough (1992 a) and Fairclough & Wodak (1997) view language as having two versions of power: power in discourse and power behind discourse. By the former they mean the power appears in lexical choices and syntactical structures e.g. directive speech acts, imperatives etc. The latter includes power behind discourse where 'the whole social order of discourse is put together and held together as a hidden effect of power e.g. the hidden power of media discourse to influence/change' (Fairclough 1992 a: 46).

Thus Fairclough's three dimensional modal denotes that language is a part of society and it can be interpreted in the perspective of the interaction with the context. This also refer to the fact that culture and society are composed of discourse. Wodak (1996) says that every instance of language use makes its own contribution to reproducing or transforming culture and society, including power relations. However, it would be wise to keep in view van Dijk (1988) and Fairclough (1992 a) who warn that the analysis of discourse practices should not analyse the text

artificially isolated from analysis of institutional and discourse practices within which texts are embedded.

#### **2.3.4. Analytical Tools for CDA**

Discourse has developed into diverse areas of study with a variety of disciplines within (van Dijk: 1985; Fairclough: 1992 b). Critical analysts have not given any common approach to discourse analysis. By nature CDA is interpretative like many other forms of qualitative research. The quality of the research is judged on how much the adopted approach is explicit and on the strengths of its arguments rather than on a set of pre-determined criteria. Researchers, like Barker & Galosinski (2001), Fairclough (1992 a; 2003) describe the procedure and aspects an analyst usually follows in the critical analysis. Fairclough (1992 a) refers to the following aspects in a text analysis:

- i. Experiential, referential, expressive and metaphorical references to vocabulary used in the text.
- ii. Experimental, relational and expressive aspects of grammar along with linking sentences.

These aspects draw heavily upon Halliday's (1985) systemic grammar as well as using concepts from other theories. Fairclough (1992 b) asserts that "the grammar provides different 'process types' and associated 'participants' as options, and systemic selection of a particular type may be ideologically significant" (p 27). He considers it potentially powerful because this analytical dimension with a focus on systemic grammar not only analyses what is in the text but also what is absent. Fairclough suggests four levels for this kind of micro analysis:

**Vocabulary:** The analyst may look into the certain lexical choices reflecting the attitude of writer such as freedom fighter vs. terrorist. One way of analysing vocabulary is to focus on the alternative wordings and their political and ideological significance. On the other hand, the analysis can draw upon the ideological and political import of particular metaphors and conflict between alternative metaphors (Fairclough 1992 b: 77). Use of certain words to create negative or positive connotation is another aspect to be analysed (e.g. “nigger” or “queer”). While reporting Saddam Hussain’s final hearing at the US court, a British newspaper *The Sun* referred to him as:

*TYRANT Saddam Hussein stood shaking in the dock of a Baghdad courtroom* (The Sun: 5 November 2006).

On the other hand, a Pakistani newspaper *The Nation* reports the same event as:

*A shaken but defiant Saddam Hussein was sentenced to death* (The Nation: 6 November 2006).

Such an examination of the lexical choices in a text informs readers about various aspects of the text, the author’s attitude and invisible ideologies. This technique has been used in the CDA of the textbook in question in this study.

**Grammar:** This level includes transitivity relations, for example material, mental, relational, behavioural, verbal and existential processes, the role of participants in certain circumstances, passivization, nominalization etc. Grammatical analysis also includes clause grammar which looks at interpersonal meanings by focusing on the

way social relations and social identities are marked in clauses (Fairclough 1992 b; Barker & Galasinski, 2001).

**Cohesion:** The analysis focuses on the use of synonyms/antonyms/hyponyms etc., repetitions, various kinds of connecting words, referring and substitution devices etc. It looks at how clauses are linked together to form larger units in texts. To Fairclough (1992 b: 77) “linkage (in texts) is achieved in various ways: through using vocabulary from a common semantic field, repeating words, using near-synonyms, and so forth; through a variety of referring and substituting devices (pronouns, definite articles, demonstratives, ellipses of repeated words; through using conjunctive words”.

**Text Structure:** Texts can be categorised in genres, where some texts may have defined principles of structuring the text such as news stories which usually follow the pattern called inverted pyramid (Bell: 1991, Bhatia: 1993, Fairclough: 1995, Reah: 2005). Various genres can be analyzed in various ways such as narrative genres can trace out the correlation between the use of tenses; texts related to descriptions may have discourse structuring patterns and use of tense and modality.

Such an approach to examine the text critically tends to be analytical by nature, and also scientific, with a focus on linguistic construction and patterns used by the text producer. This approach to CDA involves micro analysis of the text. However, Fairclough (1992 b) believes that critical linguists tend to place too much emphasis upon the text as product than as process “which places a one-sided emphasis upon



the effects of discourse in the social reproduction of existing social relations and structures” (p 28).

On one hand, Fairclough suggests that micro analysis is the best place to uncover the information. On the other hand, he also maintains that micro analysis should be accompanied by a macro analysis that is more interpretative and attempts not only to decode the intentions of the text producer but also gives information on the nature of the orders of discourse. This model includes the following aspects for CDA:

- i. What social events is the text part of?
- ii. Is the text part of a genre? How does it fit into other genres?
- iii. Does the text recognise differences? Is reality hegemonised?
- iv. What other texts are included or excluded?
- v. What assumptions are made in the texts?
- vi. What are the main semantic relations? E.g. cause-sequence relation.
- vii. How does the text accomplish Interactional function?
- viii. How are social events and social actors represented?

(Fairclough: 2003)

This second model emphasizes that merely micro analysis cannot give the true picture unless this analysis is followed by macro analysis. This model also introduces the concept of intertextuality which establishes relationship within a text as well as among texts. It asserts whatever phrases and sentences we speak, they have been used before in some other context, and thus no text is unique in the real

sense. The concept of intertextuality is significant because while analysing a text an account of inter-relationship between texts helps to interpret the text more elaborately.

This study looks at the stories of the textbook using a self devised framework comprised of various tools discussed above. Generally the texts have been analysed from the viewpoint of field and tenor, using techniques such as vocabulary, grammar and cohesion, wherever these tools could bring more information. The study considers the text structure the sense that it looks at the placing of the themes and the question categories in the pedagogic part of the textbook.

#### **2.4. Critical Paradigm of the Study**

As previously mentioned, critical theory is open in the sense that it not only embraces constructive possibilities (Morrow, 1994; Richards, 2003) but also accepts empirical techniques (Morrow, 1994; Cohen, Manion & Marrison, 2000). However, this should not suggest a complete harmony between critical theory and the other two paradigms. While discussing critical theory, poststructuralism and postmodernism, Agger (2001) argues that all these three theories oppose to the mathematization of the world. He continues that this is not to privilege qualitative methodology for qualitative methods can be as positivist as quantitative kind. One cannot reject this claim totally for in certain contexts qualitative research might not be as much qualitative as it is supposed to be.

Critical theory is in contrast to traditional theory; the former challenges the status quo and strives for a balanced and democratic society whereas the latter only

explores and confirms the status quo. It is particularly concerned with the issue of power relations within the society and interaction of race, class, gender, education, economy, religion and other social institutions that contribute to a social system. As mentioned in chapter 1, a thorough study of Horkheimer's definition suggests three criteria for an adequate critical theory, also observed by Bohman (2005):

- i.** It must be explanatory about what is wrong with current social reality.
- ii.** It must identify the action to change it.
- iii.** It must provide both clear norms for criticism and transformation.

It denotes that the task of critical theorist is not merely to explore the problem, but to identify the ways and strategies which could ensure a successful implication in the society, if the society chooses to do so.

Horkheimer is influenced by Marxist notion of supremacy of economy over all social aspects. Kincheloe & McLaren (2000) disagree with Marx's notion that 'base' determines 'superstructures'. They do not mean that economy is unimportant but they believe that economic factors can never be separated from other axes of oppression. They see other multiple forms of power including the racial, gender and sexual axes of domination. Critical theory does not intend merely to highlight and explain these social factors that cause oppressive and powerful groups to dominate the suppressed and repressed section of society, but strives for a social set up based on equality for all the members.

While critical theory is often thought as narrowly as referring to the Frankfurt school, any philosophical approach with similar practical aims could fall under the

umbrella of critical theory such as feminism, critical race theory etc (Cameron: 2003; Bohman: 2005). Denzin & Lincoln (2005) tend to combine all these theories when they refer to their common features. They comment:

“Feminist, ethic, Marxist, cultural studies and queer theory would privilege a materialistic ontology; that is the real world makes a material difference in term of race, class and gender. Subjectivist epistemologies and methodologies are also employed. Empirical material and theoretical arguments are evaluated in term of emancipatory implication”.

(Denzin & Lincoln: 2005: pp 24)

In the perspective of the above definition, this study does not in itself offer material emancipation. Rather it is more related to theoretical emancipation as it considers the issues which are more abstract by nature. However, it does offer the potential for material emancipation in term of sample materials based on the model of critical pedagogy. In long term, effective exploitation of the recommendations of this study would definitely lead to material emancipation in a number of ways for learners, teachers and society. Kincheloe & McLaren (2000) refer to several versions of critical theory including classical critical theory which is closely related to neo-Marxist theory; post-positivist formulation which divorce themselves from Marxist theory but are positivist in their insistence on conventional rigor criteria and post modernist, poststructuralist or constructivist oriented varieties. Fairclough (1999) uses the term ‘critical theory’, at times, concerned with critique of ideology and the effect of domination but not specifically related to the *Critical Theory* of the Frankfurt School. For reason of space, I do not intend to focus on the delicate differences among the various versions of critical theory.

In their critical pursuit of social emancipation critical theorists have used various methodologies. Fairclough (2003) notices that discourse analysis should be used alongside other types of analysis (e.g. sociological, ethnographic) in research on change. This denotes the broad methodological framework of critical theory which is flexible to adopt any methodology or technique that could suggest betterment in the unbalanced social system. A defining characteristics of critical research methodology is the choices that allow linking theories and methods as an ongoing process that is contextually bound and not pre-determined (Morrow, 1994). Ideology critique, critical action research (Cohen, Manion & Morrison, 2000), critical ethnography (Fuley & Valenzuela (2005 in Denzin et al) and critical discourse analysis (Fairclough, 1992 a, 1992 b, 2003) are some of the tools which have been used in critical research.

## **2.5. Situating my Research Study**

This study aims to explore cultural issues in textbooks with reference to the pedagogic goals as determined by the national curriculum. As overview of previous studies in Section 2.2 above shows, it is of vital importance to look at how far texts offer a cultural gap to the learners in the classroom. It is also one of the objectives of the study to look at how these cultural gaps can be filled and exploited beneficially for maximum learning outcome. CDA might be used as one of the most appropriate tools to interact with texts to look beyond the surface level. This section elaborates the use of CDA as one of the research instruments in this study. This section also explains how CDA could be a more suitable strategy, than any other, to look at the texts.

Fairclough & Wodak (1997 in Paltridge, 2006: 179 – 184) give some principles for CDA which underlie many of the studies done in this area. These principles are highly relevant and base this research study as well.

Platridge (2006) maintains that Fairclough's & Wodak's first principle is that critical discourse analysis addresses social and political issues and examines ways in which these are constructed and reflected in the use of discourse. One of the aspects of this research study is to look into how certain social issues such as poverty, religion and gender roles are constructed in the texts of the textbook and how they (may) contribute to the construction of identities of the readers of this textbook.

The second principle is that discourse both reflects and reproduces social relations. On one hand the analysis of this study highlights how the texts reflect social relations within the context of each text. On the other, it aims at pointing out how these social relations affect learners' existing self knowledge and their own role in the scenario. This is one of the most focused issues this study addresses.

The third principle maintains that power relations are both negotiated and performed through discourse. The "themes" followed by each text in the textbook seem to construct a power relation in a number of ways between the western writers and Pakistani writers; within each group between the male and the female writers; and between the editors (or the state) and the learners in term of inducing certain moralities and ideologies.

The fourth principle is that Ideologies are produced and reflected in the use of discourse. Again, the “theme” section after each text seems to reflect and produce certain ideologies through an attempt to twist and mould the meanings and messages of the texts. Moreover, within the texts, writers seem to construct certain stereotypes regarding gender roles, social responsibilities, and also stereotype attitude towards various social groups and individuals which are apparently invisible but do have impact because ideologies are most effective when most invisible (Fairclough, 1992 a).

This research study looks at both versions of power: it looks at power in discourse analysing the representation of various social groups, interaction between textbook readers and learners/teacher. It also explores how lexical choices and syntactical structures dis/advantage different social groups. On the other hand it points out power behind the discourse by looking at the attitude and approach of the textbook editors and their different treatment of foreign and local texts in one way or the other. This will be discussed in detail in the forthcoming chapter.

## **2.6. Summary**

To sum up, this research study is conducting a kind of socio-pedagogic analysis by addressing the above mentioned domains. Though this study does not aim at a complete change agenda to emancipate the suffering groups, it does come up with proposal and sample of proposed change at micro level in the form of adding a critical dimension to the existing syllabus with a critical pedagogical perspective. In this sense this study challenges the status quo and calls for emancipation of involved groups and individuals.

This chapter has discussed the role of cultural representation in academic textbooks and their impact on learners' approach towards local as well as foreign world and also on the learning outcome. The chapter reviews critical discourse analysis and its significance to explore textbooks with reference to social domain in particular. The discussion includes the paradigmatic issue by explaining how it falls under the critical paradigm. The chapter also gives an overview of past studies conducted with CDA as research tool. The chapter concludes by situating my research study in this setting.

In the next chapter, the methodology employed for the study encompassing the setting, the participants, the instruments, the procedure and the methods of analysis will be discussed.

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## RESEARCH METHODOLOGY

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### 3.1. Overview

The last chapter presented the available literature review in the areas relevant to this study. In order to explore further in the same perspective, this chapter discusses the components of the methodologies this study used: the textbook (3.2), the participants (3.3), the research instruments for the study (3.4), the fieldwork (3.5) and the approach to data analysis (3.6).

### 3.2. The Textbook

This study analyses an English textbook (Appendix IV) used at intermediate level in Pakistani state colleges at national level. There are four provinces in the country and each province uses the same type of textbooks with different contents i.e. a collection of short stories written by English/American writers and some translations from local literature. Generally, the textbooks at higher secondary and bachelor level are prescribed by the provincial textbook board that appoints professional to recommend texts to be included in the book. The panel of a few editors selects texts and invites and approves the design of pedagogic activities for each text. These textbooks do not contain any teacher manual nor there is any tradition of training teachers for the use and implementation of this materials. Teachers are supposed to translate and summarise each text in the class followed by language exercises.

Students at public colleges have a session of the subject English for 40 – 50 min each week day where they study these textbooks, in addition to a couple of extra sessions each week on grammar and composition. This is the only chance for these students to learn and practise English in the academic context. The number of students in a class may vary from 20 - 50 depending on the location and area of the college. The only available teaching aid is blackboard/whiteboard in the classroom. There is no concept of resource bank for teachers or students.

The same system has been working for last few decades. After a few years, texts in each textbook are replaced with some other texts. Such decisions might base on the political agenda of the government in power. In this perspective the national curriculum document sets goals and objectives for the English curriculum. Apart from this subject of English, students could have opted to study other subjects through the medium of English or Urdu. Recently, the government has uniformed the system by selecting English as the only medium of education at school and college level. However, English may not necessarily the medium of instruction in classroom due to the teachers' limited capability of speaking English in daily as well as professional routine.

The under discussion textbook is used in the Punjab province, published by the Punjab Textbook Board, Lahore that is responsible to manage curriculum issues for all the state schools and state colleges within the province. This textbook is one of the four books taught at intermediate level. The other three books include English poetry, English drama, English prose and English grammar & composition.

Out of three textbooks at higher secondary level, I selected the textbooks with short stories for the analysis because this textbook is the first interaction of these students with any English text when they join a college for the first time after ten years of education at school. Therefore, the first set of texts is of vital importance to leave an impact on their perception and contribute to their learning procedure as well as learning outcome. Thus this textbook seems to be more central to the learning process in the sense that the learners are likely to build up their experience based on what they acquired and aspired from these texts. Therefore, I selected the textbook on short stories. I focused on higher secondary level because this level is closer to the groups of learner I have recently been teaching and I found it more practical and useful to explore the area for immediate possible implication of the findings.

The book in question comprises of 15 short stories out of which 11 short stories are abridged versions of English/American literature whereas two stories are abridged translations from Urdu literature, one from Persian literature and another story is a translation from a folk tale with no reference to its origin but it seems to be in the Arab context. Each text is also followed by a note from the editors titled as “Theme” which sometimes gives the moral of the text and sometimes just summarises the story. Most of the texts give information about the writers but this pattern is not followed in all the texts. All the texts are followed by a series of activities supposed to enhance the understanding of the texts as well as English language. By the term “understanding” I mean the achievements of the goals and objectives the national curriculum has set for these learners. It includes linguistic and cultural awareness with the development of analytical skills as well as skills to synthesise the newly acquired knowledge with practical life. The so called language/grammar activities

include short (one sentence answer) and detailed (100-150 words) comprehensions questions in addition to true/false statements, matching correct information and some activities to illustrate grammatical concepts. All these activities are based on the respective texts. The textbook is printed in black and white paperback edition with no pictures or graphs in it.

### **3.3. Participants**

The participants of this study are male and female learners who have recently completed this textbook and have taken the annual examination, a part of which is based on this textbook. The participants are generally in their late teen ages roughly from 17 – 19. Since the textbook is taught in state colleges, the background of these learners may slightly vary but a vast majority of them belong to middle and lower middle class section of society. The upper class tends to go for A levels examination which is completely a different examination system from that of mainstream state colleges. However, this class distinction is very general based on my observation as member of this society. Such distinction cannot be specified without conducting a survey.

The participants of this study are in their 12<sup>th</sup> academic year and most of them have been studying English as a compulsory subject since their first year at school. However, despite the fact that their exposure to English language is spread over more than a decade, they cannot be considered competent users of the language due to certain factors such as the syllabus which is either not appropriate in contents or not being exploited effectively, teaching strategies and teaching quality and/or curriculum which may not cater to their needs. The teaching methodology is mainly

teacher centred and classrooms more or less present a picture of traditional grammar-translation based approach.

### **3.4. Instruments of the Study**

The study is unique in the sense that it has used three different research instruments to explore the textbook, its effectiveness and the response of its readers towards the book, which is a fuller than usual way to approach a textbook. Previously no study to my knowledge has combined CDA with questionnaire and interview techniques to explore the pedagogic issues in relation to the national goals for learners, keeping in view learners' personal responses to the texts as well as to the classroom pedagogic practices. Since this is a small scale in-depth qualitative research, the use of variety of research instruments ensured the triangulation of the topic and helped to validate the findings and made them more trustworthy. Findings from all the instruments are inter-related in the sense that the analysis of the textbook provided justification to contact the participants to gain more information on the issues which emerged as a result of the analysis. The data gained from the questionnaire survey formed the basis of the interviews to probe into the previously established opinions.

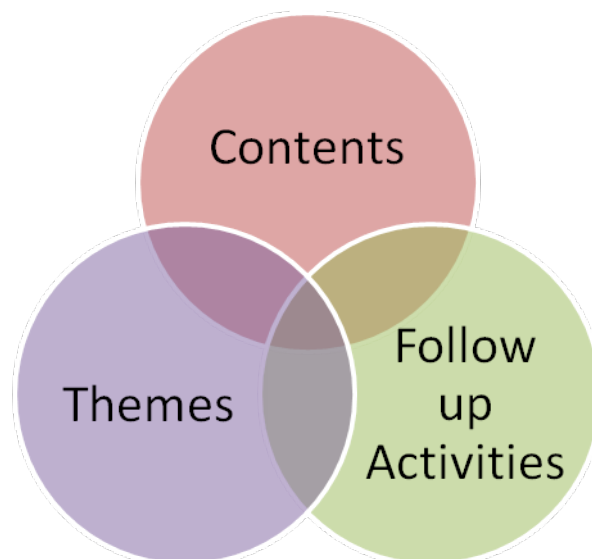
The analysis made in this study is significant for a number of reasons. First it is not merely an analysis of the texts as previously most of the studies have made. It, rather, includes the pedagogic part of the book and pedagogically analyses this section which might be a productive contribution to any plan or policy to revise/refine the existing textbook. Secondly, the analysis not only brings awareness to the questions of this study but also opens a number of options for further studies in the same area with different focuses. These options will be discussed in the final

chapter. Thirdly, the analysis is a productive document which highlights the cultural diversity and its significance in pedagogical perspective in any similar academic setting across the globe.

### **3.4.1. Critical Discourse Analysis**

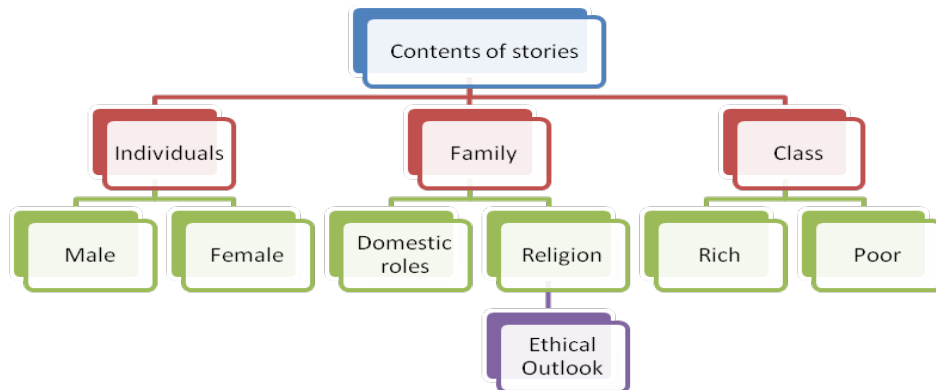
This study uses a framework of critical discourse analysis within a larger framework of three perspectives (Figure 3.1): the critical discourse analysis of the contents of stories, the critical discourse analysis of the “Themes” of each ext and the critical analysis of the comprehension questions from pedagogical viewpoint.

All the three perspectives are interrelated in the sense that the themes influence the interpretation of the texts; the comprehension questions influence/guide/restrict the understanding of the texts; and the texts have been abridged and censored to cater to the linguistic needs of the learners as well as to the ideology of the curriculum developers.



**Figure 3.1: Three Perspectives of the Analysis of the Textbook**

The first perspective of text analysis was further expanded into three dimensions. As a departure point, I started with a framework to look at text from various angles. Based on Fairclough's (2003) views on representation of social events, I devised the following framework (Figure 2.3) to look into the contents of the stories. Fairclough (2003) points out when representations are generalised or abstract, we need to look particularly closely at how things are being classified at the 'classified schemes' to classify a particular vision (p138).



**Figure 3.2: Perspectives on the contents of stories**

He further elaborates that classification schemes include an implicit division between economic progress; social cohesion and social fragmentation; a division of the world; and the tri-partite classification of significant actors in the policy domain (government, trade-unions, employers). He also claims that like the choices in the representation of processes, there are choices in the representation of social actors who are usually participants in clauses, though all of the participants may not be social actors (p 145).

As mentioned above in 2.3.3.2, Fairclough also asserts that micro analysis involves a precise focus on how the text is produced, who are the participants, what are the

circumstances and what linguistic devices have been used. In line with Fairclough (1992b, 2003), I started at micro level looking at the participants, their interaction with each other and the linguistic devices and processes involved. The categories used in the above framework were, thus, selected before the analysis. As a starting point, I found it essentially useful to look at the social actors and their interaction. This decision supports one of the objectives of this study which was to look at the cultural variables and their relation with the immediate culture of the participants of this study. The analysis based on this framework enabled to trace out patterns based on gender roles, social representations of individuals as well institutions, and consequently dividing the texts of the textbook into two broader categories. The analysis of the questionnaire data also supported this decision when the participants seemed to group certain texts together with the same cultural patterns.

### **3.4.2. Questionnaire**

Questionnaires are good and cost effective source to find a large number of participants' expressions and opinions in short time. They are mostly useful as research instrument to locate the participants' attitudes towards certain issues. Lee (2004) investigated the existing error correction practices in the Hong Kong secondary writing classroom from both the teacher and student perspectives. The research techniques involved questionnaire survey followed by interview with both teachers and students. The questionnaire survey aimed at finding out teachers' perspectives, problems, and self-reported practices regarding error correction in writing. The study showed how questionnaires can be used to trace participants' attitudes towards a particular feature which can be synthesized with text analysis or to suggest improvement in learning or teaching of writing. However, solely relying



on questionnaire, particularly in a text based analysis might not be very informative. In line with Lee (2004), this study used questionnaires to gain the participants' attitude and feelings towards the texts they have been studying, followed by interviews for more specified and elaborated responses and information.

I found it useful to administer a questionnaire prior to interviews, in order to explore the participants' general impression of the textbook in question. It helped to structure the interviews with more focused questions. The study administered a questionnaire (Appendix I) to 150 participants out of which 93 questionnaires were received back. In the questionnaire survey, both male and female participants were targeted to gain information to see if there is any marked difference of opinions between the two genders.

The questionnaire is mainly comprised of open ended questions seeking information on the participants' overall impression of the textbook and the teaching methodology used for the teaching of these texts. The participants had recently completed the book and the texts were likely to be fresh in their memory. However, the participants were also provided with the copies of the textbook if they would like to consult or recall any of the particular text. The questionnaire was emailed to my colleagues who approached the participants and administered the questionnaire, received back and returned to me.

The data gained through questionnaires aims at investigating learners' perspectives on the findings of the preliminary research instrument of CDA. Not any study, to my knowledge, has combined the text analysis with other research instruments as this

study does. Though all the three research instruments used in this study are not complementary to each other, the questionnaire does seem to serve as a bridge between the analyst's assumptions and the participants' views about the same product – the textbook. On one hand, it helps to determine which issues, arisen in the analysis, are of more relevance to the readers of this textbook, on the other, it guides on what lines the further responses from the participants have to be sought.

### **3.4.3. Interviews**

Although Richards (2003) called interviews “a world of dark suspicions” (pp 47) where inferences might be made considering facts out of context, he believes that interviews cannot fall out of favour in research on account of their valuable contribution to research. Interviews for this research study were conducted with the participants who are in their late teenage and have completely read the textbook in question. They belong to a social and academic background where power relation between teacher and students and also among various age groups is maintained. Focus group interviews were preferred for this research study for a number of reasons.

First, group interviews may provide “two versions of events and one [*interviewee*] can complement the other [*interviewee's opinion*] with additional points, leading to a complete and reliable record” (Arksey & Knight, 1999 in Cohen & Marrison, 2000: 351). Secondly, focus group semi structured interviews are flexible to prompt participants with supplementary questions if they have not responded one of the sub-areas of interest (Gillham, 2005: 70). Focus group interviews also give the researcher a chance to gain diverse views and attitudes derived from the complex negotiation of

the group interaction (Litosseliti, 2003). Finally, this study preferred focus group interviews because they are more beneficial when participants may not fully reflect and retrieve their ideas without sufficient stimulation, as noticed by Bloor, Frankland, Thomas & Robson (2001). Focus group interviews allow participants to interact with each other and also with the interviewer through both verbal and non-verbal behaviours, a technique which is potentially more effective to gain maximum information from the participants (Greenbaum, 1998). Furthermore, there is not one individual to focus in group interviews, so all the interviewees have better opportunity to participate in discussion and contribute with their ideas.

The interview questions were based on the text analysis and the data received through questionnaires which were administered to the same participants prior to the interviews. The text analysis informed the issues to be explored first through the questionnaires which logically lead to interviewing the participants for in-depth understanding of the whole issue. The interview questions focused on investigating in-depth opinion about certain responses given in the questionnaire. This kind of information requires open ended question with flexibility of sub-questions where focus group interviews are more appropriate because of their very nature. That is to say that focus group interviews are “more structured than the more-wide variety, but only in their preparatory dimensions” (Gillham, 2005: 61).

### **3.5. Procedure**

Prior to the interview, participants were briefed on what the research is about and what will be the procedure of the interview: to take turn in answering the question, to speak into the tape, and to mention their names before responding to a question (to

later help the researcher to identify who is saying what). The participants were informed that their conversation will be recorded and will be used for research purpose. They signed a consent form showing their willingness to participate in the interview, being recorded and to use the data for the research study. They were also explained about who could access this recording. The interviews started after all the participants were comfortable and have known each other.

The participants of this study have the similar experience and are more-or-less equivalent in other aspects in term of social, economical and educational background which is a feature of focus group interviews (Gillham, 2005). For interviews, a number of those participants were contacted who had given their contact details in the questionnaires. However, only those participants were invited for interviews who showed their consent and availability in the given time slot. In line with Gillham (2005), Litchman (2006) and Cohen et al (2007) who suggest the number of group-members between 6-8, two groups were accessed for the interviews with seven participants in each group. Keeping in view the language constraints, participants were given the choice to talk either in L1 (i.e. Urdu) or in English.

The interviews were conducted on the college campus of each group. The rooms were acquired after getting the informal consent of the college administration. It was managed through my colleagues working in those colleges. One group consisted of female participants whereas the other group consisted of male participants. The number of each group was seven. Each session was audio-recorded on two recorders in case one device would not work. The duration of each session was 50 – 55 minutes. The interviews were transcribed for the purpose of analysis.

### **3.6. Data Analysis**

This section informs on the methods which were used to interpret the data obtained from the textbook, the questionnaires and the interviews.

#### **3.6.1. Critical discourse analysis of the textbook**

In the CDA of the textbook, my major concern was to look at various participants as social actors. I looked at them in term of gender, social roles and their economical background. For this, the analysis used some of the variables suggested by Fairclough (2003) such as “inclusion/exclusion, pronoun/noun, grammatical role, activated/passivated, named/classified and specified/generic” (p 145 – 6). These variables helped to find out cultural representations of individuals and groups The basic strategy was to look at the texts through the participants and circumstances as well as various processes associated with them Based on the above Figure 3.2, I looked into the texts and the analysis came up with the following themes and sub themes:

#### **1. Issues in gender:**

- a. Power relation between genders
- b. Conversation/ interaction pattern between genders
- c. Ethical/ moral behaviour
- d. Gender behaviour which the Pakistani learners might find unusual

#### **2. Family values:**

- a. Gender roles
  - i. Power relation among members of family
  - ii. Decision making responsibilities
  - iii. Household responsibilities

- iv. Values/behaviours which the Pakistani learners might find unusual
  - b. Role of religion
    - i. Ethical outlook
- 3. Issues in relation to:**
- a. Economic condition
    - i. What are economical circumstances/problems/issues
    - ii. What solutions are available
  - b. Ethical/ moral outlook – how it is similar/different from Pakistani culture?
    - i. How 3 a i & ii affect the moral outlook of individuals?
  - c. How power relations are created various among groups on these issues.

This Figure 3.2 above is a pre-planned framework which the analysis does not so neatly follow. However, the above organization of categories emerged as a result of the analysis. Further details of text analysis will be discussed in the forthcoming chapter 4.

### **3.6.2. Analysis of the Questionnaire**

The questionnaire was divided into two parts. The part I related to the participants' impressions and feelings about the texts whereas the part II focused on the pedagogical aspect of the textbook. For data analysis, the part I was categorised in three sub themes: questions 1 – 8 give information on the participants' general impression of the book and how far they are familiar with it. Questions 9 – 14 reflect the participants cultural in/accessibility with the texts of the book. Questions 15 – 16 deal with the issue of religion whereas questions 17 – 19 check the participants' perception of economical circumstances, gender roles and overall social scenario as

depicted in the texts. In the part II question 20 – 23 gain information on the teaching methodology used for teaching this textbook whereas question 24 – 28 check the participants' competence in comprehending the texts and the overall learning outcome.

Initially the responses in Question No. 3, 5, 7, 9, 15 and 17 – 28 were counted and shown in bar charts/graphs (Chapter 5). At the next stage, the participants' open responses were analysed in the perspective of their responses to the above mentioned questions. Further information on the data analysis techniques applied as well as the detailed analysis will be given in the chapter of Data Analysis (Chapter 5).

### **3.6.3. Analysis of the Interview Data**

Qualitative content analysis is the main method used for analysing the interview data of this research study. Brenner, Brown & Canter (1985: 117) point out that the overall purpose of the content analysis approach is to identify specific characteristics of communication systematically and objectively in order to convert the raw data into scientific data. The analysis of responses to open-form questions requires the development of a category system (Keats, 2000; Gall, Borg & Gall, 1996). In this research study, most of the questions of the interviews were the extended forms of the questions asked in the questionnaire. Thus the structure of interview and organization of the questions were more or less the same as that of the questionnaire. The interview questions were categorised in the same way as were categorised for the questionnaire and analysed as well as interpreted in line with the responses given by the respondents of the questionnaire who were not selected for the interview.

The following categories emerged which illustrate the types of responses given by the participants:

- i. Participants' perception of the texts as easy or difficult texts.
- ii. Participants' perception of various characters in term of their strength (social, moral, domestic).
- iii. Participants' awareness of various gender roles as portrayed in the texts.
- iv. Participants' general impression about the textbook.
- v. Participants' awareness of the cultural contexts of the texts.

The analysis of these categories was supported by the participants' opinions on the above issues and has been discussed in detail in Chapter 7 in relation to the critical discourse analysis of the textbook and the data analysis of the questionnaire.

### **3.7. Summary**

This chapter has explained the methodology of the study by elaborating the setting of the research, participants, the research instruments, the procedure and method of analysing the data. The forthcoming chapter relates the findings of first research instrument which critically analyse the discourse of the textbook in question followed by the chapters on the data analysis of the questionnaire and the interviews.

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## **CRITICAL DISCOURSE ANALYSIS OF THE TEXTBOOK**

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### **4.1 Overview**

This chapter presents the critical discourse analysis of the textbook in question. The analysis is drawn on three perspectives. These three perspectives give information on the cultural accessibility or inaccessibility of the texts to the learners including various dimensions such as social setting, role of poverty and religion and gender roles in the texts (4.2); the attitude of the textbook editors as reflected in the “Theme” section given at the end of each text (4.3); the pedagogic approach to these texts and its impact on the learning process as well as learning outcome (4.4). The chapter concludes with a summary of the discussion (4.5).

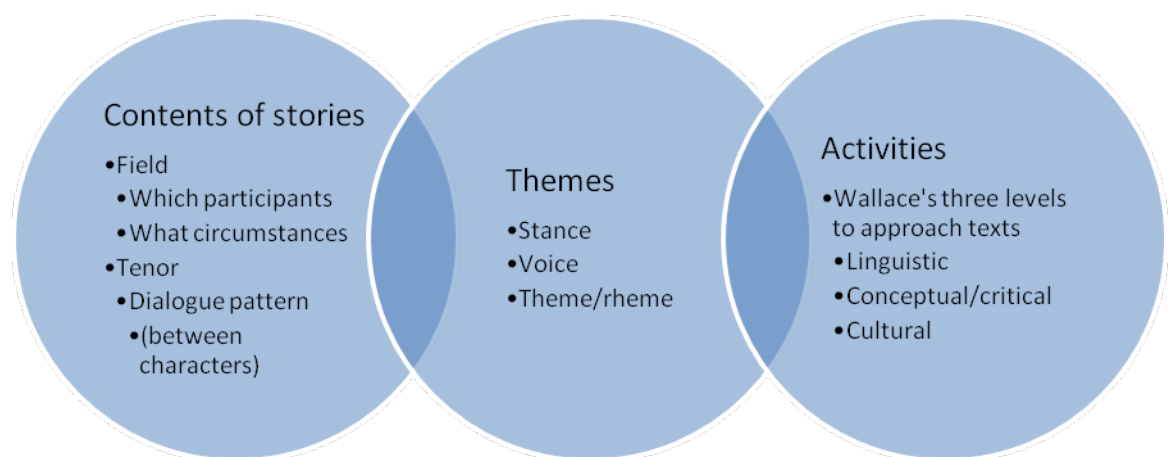
### **4.2. The Approach to the Analysis**

As discussed in the previous chapter section 3.4.1 the analysis was made through an initial model (Figure 3.2: Ch 3) to get maximum potentially important information. Based on the model shown in Figure 3.2 I devised a framework to look into the texts in depth. After the initial analysis of the texts, I revised the model and added a pedagogic dimension based on the analysis of the pedagogic content of the textbook. With this background, the critical discourse analysis in this study draws on three perspectives:

- i. The cultural representation in the contents of the stories.
- ii. The role of “theme” section.

iii. The role of comprehension questions which follow by each story.

Each story has been analysed through the framing of the text i.e. how the content of text is presented and the sort of angle or perspective the writer, or the speaker, is taking (Paltridge 2006: 185). This study has used three different analytical frameworks to explore these aspects of the textbook. As mentioned in Chapter 3, that all the three perspectives are interrelated, I look at these perspectives individually prior to discussing their inter-relation. The general approach to the analysis focuses on *field*, *tenor* and *mode*. Though all of these three were important, some were more important than the others.



**Figure 4.1. Framework of CDA**

The analysis uses the framework of *field* to look at the contents of the stories in order to investigate what kind of participants are important and what kind of processes have been associated with them. The analysis also looks at dialogue patterns through a *tenor framework*. However, instead of using *tenor* between writer and reader, it

looks at *tenor* between the characters by focusing on the relation among the characters.

In the “Theme” section, the writer appears to allegedly comment on the contents of the stories by taking an overt, and may be unconscious, stance most probably in order to represent the ideologies as well as policy of the curriculum developers and hence that of the state. I found positioning of point of view relevant to analyse this section using Bloor & Bloor’s (2007) *stance* which they consider to be natural on the writer/speaker’s part. They assert that one of the main jobs of analysts is to recognise the stance. Bloor & Bloor also believe that in most contexts, writers take advantage of conventions of fact, opinion, objectivity and bias. Writers present their ideas according to these conventions of the particular discourse as the writers of “themes” seem to practise in this case. There is also a tenor dimension in the “theme” analysis because it is written to the readers – students and teachers in this case. In this perspective, the analysis looks into the texts at word and phrase level where connotation and choice of particular words and phrases might be significant to express degrees of certainty and attitude of the writers (Paltridge, 2006: 185). This part also includes tracing the author’s voice in the texts.

In order to analyse the follow up activities and comprehension questions, keeping in view the goals set in the national curriculum, I find Wallace’s (2003) three levels of linguistic, conceptual and cultural levels useful to understand a text. In later chapters I will explain how I also used Wallace’s three levels to design comprehension activities to develop critical thinking among learners. I found this framework useful because I tend to agree with Wallace when she says that such an approach to texts

not only brings an awareness of micro-interaction between readers, writers and texts, but also focuses on macro-understanding of what it means to be a reader in the contemporary world, in particular knowledge of cross cultural similarities and differences in literacy practices (p 35).

The topics and issues within the texts are intermingling and complicated which made it difficult to discuss each strand in isolation. For example, while looking at gender roles, it was inevitable to look at the roles in their context. A role is not performed only as male or female but also in the capacity of other social roles simultaneously such as mother, father, friend etc. Analysing each role in isolation would have also been unnecessarily lengthy with repetition of ideas.

As mentioned earlier in the previous chapter section 3.4.1, in the initial phase, the analyses included a number of perspectives ranging from individual to the society (Figure 3.2, Chapter 3). However, for reason of space, it was not possible to explore all of those issues and themes in the questionnaire survey as well as in the interviews which were explored in the CDA of the textbook. Partially due to the changing focus of the study from the cultural perspective to the pedagogic perspective, and partially because not all of these issues were raised by the participants in the questionnaire or at the interview stage, certain issues have not been discussed in detail in the discussion of the data.

However, I believe that all the issues discussed in the CDA of the textbook are equally important in shaping the learners approach towards a broader picture of the global society. Therefore, though some issues were excluded at some stage in the

questionnaire survey and/or in the interviews, all of them have been streamlined later while designing the sample critical activities in Chapter 9. In this sense, the CDA of the texts on one hand helps to understand the pedagogic side of the textbook. On the other hand it contributes to add sociolinguistic value to the activities to develop deeper and more critical insight into the texts broadening the learners' visions towards cultural diversity.

Before I started the analysis, I numbered the lines of the whole textbook after converting the text into word and pdf format. First I analysed the discourse of each text individually keeping in view Figure 3.2. The individual analysis of all the fifteen texts led to the list of possible perspectives for generalised discussion of the textbook. I viewed the analyses of all the texts to find commonalities and differences according to the categories suggested in the Figure 3.2. On the basis of the analysis, two groups of texts emerged which I broadly termed as “foreign texts” (including American, British and European texts) and as “Pakistani texts” (including all the texts written in Asian context).

The ‘foreign texts’ generally include *Button Button*, *Clearing in the Sky*, *Dark they were*, and *Golden-Eyed*, *Thank you Ma’am*, *The piece of String*, *The Reward*, *I have a Dream*, *The use of Force*, *The Gift of the Magi* and *The Angel and the Author – and Others*. The ‘Pakistani texts’ generally include *The Gulistan of Sa’di*, *The Foolish Quack*, *A Mild Attack of Locusts*, *God be Praised* and *Overcoat*. As previously explained, these texts cannot be specifically categorised so, especially in the case of Pakistani texts where three texts seem to be in Asian context but not specifically in the Pakistani context.

Bloor & Bloor (2007) advise that a critical discourse analyst should look at the world as an alien. While I value this advice for its validity, I also believe that it is never possible to look at anything completely as an alien. While analysing the texts, I have tried my best to be impartial, however, being a human and having lived in this world I have to be a member of a social group. Being a Pakistani, I have spent my life and been educated in the same country. Therefore, it is natural that I have analysed these texts from the perspective of a Pakistani. This status, however, should not necessarily colour my opinions though it naturally reflects my fundamental beliefs and attitudes as analyst.

Beyond a usual discussion with my research supervisor, there was a specific opportunity to see whether people from different social groups were hit by different parts of the text. For example, in case of “*Button Button*” my supervisor, from western culture, did not see anything unusual in Norma’s character in term of domestic responsibilities such as receiving visitors or locking house in the presence of a male family member. On the other hand I find it quite unusual in Pakistani context. Exchange of opinions on such contrasting social norms in western and Pakistani culture provided a kind of triangulation on the analysis. It has also limited the scope of the influence of the analyst’s schematic knowledge on the analysis.

### **4.3. The Analysis of the texts**

#### **4.3.1. Role of Gender**

In the western texts, female gender has apparently been portrayed as someone enjoying independent and equal status to the male gender. However, an in-depth analysis of the texts reflects that male gender has been at advantageous position in

almost all the texts. Though this advantageous position does not always seem to exploit the weak position of female, it does support the supremacy of male gender over female. In the western texts, female gender seems to be portrayed as active and independent individual. In this group we have five female characters: Norma, Cora, Mrs Jones, the mother, Margaret and Della. Among these, Norma, Cora and Mrs Jones emerge as individuals who have leading and domineering role. Consider the following examples:

The doorbell rang at eight o'clock. "I'll get it." Norma called from kitchen. (15)

Arthur looked at Norma. "Up to you," she said. (39)

She locked the front door and joined Arthur in the elevator. (95 – 96)

From the perspective of Pakistani learners, a male's seeking opinion in front of a stranger denotes the superior position of female and such an action might well be ridiculed in everyday life, sometimes even considering man as henpecked. Similarly, opening or closing the door might be insignificant in the western social groups, it symbolizes the authority in Pakistani culture where male is supposed to take this role on account of his being the protector. In this perspective, Pakistani learners may view Norma as leading member of the family who dominates her husband by taking her husband's roles.

Cora is another strong female character who consistently argues with her husband regarding the rocket building which she finds impractical:

His wife stood watching him. "You can't build a rocket." (586)

Later, it is Cora who tries to support Harry in his hour of despair:

“Chin up, Harry,” said his wife. “It’s too late. We’ve come over sixty million miles.” (459 – 60)

In fact she is taking a protective role for her husband who is extremely scared and disturbed. She is also disagreeing with him which might be viewed as a rebellious gesture by Pakistani learners in their schematic background. Harry also acknowledges her superiority when he seeks her consent to go back:

For heaven’s sake, Cora, let’s buy tickets for home!”

But she only shook her head. “One day the atom bomb will fix Earth. Then we’ll be safe here. (474 – 77)

This reflects that she had a decisive role in finalizing their stay on Mars and had she given her consent, they could have gone back to the earth.

In *Thank you Ma’am*, the text refers to the main character frequently as “the woman” (a particular person) when she performs some strong or “manly” action whereas she is mostly referred as “she” (a third person pronoun) when she performs ordinary processes. Compare the following:

The woman said, “What did you want to do it for?” (664)

After that the woman said, “Pick up my pocket-book, boy, and give it here”. (658 – 9)

The woman said, “You ought to be my son. I would teach you right from wrong. Least I can do right is to wash your face. Are you hungry?” (681 – 3)

“Then, Roger, you go to that sink and wash your face,” said the woman, whereupon she turned him loose ---- (703 – 4)



“Not with that face, I would now take you nowhere,” said the woman. (710)

Obviously, the writer has to use a word, and in most cases a third person pronoun to refer to a female character. However, the use of “she” is an unmarked choice as compared to the use of “the woman” which is a conscious choice. The point in this argument is the writer’s preference in choosing various attributes and using “the woman” to refer to certain actions. Such a preference may be inferred that the writer does not find the unmarked choice of “she” for certain action by a female character and prefers to use a stronger attribution such as “the woman”.

The three other female characters (Margaret in *A Mild Attack of Locusts*, the mother in *The Use of Force* and Della in *The Gift of the Magi*) are depicted as housewives, clearly dominated by their husbands, though they strive to act independently. In case of Margaret power relation between the white male and female can be observed in the text where the female character has been shown as a passive observer of the circumstances:

Out ran Margaret to join them, looking at the hills. (1254)

Margaret was watching the hills. (1274)

Margaret answered the telephone calls, and between calls she stood watching the locusts. (1281 – 3)

Unlike a usual woman of the west, she is more like eastern household women who totally relies on the males for everything. She can only run to the window to look at the hill but nothing beyond that.

In *the Use of Force* the mother apparently seems to have an equally strong role as the father has. From a Pakistani learner's viewpoint at times she is dominant because when the doctor arrives, it is the mother who opens the door despite her husband is inside and sitting with their daughter in his lap.

When I arrived I was met by the mother, a big startled looking woman, very clean and apologetic who merely said, "Is this the doctor?" and let me in. (981 – 3)

In Pakistani cultural perspective she gives an impression of the leader of the house because of her receiving the visitors "*letting*" the visitors in the house which is purely a responsibility of male members of the house in Pakistani society. Though, this role can be seen as insignificant, or reflecting the dominance of male in western society where the man may sit inside while the woman receives the visitors. Della is different from the above characters in the sense that the former is shown as weak and sentimental whereas the latter show more of their sensibility than sentimentality. Della is a typical heroine of a traditional love story while Norma and Cora emerge to be more practical women of contemporary western society.

However, all these women are dominated by males who have the final decision making power despite the convincing arguments made by these females. In *Button Button*, Arthur uses his authority to end the discussion on pressing the button:

After dinner, Arthur went into living room. Before he left the table, he said, "I'd rather not discuss it anymore, if you don't mind." (166)

Though they have had a big debate on the issue on the topic which portrays Norma an easy prey to temptation with low moral values as compared to her husband who

has high moral values, Arthur in the above examples uses his right not to quit the discussion but to close it. And Norma, despite all her arguments, does nothing but just seems to adhere to his decision and stops the discussion.

In *Dark they were and Golden-Eyed*, first Harry refuses to accept Cora's proposal of staying on Mars. However, in the end Cora seeks her husband's consent to go back but this time he adamantly refuses to return:

"It's time to go back," said Cora.

"Yes, but we're not going," he said quietly. "There's nothing there anymore."

"Your books," she said. "Your fine clothes."

"The town's empty. No one's going back," he said. "There's no reason to, none at all." (599 – 604)

It shows that the final decision making power is in man's hands. It reflects an equal kind of status in conjugal relationship on one hand, on the other it shows kind of continuous struggle between both partners who are in conflict to accept each others at equal status and want to dominate each other whenever they get a chance.

The mother in *The Use of Force* emerges as powerful and independent to welcome the visitors and let them in, later snubbed harshly by her husband:

"Do you think she can stand it, doctor!" said the mother.

"You get out," said the husband to his wife. "Do you want her to die with diphtheria?" (1059 – 61)

In this situation the leading woman seems to become a traditional caring mother whereas the passive husband gets back to his assertive role in snubbing his wife in a

clear harsh tone in the presence of doctor. In western perspective, switching over to various roles might not be awkward but in Pakistani society genders normally have pre-determined roles which are only exchanged in unusual circumstances.

In *Mild Attack of Locusts*, Margaret, in her conversation with Old Stephen, is portrayed as someone ignorant of the outer world and is informed by a knowledgeable male character:

“All the crops finished. Nothing left,” he said.

But the gongs were still beating, the men still shouting, and Margaret asked: “Why do you go on with it, then?”

“The main swarm isn’t settling. They are heavy with eggs. They are looking for place to settle and lay. If we can stop the main body setting on our farm, that’s everything. If they get a chance to lay their eggs, we are going to have everything eaten flat with hoppers later on.” (1307 - 14)

This dialogue puts Stephen at a higher place where he informs a woman. Being a western educated lady Margaret could be depicted at equal status with Stephen but she does not.

In the western texts, one group of texts which does not refer to families rather individuals, represents male as default gender and refers to female gender only when it is necessary. For example, the texts such as *The Reward*, *I have a Dream* or *The Author and the Angel – and Others* could have preferred female gender as the main character but all of them chose to use male as default gender. In *I Have a Dream* the

author makes frequent references to male gender, but there is only one reference to female gender and even that is in a weak form i.e. girl:

...will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers. (1373 – 5)

In the struggle of freedom, female gender is expected only to contribute to the extent to join boys' hands only as "girls". Such a tendency towards genders reflects the prevalent social behaviour.

This point is supported by the frequency count of male and female pronoun as actors in the texts (Appendix II) where male characters have been referred with high percentage in both group of texts as well as in the whole textbook in general despite the fact that some of the texts had female central characters. A glance at the frequency count of two pronoun "He" and "She" as actor in the foreign texts (Appendix II) also reflects the same tendency of male being the default gender. It is obvious that the texts also have other references to gender such as possessive and objective pronouns, first and surname of characters, nick names etc. Practically it is not possible to count each and every gender related noun which might well end in countless small categories possibly with no significantly different information. Out of all the possible categories, I chose the category of subjective pronoun "he" and "she" because it is used more frequently than others. I also preferred subjective pronoun because possessive and objective pronoun differ with respect to female gender. Therefore, the frequency count of subjective pronouns is more informative.

The ratio of 55% and 45% in the use of male and female third person pronoun respectively shows the male gender as dominant. The higher ratio of masculine pronoun is also meaningful when we look at the stories in this group of texts. Out of 12 texts, 5 texts were clearly about female with central or main role. Among the rest of seven texts, female role was significantly ignored despite the fact that female gender has equal potential to replace the male characters. Likewise, in the Pakistani Texts, ratio of “He” as actor is much higher (88%) than that of the pronoun “She” as actor (12%).

A significant aspect of female gender is reflected in the two most powerful female characters – Norma and Cora. In *Button Button* it is significant that the writer chooses a female character to be the main character, ignoring the male character Arthur who equally has the potential to initiate the story. The writer’s preference to Norma for performing this particular action may be traced in the historical and biblical reference to the story of Adam and Eve. Norma may be identified with Eve who is commonly considered responsible for the fall of Adam. Viewing Norma’s character in this context suggests that women despite having equal status with men in western society, as depicted in the text, are considered weaker and an easier prey to temptation. Arthur’s superior moral outlook sharply contrasts with Norma’s falling for greed. It is meaningful that a male writer assigns her a leading role only to put the blame of disaster on her in the end.

The same reference to male hegemony is reflected in *Dark they were and Golden-Eye*. The story seems to have an underlying theme of Adam and Eve. Though “Eve” in this case does not ignite the disaster but she supports the option to the disaster.

The way Eve's persuasion led to a new adventure on the earth, Cora's contentment with living at the Mars led to a new Martian adventure. Looking from gender view point, Cora has been depicted as an average person, a layman in contrast to Harry who outshines the crowd because of his intellect and commitment.

The gender roles in Pakistani texts are clearly defined. The female characters in these texts are weak and dependant on males. In *God be Praised*, female characters are more dependent on the male characters than in other stories. Zabunnisa and Mehrunnisa in this text have no liberty or their say in any aspect of daily life and they completely adhere to the male dominance. There is high power relation among family members: between husband and wife; between father and daughters. All the decisions from buying a piece of cloth and rewarding children to finalise the marriage of the daughter are taken by the father.

Maulvi Abul took a momentous decision. He went to his wife and said: Shamim Ahmed wants me to inaugurate his shop by becoming his first customer. If you agree, let us buy a piece of cloth for Mehrun's suit. (1666 – 8)

So he declared slowly: "tonight, all my children will get a special treat. A little raw sugar with bread." (1762 – 4)

The last quote has implied meanings that Abdul has made a decision and he is just conveying it to Zaib un Nisa, his wife. Thus it is not his wife or daughter who would decide about the suitability of a match for Mehrun, but two males. One out of them is entirely a stranger but with high authority in the society. Later when Shamim asks for Abdul's daughter's hand, he does not seek her consent but her father's:

“I mean, if you have no objection I will send my mother with the marriage proposal. It will be an honour, sir, to be your son...”  
(1741 – 3)

The emphasis is merely on Abdul’s consent and not that of the girl. Shamim shows his consent to send his mother to formally propose, but only after if Abdul approves of. Abdul also does not feel any need to discuss the proposal with his wife or daughter rather he decides himself and brings the news to his wife as if the decision has been made:

“Don’t cry, Zaibun,” he said softly. He rarely addressed her that way. But today was a special day. “God did listen to our prayers. Let us bow our heads to Him.” (1771 – 3)

In *Gulsitan of Sa’adi*, emphasis on either male or genderless references is significant in the historical setting of the text which was composed in twelfth century Persia. It was a time when segregation of both genders was very strict and the role of females was confined to the four walls of the house. This is why we find only one reference to a female – mother, the most sacred and respectful figure in Asian and particularly in Islamic social system. Even this reference to female is indirect and mentioned only once:

The king summoned the father and mother of the boy (1152 – 3)

It is notable that *the mother* has not been assigned any process and has been referred as secondary to the father and the son, both males. This might be viewed in line Pakistani family values.



In *the Foolish Quack*, the text treats male as default gender taking into account woman only as a victim:

As soon as they were brought, he tied up the woman's throat, and struck the swollen part with so much force that the poor old creature instantly expired. (1191 – 3)

The woman seems to be shown as feeble who “exclaimed” to get cured. On the other hand, in the second instance, the male patient is stronger even in his ailment:

This time it was an old man who offered himself for the treatment. (1214)

And this time the male patient does not become a victim. The situation of both patients could be reversed but the writer chose to show female as victim and the male patient as a survivor.

In *Overcoat*, the main character is assigned with all the possible processes (material, existential, verbal, behavioural and mental) as compared to the female characters who use only two processes i.e. material and verbal. On the contrary even minor characters are assigned with material, existential and verbal processes. This denotes the limited role of females in the society where they are confined mostly to verbal and to some extent to material processes. All the three females appear with a man: the girl with the youth and the two nurses as assistant to a male surgeon. It is interesting to note that in the first case the female appears with the male without specifying their relation to each other. The writer does not explain their relationship but seems to suggest them to be lovers through the way the main character of the story shows his interests in chasing them. In the second case, both nurses are helping a male doctor. The supremacy of male characters in both cases reflects the social order of the participants i.e. a male dominant society.

Appendix II reflects how the pronoun “He” has been assigned with a variety of processes in contrast to the use of “She” which is mainly assigned with verbal or material processes. Though assigning certain process to a gender might not indicate the high or low value of any gender, it does show the general attitude towards both genders whose role might be enhanced or confined by assigning certain processes as happened in this case. The female characters in Pakistani texts either are totally dependent on male gender (as in *God be Praised*) or not mentioned (as in *the Foolish Quack & Gulistan of Sa’adi*) or portrayed in the background (as in *Overcoat*). All the three instances are very much in line with Pakistani cultural norms. Though the situation might be different to a large extent in big cities, but in majority of small cities and in rural areas, this is the default attitude towards female gender as reflected in the above texts.

#### **4.3.2. Domestic Responsibilities**

All the female characters in the foreign texts perform the house chores without having any help from men. Norma, after returning home, is all the time busy in the kitchen:

After she put the lamb chops in the broiler, she sat down to open the package. (7 – 8)

A few moments later, she went back into the kitchen to make the salad. (14).

After a while, she went back into the kitchen to turn the cutlets in the broiler. (127 – 8).

She got up earlier than usual to make pancakes, eggs, and tea for Arthur’s breakfast. (168 – 9 ).

She refilled his cup. (174).

While she was stacking dishes, she turned abruptly, dried her hands, and took the package from the bottom cabinet. (211 – 2).

She has just turned over the supper steaks when the telephone rang. (222 – 3).

While she is busy in domestic chores after returning from work, Arthur is usually in living room reading (16).

In *Dark they were and Golden-Eyed*, Cora seems to do the entire household whereas Harry would be busy in building a rocket. Despite the fact that Harry would not listen to her, she does everything to make him feel better:

His wife appeared with supper in a wicker basket. (583)

One reference in the *The Gift of the Magi* reflects that Della has also some default domestic chores: preparing meals and waiting for the husband.

At seven, Jim's dinner was ready for him. Jim was never late. Della held the watch chain in her hand and sat near the door where he always entered. (1484 – 6)

Likewise in *A Mild Attack of the Locusts* Margaret is asked to:

“Get the kettle going. Its thirsty work, this” (1296 – 7)

These examples support that the female gender has the default responsibility of household tasks. In the Pakistani texts, there is no reference to the house chores partially due to lesser frequent references. In *God be Praised* only women seem to do the house chores without any direct reference made to this most probably because it is an obvious responsibility of women in Pakistani domestic culture.

### 4.3.3. Representation of children

There is a significant difference in the roles and representation of children in both groups of the texts. Out of ten western texts, four texts (*Dark they were and Golden-Eyed*, *Thank you Ma'am*, *The use of Force* and *I have a Dream*) represent children in some way. On the other hand in the Pakistani texts, out of five texts, only one text represents children.

The children in the western texts have certain characteristics which make them different from Pakistani children. Western children are more expressive and independent in their thinking and actions. In *Dark they were and Golden-Eyed* and *The Use of Force* the children emerge as confident, with their individual expressions. However, in term of gender difference, male child in *Dark they were and Golden-Eyed* was portrayed as stronger than his sister, Laura who has been directly referred six times:

Their name was Bittering ---- Harry and his wife Cora; Dan, Laura, and David. (467 – 8)

Laura stumbled through the settlement, crying. She dashed blindly onto the porch. (491 – 2)

”Are you sure, Laura?” asked the father quietly. (496 –7)

Laura wept. “We.re stranded on Mars, forever and ever!” (498)

He (the father) wanted to strike Laura... (502 – 3)

Instead, he stroked Laura’s head against him and said, “The rockets will get through someday...” (505 – 5)

In these lines Laura stumbles, cries, weeps, about to be hit by her father and receives a pat from her father. On the other hand her brother David has been directly referred three times. First time he is introduced in line 397. Later he disagrees with his father:

“No, Papa,” David looked at his shoes.

“See that you stay away from them. Pass the jam.”

“Just the same”, said little David, “I bet something happens...”

Something happened that afternoon. (487 – 90)

Also compare their movement with Laura’s stumbling and dashing into the porch:

The boys (Dan and David – the brothers) stepped out onto the porch. (509)

Unlike his sister, he gives his opinion. He disagrees with his father like his mother does at times. But unlike his mother, his anticipation is shown to be meaningful later in the story when *something happened* what he had sensed.

In *The Use of Force* the child has complete authority to act as she wants. Parents and the doctor could not make the child let him examine her throat:

The child was fairly eating me up with her cold, steady eyes, and no expression to her face whatever. She did not move and seemed, inwardly, quiet; an unusually attractive little thing, and as strong as a heifer in appearance. (991 – 4)

Both parents answered me together, “No.... No, she says her throat doesn’t hurt her.” (1006 – 7)

“Have you looked?”

“I tried to,” said the mother, “but I couldn’t see.” (1012)

As I moved my chair a little nearer suddenly with one catlike movement both her hand clawed instinctively for my eyes and she almost reached them too. In fact she knocked my glasses flying and they fell, though unbroken, several feet away from me on the kitchen floor. (1032 – 36)

Not a move. Even her expression hadn't changed. Her breaths, however, were coming faster and faster. Then the battle began. I had to do it. (1046 – 8)

These quotes reflect how much freedom is given to the child unlike Pakistani context where children might not be blunt, and also not as aggressively responsive in parents' presence as Mathilda is. Mathilda might not be considered as representative of western young generation and such exception can be found in any society. However, her consistent attitude reflects her confident and independent personality as well her decision power which can be viewed among young generation in the west and which could not be observed among Pakistani children in the Pakistani texts.

Children in one of the Pakistani texts *God be Praised* are good example to reflect attitude towards children in the Pakistani society. The children in this text do have existence but they are not assigned with a variety of processes like the children in the foreign texts. The power relation between parents and children is quite high. When Abdul wanted to buy cloth for Mehrun, her consent is not important about what she would like to have. Rather Mehrun is shown satisfied with whatever is chosen for her – whether it is a dress or spouse. It is not even discussed in her presence what a purchase is made for:

As she (Zubaida) opened it, her eyes suddenly became bright with unshed tears. Just then Mehrun walked in. then she turned back with smile, almost as if she was thinking: I know the secret of Abba's readiness to inaugurate Shamim Ahmed's shop! (1673 – 6)

Later, when Abdul finalized the proposal for Mehrun, his daughter, he does not disclose it to her, rather only to his wife in seclusion:

He then went to another part of the courtyard and sat down on the matted bed. (1765 – 6)

Such a distance between father and daughter on the issue of marriage is common in middle class Pakistani society. Though things are changed now in the modern urban society, but generally all Pakistani girls are expected to act like Mehrun.

#### **4.3.4. Rural life**

There are three foreign texts which depict rural life and these include: *Clearing in the Sky*, *The Piece of String*, and *The Reward*. The first text depicts American rural life, the second is in the French context whereas the third text does not give any clear indication which European context it belongs to.

Though these texts describe rural backgrounds in different contexts, they have certain commonalities among them which group them together. First, the inhabitants of rural society in all the four texts appear to be prosperous and happy. Economically the family in *Clearing in the Sky* seems to be well off. They don't seem to have any worries regarding their living. Rather they are quite settled and satisfied in their life. The father did have a tough life as countrymen may have in an agricultural profession. However, he always had the reward of his toil and had been successful all his life:

We raised corn, beans, and pumpkins here,” he continued, his voice rising with excitement – he talked with hands too. (387 – 8)

And we raised more than a barrel of corn to the shock. (392 – 3)

Similarly in *The Piece of String*, the topics of discussion refer to the rural life and its issues, which probably, might be universal in rural areas all over the world. However, like American dream of success, French villagers are also very optimistic about their lives and circumstances. They talk about their success and weather which is not favourable for wheat, but still favourable for “green things”. Such an optimistic view might be rare in Pakistani rural society which has been suffering from catastrophes for a long time. Variety of food available in the dinner in *the Piece of String* also reflects the prosperous society which would be hard to find in Pakistani villages:

There were chickens, pigeons and legs of mutton in the roast and an appetizing odour of roast, beef, beef and gravy dripping over the browned skin, which increased the appetite and made everybody’s mouth watered. (779 – 82)

The first sentence of the story indicates a significant social factor that there are rich people in the village. This is a contrasting view to Pakistani rural set up which is feudalistic in nature with poor people, dominated by one rich person.

In *The Reward* the way Gorgios chooses his career and succeeds in the long run reflects an economically strong set up where efforts and hard work always bring fruitful results.

On the other hand, there are four texts that depict Pakistani/eastern rural culture. These texts include *The Gulistan of Sa’di* (in Persian context), *The Foolish Quack* (appears to be Arabic context), *God be Praised* (in Pakistani context) and *A Mild Attack of Locusts* (in Asian/African context). Though, like the Foreign-text-group,



the texts in this group also vary in term of their geographical situation, these situations have certain cultural and financial issues common among all the four texts.

The rural life in *The Foolish Quack* is depicted in a way where people are so ignorant as to rely on an unknown quack and they don't have access to proper treatment even for serious diseases. Unlike the vehicles of *The Piece of String* (777 – 8) there is no means of communication except camels. In *God be Praised*, the context is Pakistani rural society. It depicts the problems of a poor rural family. Poverty is the theme of the story and the main issue out of poverty is the marriage of daughters which is of significant importance in all classes of Pakistani society. This problem is entirely different from the problems discussed in the texts written by English writers. Basic problems as depicted in *God be Praised* show Abdul's financial miseries where his family had to live on donations.

On Thursday, when each of the girls brought a small portion of sugar on bread, Zaibunnisa would arrange for at least two baskets. These small baskets were used to store morsels of home baked bread. (1628 - 30)

But, there was yet another problem. Besides bread to fill their bellies, they also needed clothes to cover their bodies. Chaudhry Fatehdad used to present new clothes to Maulvi Abul once a year after every harvest. Whenever these clothes came, a tailoring shop would spring up in Maulvi Abul's house. Zaibunnisa, with the assistance of Mehrun and Zabda and Shamsun, would cut them into smaller outfits for the younger kids. If he ever received some extra money, this bonus would usually be locked up in a tin box. (1632 - 39)

There is a high power relation among various sections of society. Abdul, being a religious leader, enjoys great respect and authority in the society. The shoe maker reduces the price of the shoes sheer out of respect for Abdul:

My cost price is five twelve. Believe me, my profit is only four annas. Come on, Maulvi ji, don't look disappointed and pray, and

don't give me even four annas bit. I will charge only what I have spent on these dainty shoes. If I am lying, the curse of Allah is on me and may I drown in some pond. May I even be deprived of a decent burial!" (1589 – 94)

Similarly, Shamim selects Abdul to inaugurate his new shop sheer for his religious position. He does not consider the Chaudhry who is the chief and enjoys supreme authority in the village. However, Abdul's respect in the society is more superficial because the whole community does not share his worries regarding his family unless the Chaudhry compels one of them.

The Chaudhry maintains a high power relation with everyone in the village. He can even reprimand him (1611 – 12) and can compel Shamim to send proposal for Abdul's daughter:

"Congratulations, sir. At last my efforts have proved fruitful, he said in a low voice. "Yes, Chaudhry Sahib. I am thankful to you and grateful to Almighty Allah." (1779 – 80)

This dialogue reflects that it is the Chaudhry who convinces Shamim for marrying Mehrunnisa. It also reflects how people can intervene in the personal issues and deal other people's problem sympathetically. It is different from the social rural life in the western texts where people may talk about others but they do not physically or practically take part in offering solutions to the problems. The father in *Clearing the Sky* did have comments from his village fellows but it was only his wife who helps him in his accomplishments. In *The Piece of String* the villagers could believe in the truthfulness of the main character only after his death. They do not even seem to console him during his period of stress.

In *A Mild Attack of Locusts*, The text depicts a social set up marked with a strong hierarchical order where there are servants, cook boy, houseboy and labourers. All of them are the local population with the white rulers who shout at them and order them. Like *God be Praised*, the social life in this text also reflects a hierarchical system where people are treated strictly according to their social and financial status. It is meaningful that despite having “western characters” as colonial masters in this text, the social system is very much Asian in its structure.

Thus it can be inferred that the western rural life depicted in the western texts is comprised of financial prosperity, social equality and circumstances which are in favour of the inhabitants providing them with an optimistic approach towards life. On the other hand rural life in Pakistani texts is comprised of poverty, ignorance and miseries where people suffer from issues such as law and order with survival issues in their everyday life. These texts depict a set up where a king can take life of boy for his own life (The *Gulistan of Sa’adi*: 1146 – 50); where instead of consulting a doctor as in *Clearing in the Sky* (257 – 9) people rely on a foolish quack for treatment of serious diseases.

Significance of historical differences between the circumstances of both groups of texts might be pointed out as an issue. It might be argued that issues and problems would have been changed after these texts were produced. However I find it logical not to consider this fact in my analysis as having significant impact on the learners’ perception. My personal experience as a student and also as a teacher in the Pakistani classroom shows that while teaching these texts, reference to the time of the text or to the circumstances in the text is not specifically made and learners perceive all

these situations as contemporary in western texts unless there are very clear time references.

#### 4.3.5. Role of Economy

Economical factor raises different types of issues in both western and Pakistani contexts. In the western texts people have very much different problems as compared to that of Pakistani texts. In the western texts, the story *Button Button* Norma's dreams are:

“Fifty thousand dollars, Arthur.” Norma interrupted. “A chance to take that trip to Europe we’ve always talked about.” ...

“Norma, no.”

“A chance to buy that cottage on the island.” (157 – 60)

In *the Gift of the Magi*, the greatest problem is to buy a Christmas gift which the couple cannot afford because of their low income. In *The Reward* though economical circumstances are not referred clearly, the way Gorgios chooses his career and succeeds in the long run reflect a strong economical set up where efforts and hard work always bring fruitful results. Having success with low resources indicates that poor people can reach their desired destiny if they strive in the right direction.

In *The Use of Force* the parents seem to be poor because they cannot have proper heating in the house:

“You must excuse us, doctor; we have her in the kitchen where it is warm. It is very damp here sometimes.” (983 – 985)

However, despite this they do not seem to worry about their basic essentials as can be seen in *God be Praised* where Abdul has to make great sacrifice to buy shoes for his daughter:

If it was possible to get the necessities of life from the heavens through prayer, Maulvi Abul would have prayed to Allah for a pair of shoes for his Umda, the youngest in the family. At night he consulted his wife. But instead of replying, she silently lifted a corner of the quilt to expose Umdatunnisa's small, bare feet. Seeing those dainty feet, Maulvi Abul burst into tears like a child. (1596 – 1600)

Next day, after his morning prayers, he went to the shoe maker and paid him five rupees and twelve annas and bought the shoes. Leaving his shop, he vowed, with Allah as his witness, never to use the powdered tobacco that he loved. (1601 – 4)

The contrast between the young boy in *Thank You Ma'am* and the young man of *Overcoat* is also significantly sharp. The former tries to snatch a hand bag in the market, and instead gets food and money in the long run whereas the later meets his final destiny with empty pocket and wretched clothes.

In the western texts, we see poverty in different forms but the problems arisen from poverty are more or less the same. The unfulfilled dreams of characters are:

- A bigger house, seeing the world, buying luxuries of life (*button Button*).
- Buying a valuable Christmas gift (*The Gift of the Magi*).
- Striving to fulfil the dream of becoming court acrobat despite the poor circumstances (*the Reward*).
- Striving to prove innocence to the more influential members of the society and peers (*The piece of string*).

- Nothing particular but just satisfaction or contentment (*Clearing in the Sky, Dark they were, and Golden-Eyed, The use of Force, The piece of string*).

Poverty, in the western texts seems to lead towards unethical and illegal actions as in case of Norma in *Button Button* where she is willing to kill an unknown human being to fulfil her dreams; or compels the young boy in *Thank you Ma'am* to snatch handbag.

On the other hand, in the Pakistani texts the issues arisen from poverty are worrying about food and everyday essentials as well as long term responsibilities like marrying daughters, having some funds for rainy days etc. This group of texts depicts societies with survival issues because of poverty whereas the definition of poverty in the western texts is different and not of survival significance. The readers of these texts are young learners in a sensitive phase of their life. Such a contrast in social conditions and priorities may create power relation with the western societies by placing it at an advantageous position as compared to their own. Though it is not to be advocated that reality should be censored or edited before it is exposed to learners, the question of selecting the appropriate time and ways to expose realities to people is significant. In the existing situation, Pakistani learners' view point might be mainly dominated by dejection and disbelief in the system where people are deprived of their rights. Exposing sharply contrasting realities among various social set ups, without considering the side effects, may not bring any positive motivation among Pakistani learners, rather it may broaden already existed strong economical power relation with the developed side of the globe.

#### 4.3.6. Role of Religion

The western texts generally do not discuss religion. There is only one text *The Angel and the Author – and Others* which takes into account the issue of religion in the sense that it involves recording angel which is a religious concept. The text reflects certain moral behaviours of English society.

- i. People relate morality to religion due to which the narrator, on his journey to the heavens, thinks of his charity acts and meets the Recording angel. It is post Christmas period and he has been recording charity acts of people which made him look *weary* (2041).
- ii. People seem to be concerned with charity acts near some religious festival like Christmas:

“You see at Christmas time,” I went on, “all we men and women become generous, quite suddenly. It is really a delightful sensation.” (2047 – 8)

That’s what I like about Christmas, it makes everybody good. (2058)

- iii. Generosity is considered a noble act as the above quote shows.
- iv. At times people enthusiastically participate in charity acts:

“It is the first Christmas number that starts me off,” I told him; “those beautiful pictures --- the sweet child looking so pretty in her furs, giving Bovril with her own little dear hands to the shivering street Arab; the good old red-faced squire shovelling out plum pudding to the crowd of grateful villagers. It makes me yearn to borrow a collecting box and go around doing well myself. (2050 – 55)

- v. In general life, people do noble acts but may be just to pretend noble or to add number to their good deed list.

“My five shillings subscription to the Daily Telegraph’s Sixpenny Fund for the Unemployed --- got that down all right?” I asked him. (2070 – 71)

“Last week I sent a dozen photographs of myself, signed, to a charity bazaar.” (2081 – 2)

There were other noble deeds of mine. I could not remember them at the time in their entirety. I seemed to have done a good many. But I did remember the rummage sale to which I sent all my old clothes, including a coat that had got mixed up with them by accident, and that I believe I could have worn again. (2104 – 8)

In other texts, religion is not mentioned even indirectly rather the good social deeds are referred as moral and ethical side of ideal human behaviours. In *Button Button*, Arthur strongly resists Norma’s act of pressing the button on moral grounds. He does not show any concern with religion or consequences of such a cruel act in the life hereafter:

“How about some baby boy in Pennsylvania?” Arthur countered. “Some beautiful little girl on the next block?” (146 – 7)

“The point is, Norma,” he continued. “What’s the difference who you kill? It’s still murder.” (149 – 50)

In *The Piece of String* the text contains a strong moral outlook of the society depicted in the story. It is a society that believes in strong moral values as referred in the text:

What grieved me as much was not the thing itself ----- as the lying. There is nothing so shameful as to be called a liar.” (848 – 9)

Hubert left his shame and disgrace to his self esteem and character (852)

The grave of Hubert withstood the havocs of the flood. (864 – 5)



The people do not believe in Mr Hubert because he could not prove his innocence transparently. He loses his respect, even in his own eyes because he is being viewed as a liar and all his life he keeps on clarifying. His grave remains intact in the flood which reflects the high moral value attached to truth in that society. However, this respect for truth is ironic in the sense that a person's truth is not reliable until proved by some divine signs. These divine signs may be related to religion but the general impression remains that of morality rather than religion. In *I have a Dream*, the writer does talk about equality and justice but mainly in the perspective of humanity and social liberty, though there are few religious references such as 'created' or 'God's children':

“...that all men are created equal.” (1360)

I have a dream, that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood. (1361 – 3)

Land where my fathers died (1393)

...we will be able to speed up that day when all of God's children, black men and white men, will be able to join hands ... (1411 – 3)

All these moral values are as natural and as familiar to any society as can be to that of Pakistani. The same zeal for good deeds around religious days, and duality behind the noble acts is perhaps a universal trait of human behaviour; the same desire for equality can be observed in any social set up in the world. However, when we view these issues in the perspective of religion, it shows how western texts view religion as more related to social side of life by doing good deeds for human being, with a slight or no concern for the church in the real sense. God in the western text does not seem to be responsible for the benefits of earthly populace rather the populace

themselves. If there is a concern for religion it is different from the traditional sense and is more individual and earthly than a collective or heavenly phenomenon.

On the contrary, in the Pakistani texts, the concern for religion seems to be pivotal and reflected in the background all the time. In *God be Praised*, the religion is one of the central themes, not only because of the religious position of the main character but also because it is reflected in the social life of the members of the society. There are frequent references to God and religion in this story:

After each such act, he used to say: "Please don't pray for me. Remember the Benevolent Almighty Allah. (1575 – 6)

But the same Maulvi Abul, who never made a single mistake, began straying one Surah of the Holy Quran to another. Sometimes, unconsciously, he repeated the same chapter twice in the same part of prayer. (1607 – 10)

If I am lying, the curse of Allah is on me and may I drown in some pond. May I even be deprived of a decent burial!" (1592 – 4))

But Chaudhry Fatehdad's censure was purely religious. (1616)

Conscious of the ever increasing responsibilities of her husband, Zaibunnisa too had started teaching young girls of the village the Holy Quran. (1626 – 8)

After each such act, he used to say: "Please don't pray for me. Remember the Benevolent Almighty Allah. (1574 – 6)

The gay songs that usually accompany wedding ceremonies were not sung for; after all, this was Maulvi Abul Barkat's residence. (1793 – 5)

In the textbook, though God has been referred in a number of ways, with attributes and in the form of unseen power. However, the reference to God or Allah in frequency count occurs 17 times (Appendix II). The context of the use of the word

“God” or “Allah” generally shows a complete reliance on Him believing that He is active and responsible for everything regarding human beings. On the other hand, the word God occurs nine times in the western texts (Appendix II). In these examples, God appears to be more static and aloof from human’s life except in line 1489. People in the above examples do refer to God as Someone Who exists. But they do not take Him as the One who would shape their ends. This is in sharp contrast with Pakistani texts where God is literally as well as virtually treated as Almighty.

#### **4.4. The analysis of “Themes”**

All the texts in the book are followed by an editor’s note titled as “Theme”. There is no pattern in the composition of Themes. In five texts (*Button Button*, *Clearing the Sky*, *Dark the were and Golden-eyed*, *Thank you Ma’am*, *The Foolish Quack* and *A Mild attack of Locusts*) the themes summarise the text in plain words without giving any in-depth vision of the texts. It does not discuss the author as it discusses in other themes where introduction to the author is made separately followed by the theme.

Themes of all the texts do not necessarily give the central idea of the texts but a simple summary. This summary in many cases does not serve to summarise the text rather to suggest conclusions and judgments:

1. Norma, overcame by the temptation, pushed the button in the absence of her husband and got him killed in an accident. (*Button Button*).
2. The boy became very much impressed by the good conduct of the lady and promised to be a good boy. (*Thank you Ma’am*).
3. The use of force in certain cases, when sick children resist toget themselves examined becomes necessary to save their lives. (*The Use of Force*).

4. What is good for camels is not good for old men and women. (The foolish Quack).
5. The story reveals that exchange of gifts on the holy occasions makes life most lovable. (The Gift of the Magi).

Instead of having learners deduct meaning according to their perception, the above type of guidance seems more like spoon feeding with the intention of propagating the desired or censored version of the theme.

Some of these morals are not logical or relevant. For example the suggested moral of *The Use of Force* is too narrow to justify the use of force in “certain” circumstances. It is arguable to define the level of certainty. The text activities or the theme does not encourage defining that “certainty”. It seems to give no individuality to children, by simply obeying to the desires of adults. The moral of *The Foolish Quack* might be considered ridiculous, rather than humorous which makes illogical comparison between camel and men instead of highlighting the drawbacks of ignorance and lawlessness in society. Instead of getting the learners’ attention towards the serious consequences of ignorance, it focuses on the suggestion to treat human being differently from camels.

The moral of *The Gift of the Magi* seems to be “forged” when, instead of highlighting the passionate conjugal love, it refers to exchanging of gifts on holy occasions as a mark of love. Ironically Christmas, in the contemporary western society, is taken more as social festival than holy or religious occasion. By focusing on the “holiness” of the occasion and ignoring the conjugal life and the passion of love between husband and wife, the theme seems to suggest a censored version of the text which would not be deducted by a reader outside the classroom situation.

The efforts of the writer of the theme to divert the meaning is most probably due to the prevalent social norm which does not appreciate discussing the emotions of conjugal life in front of young people and especially in front of girls. Diverting the meaning of texts in this way raises a serious question of honesty in communication. Though a public document like a piece of literature is open for any individual interpretation, it does raise the question of whether it is fair to twist someone else's work to serve the vested interest of an individual or group. It may be interrogated if it is right to conclude morals out of a text the way they were never meant by the author, or by an average impartial reader of the member of same social group.

These themes also do not seem to contribute much to the understanding of the texts, by not enabling learners to have better understanding of human psychology and life. These themes could have been used more effectively by providing food for thought and generating discussion in the class. I presume this kind of discussion on English literature is avoided intentionally at this level where learners are believed too young (17-19 years old) to be shared issues on various aspects of life and particularly on the emotional side of life. It is generally believed in Pakistani society that at this age learners need to be told what to do and how to do. This is what the themes in this book seem to strive for. Keeping in view various cultural differences such as equality or dominance of wives as in *Button Button* and *Dark they were and Golden-Eyed*, a focus on gender roles and their argumentative power might be taken negatively by parents as well as the senior generation in Pakistani society. It is in sharp contrast with the submissive nature of female characters in *God be praised*, *Gulsitan of Sa'di* and to some extent in *Overcoat*.

Such discussion also gives rise to difference of opinion. In Pakistani society difference of opinion is taken as negative, as disrespectful and disobedience to elders. It is not encouraged even in academic context where students are supposed to adhere to teachers' verdict. Students' individual opinion is regarded as immature and inexperienced. That might be another reason why instead of raising questions for discussions, the themes seem to suggest certain morals too straightforwardly which are meant to be taken as they are suggested.

It is interesting that in some of the texts, the editors have included introductions to the authors of the texts. The introductions to foreign writers are detailed, with a very brief life history of the writers and their major work. However, while talking about Pakistani authors, the editors make very brief comments such as:

Ahmad Nadeem Qasmi is a poet and writer of National repute. He was born in a small village of Anga in Sargodha District. (God be Praised).

Ghulam Abbas was born in 1909. He got associated with Radio and also worked for the BBC in London for several years. He earned a lasting reputation as a short story writer. He died of heart attack in November 1982. (Overcoat)

Ironically learners have much less to read about the local writers than they read about foreign writers. Ahmad Nadeem Qasmi is one of the legends of Urdu literature and being Pakistani, learners need to know more about his work than his birth place. Similarly in the latter case, Ghulam Abbas's reputation is as a great short-story writer, but the editors focus on his working at BBC.

The theme of *God be Praised* does not explain the issues of the text in depth but only mentions the issues of marriage of girls casually. It might be due to the reason that it is an abridged as well as censored version of the original text. I used the word “censored” because the original text has delicate satire on overpopulation and family planning issues which is controversial in the Pakistani society which have been censored in the textbook. The editors have also censored the dialogues and comments which are romantic or bold in some way. On the other hand the editor’s reference to the main religious character in the theme seems to be rather derogatory:

In this story he has depicted the life of a village Maulvi and his miseries... (God be Praised).

Addressing a religious leader only as “Maulvi” is considered derogatory in social scenario in Pakistan. Rather such a title is used to ridicule someone. One of the goals of the national curriculum is to develop respect for all professions (p 147) among learners. Such a derogatory use of referring to a profession is in sharp contrast with this goal.

#### **4.5. The analysis of comprehension questions**

The comprehension questions in the textbook followed by each text are supposed to help learners understand the texts more vividly and more clearly. Such an activity could have been manipulated beneficially not only to enhance the learners’ understanding of the text but also to expand their vision of life and humanity. However the questions in this section are confined only to check the superficial understanding of the texts and seem to repeat what learners have already read (with Urdu) translation in the class. For example:

1. What was the message Norma received on pushing the button?
2. Did Norma remain normal on hearing the news of the accident of her husband? (Button Button).
3. What had the doctors told the old man?
4. What were the names of the vegetables the old man grew on his farm? (Clearing the Sky).
5. What climate did the face?
6. What did they want to grow?
7. What was the advice Harry gave to the people?
8. How dangerous can a Martian virus be? (Dark they were and Golden-Eyed)
9. What was the time the boy tried to snatch the purse of the woman?
10. How did the boy look physically? (Thank you Ma'am)
11. What was the subject discussed at the Club?
12. How did Gorgios persuade his people to make his country strong?
13. What were the feelings of Gorgios on the occasion? (The Reward).
14. Did the girl change her expression when the doctor said, "Does your throat hurt you?"
15. Did the sick girl promptly respond to the instruction of the doctor? (The Use of Force).
16. What is a clump of trees?
17. What was stuck in the camel's throat?
18. What was the result of the cure? (The Foolish Quack).
19. Why did the farmers throw wet leaves on fire?
20. What was the desire of every farmer?



**21. How did old Stephen treat the stray locust which he found on his shirt? (A Mild Attack of Locusts).**

The above examples and still more in the follow up exercises show that most of the questions are concerned with “what”. If there are few questions focusing on “how” and “why”, they are looking at the superficial side of the texts. The textbook does not seem to investigate learners’ understanding in depth. Rather it focuses only on the information. In a situation like that of Pakistani colleges, it is more likely for learners as well as teachers to take this activity merely to find the specific answers from the texts and not to attempt to go beyond the surface level. These questions do not encourage learners think critically and develop their own view of the text which is one of the major goals of the national curriculum (pp 3, 121, 122, 151, 155, 158).

Similarly no efforts have been made in term of making text culturally more accessible and explanatory for learners which may lead to concluding inappropriate notions about different values. For example in *Button Button* and *Dark they were and Golden-eyed* two female characters are equally strong as male characters. It might be quite normal and acceptable in western culture. However, such a tendency might not be appreciated in females in Pakistani society. A good example can be observed in *God be Praised*, where wife and the daughter never argue with the male character on any issue. In the background of such local cultural knowledge, absence of information of acceptable behaviour/s in western society might make learners presume that female characters in these western texts have negative traits which will be a inappropriate inference because these gender roles are different from their own culture only.

All the texts are followed by multiple choice questions which check only specific information. It may help to ensure that learners have read the text carefully but it does not enhance their understanding of the text and hence that of life which is one major purpose of including literature in curriculum. Followed by the comprehension questions, is the section which in most cases asks learners to write detailed answers in about 50 – 100 words about the various aspects of the text. The questions are such as:

1. How did the farmers try to prevent the main swarm of locusts from landing on their farms?
2. What are the measures the farmers should have taken to save their crops? (*A Mild Attack of Locusts*)
3. Write ten lines on racial discrimination. (*I have a Dream*)
4. How did Magi want to celebrate their Christmas?
5. What is the moral of the story? (*The Gift of the Magi*)

The question 2 above might be irrelevant for learners, a good number of whom would have never come across such a situation. Pakistan is not a multi cultural society and there are no issues of racial discrimination. After reading a short piece of speech on it, learners should not be expected to write on an issue which almost all of them never came across in their lives (Q 3). Regarding Q 4 the story does not give much information on celebrating Christmas rather buying a Christmas gift only. On the basis of this text (*The Gift of the Magi*) it is unrealistic to ask learners to write in about 100 words on an event which they have never seen in real life.

Sometimes in the section of detailed answers, questions have been put which might be answered in a single sentence and there is not much scope or utility of writing in details. For example:

1. How did the camel-men cure their camel?
2. How did the quack try to cure the old woman?
3. How did the camel-man prove the stupidity of the quack?

It does not seem logical on what basis these questions have been put in this section instead of including them in the section of brief question answers. Moreover, all these answers do not invite the individual response of learners, rather asking them to provide a uniform answer from the text.

The text *God be Praised* does not ask for detailed answers to comprehension questions but just brief questions checking learners' reading comprehension skills. The text *Overcoat* does have a section of detailed answers where answers should not be less than 100 words with questions such as:

1. Give the list of articles, which were found from the coat of the young man.
2. What is the moral of the story?
3. Write a gist of the story in ten lines.
4. What is the theme of the story?

Question 1 seems to be illogical as learners cannot write a list of few things in about 100 words. Rest of the three questions are more or less the same by nature and the learners are most likely to answer these question taking help from the theme given by the editors at the end of the text.

On the whole it can be inferred that the activities followed by each texts could be manipulated beneficially to expand the understanding of learners regarding their vision of the world and humanity. It could be used to introduce foreign culture usefully and making it easier for learners to understand foreign literature with more ease.

#### **4.6. Summary**

This chapter gives a detailed account of the critical discourse analysis of the book in three perspectives. The first perspective draws on the issues in the texts on the basis of which the textbook can be divided into two general groups of Pakistan and foreign texts. In the latter texts, female gender despite having power to negotiate and compete, has been shown someone who finally submits to the male gender. In term of family values, male has the dominant role, though invisibly in many cases; children in western texts emerge as confident, bold and the one who make decisions. The female characters in the Pakistani texts appear to be static, weak and completely submissive to the male characters within family as well as in society. The social scenario in both groups also differs to large extent. The foreign texts depict rural society comprised of prosperity and optimism, opposite to the Pakistani rural society. The problems arising out of low economical condition are also very different in both groups of texts. Both groups have very different approach to God where foreign texts view God as a static power who does not intervene in the human affairs while the God in the Pakistani texts is actively involved to influence the human activities.

The themes in the textbooks have been used as means of propaganda by the editors of the book. Themes give guided or moulded information and guide learners'

thinking, without allowing them to think independently and perceive the world in the perspective of their own knowledge. Likewise, the follow up activities do not enhance learners' perception of the texts rather they only check learners' superficial understanding of the texts. These activities do not prepare learners to meet the goals set in the national curriculum.

The forthcoming chapter discusses and analyses the questionnaire data which was administered to a group of participants who have read these texts.

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## **PARTICIPANTS' PERCEPTION OF THE TEXTBOOK**

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### **5.1. Overview**

Chapter 4 presented the critical discourse analysis of the textbook in question, highlighting some issues significant for Pakistani learners from cultural and academic viewpoint. This chapter analyzes the data gained from the questionnaire, administered to a group of Pakistani learners who had studied this textbook in the last academic term of 2009. The analysis of the data refers back to the CDA of the textbook. However, at some points it may appear incomplete or having few questions unanswered due to the fact that the main objective of this chapter is to present the data of the questionnaire. A comprehensive commentary on the data collected through CDA, questionnaires, and interviews will be made in Chapter 7 which would also address the issues left unanswered in this section.

### **5.2. The Questionnaire**

Prior to the interviews, a questionnaire (Appendix 1) was administered for this research study. The purpose of this questionnaire was to gather information on the participants' general perception of the book. Information gained through this questionnaire could base to structure the interview for more elaborated responses and for deeper insight into the issue. The questionnaire was administered to 150 participants and 93 questionnaires were returned. In the questionnaire survey, both male and female participants were approached. At the time of administering the questionnaire, I was not in Pakistan. Therefore, I requested two of my friends, who

work in two different colleges, to distribute and get back the questionnaire. They administered the questionnaire in as many respective classes as they could. At the time of answering the questionnaire, they reported that they explained the questionnaire and its purpose. They remained in the classroom in order to explain any question, if necessary. The participants had access to their own books while answering the questionnaire. Since the questionnaire was administered to the students known to my friends, I later requested my friends to contact the check the availability of at least 6 students for interview. My friends informed me of the time and date when a good number of participants could be available at the given time. I could meet only those participants who turned up for the interview and I could recognise them through the questionnaires they had already answered.

After the questionnaires were returned, each questionnaire was numbered to ensure anonymity of the respondents. Each participant's name was replaced as M1, M2 or F1, F2 and so forth where 'M' stands for male and 'F' stands for female participants. In some cases, the participants responded in L1. While quoting such responses, it has been indicated that this is a translated response from L1.

The questionnaire was divided into two parts: part I related to the participants' impressions and feelings about the texts whereas part II focused on the pedagogical aspect of the textbook. The part I was categorised in three sub themes: questions 1 – 8 give information on the participants' general perception on how far they are familiar with the textbook; questions 9 – 14 reflect the participants' cultural in/accessibility with the stories of the textbook; questions 15 – 16 look into the issue of religion whereas questions 17 – 19 check the participants' perception of

economical circumstances, gender roles and overall social scenario as depicted in the texts. In the part II question 20 – 23 gain information on the teaching methodology used for teaching this textbook whereas questions 24 – 28 check the participants' competence in comprehending the texts as well as the overall learning outcome.

The questionnaire comprised of three types of questions: simple countable Yes/No-questions (1, 7, 9, 21, 22, 23, 26); questions which require answers to list or choose an option (2, 3, 5, 8, 15, 17, 18, 19, 24, 26); and questions which ask participants to further explain their responses (4, 6, 10, 11, 12, 13, 14, 16, 20, 27, 28). Almost in all the cases the close ended questions were followed by the open ended questions to gain qualitative insight out of the quantitative data. Though responses to all the questions were carefully read and analysed as reflected in the graphs, for reason of space, the following discussion will focus on the questions that seemed to yield the most interesting information.

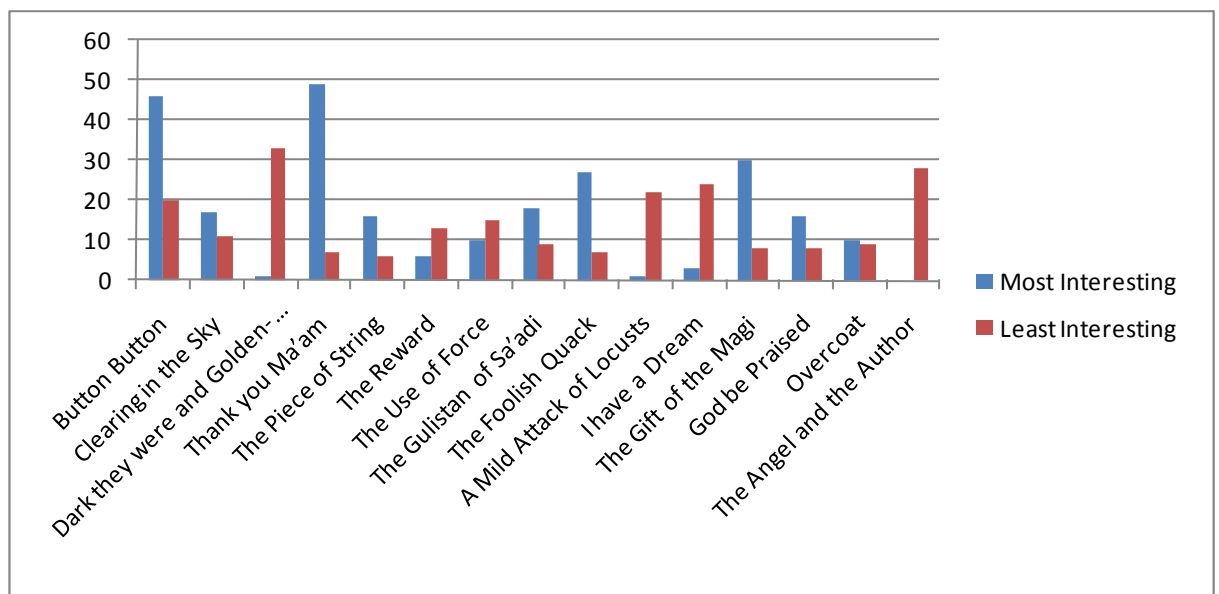
During the data analysis, initially the responses in Question No. 3, 5, 7, 9, 15 and 17 – 28 were counted and shown in bar charts/graphs. The count of responses provided with a clearer picture of the participants' perception of the textbook. At the next stage, the participants' open responses were analysed and discussed in the perspective of their responses to the above mentioned questions. In Part II, only positive responses (Yes/~~No~~) to the questions (21- 23 & 26) were counted and shown in graphs.



### 5.2.1. Participants' general overview of the texts

Responses to Question 1 show that 100% participants acknowledged the complete reading of the textbook in the class. Responding to Question 3, the Participants' general approach to categorise the texts as most/least interesting (fig 5.1) indicates four texts as the most interesting texts for them. Out of 93, 46 participants categorised *Button Button* as one of the most interesting texts.

On the basis of the reasons given in Question 4, clear moral lesson in a text is one of the major reasons for being these texts the most interesting. Regarding other texts, participants have shown a tendency to locate some kind of moral lesson in the story. The other three stories (*Thank you Ma'am*, *The Foolish Quack* and *The Gift of the Magi*) have been identified as interesting texts on the same grounds.

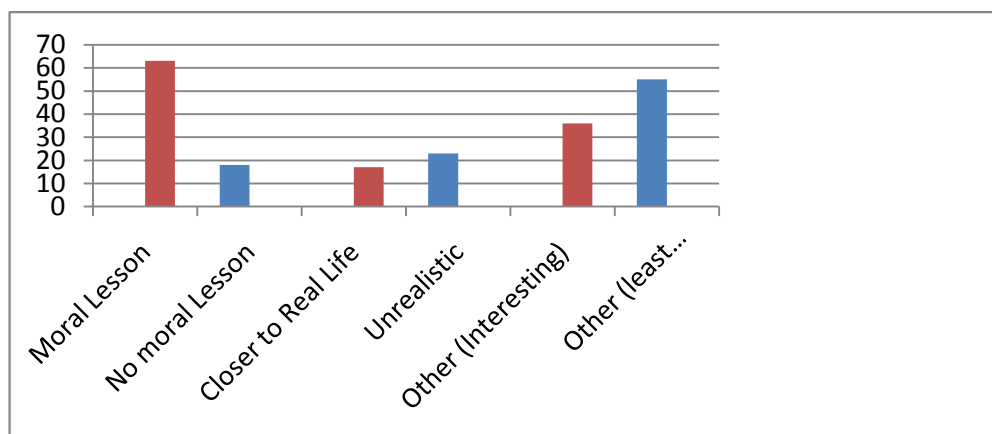


**Most/Least Interesting Texts (Fig 5.1)**

The participants' tendency to find these texts interesting can be divided into three categories i.e. the texts which contain moral lesson; the texts which are closer to real

life; or the texts which are interesting under “Other” category. 63 participants found the texts most interesting because of moral lesson in them, 17 found them most interesting because of their relevance to the real life whereas 36 participants found the texts interesting because of general reasons (shown as “Other” in Fig 5.2).

Though the category of “Others” is not in the questionnaire, during the analysis, I explored the individual categories of suspense, humour and “generally interesting” to like a text. I labelled these few individual responses as “others” because they were varied in type. Showing these reasons separately would have expanded the discussion without reflecting a significant finding.



**Reasons for the most/least interesting texts (Fig 5.2)**

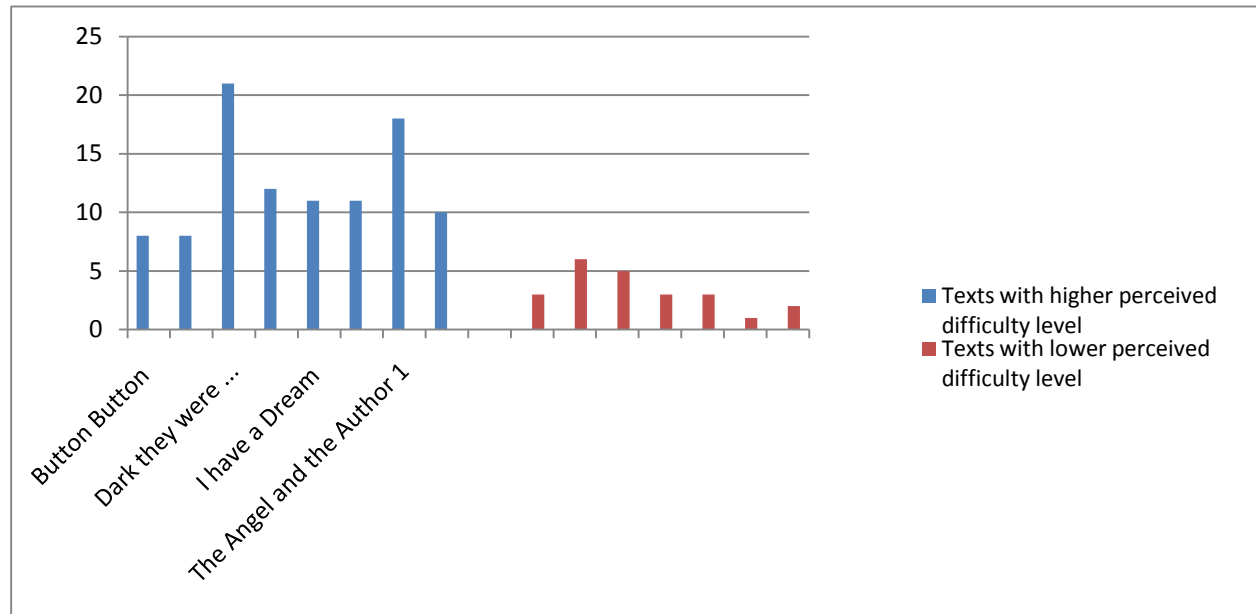
Among the least interesting texts are those which the participants either did not seem to have experienced in real life or the text which are based on fantasy e.g. *The angel and the author* or *Dark they were and Golden-Eyed*. *I have a Dream* is not a fantasy but it has been indicated as one of the least interesting text probably because this text talks about racial discrimination and Pakistani society is not multicultural like American or British society. Therefore, the participants might have not found the issues discussed in this text relevant to their circumstances. Such a response to this

text might also be due to inappropriately perceived concepts of the story as one respondent refers to Martin Luther King as “the king who is very passionate to his nation” (F48). The highest category (55/93) among the least interesting texts is that of ‘Other’ category which includes lengthy texts, difficult language or no suspense (Fig 5.2). If these varied responses from the various participants were put into graphs, they would appear as one or two responses in each case in an unmanageably lengthy graph. For example, one participant finds a text interesting because of humour; two participants find texts interesting because of “generally interesting” reasons; another participant finds a particular text interesting because of elements of suspense. The “other” category emerged to be the highest only because it gathered all these responses into one category. Its highest position in the graph does not reflect its highest significance in the qualitative examination of the data.

Responding to the questions 7 & 8 about the texts which participants found difficult to understand, six stories came as the most difficult ones i.e. *Dark they were and Golden-Eyed*, *The Reward*, *The Gulistan of Sa’adi*, *I have a Dream* and *The Author and the Angel* (Fig 5.3). These responses seem to make more sense when viewed together with Figure 5.1 where the same texts have been shown as lesser interesting texts than others. Further, all those texts are declared as more difficult which are written in the foreign context.

Variation in the responses to the texts written in foreign context reflects learners’ level of uncertainty about these texts. The responses to the texts written in local contexts do not have much variation in the sense that the participants have identified all such texts with lower level of difficulty. In Figure 5.3 the participants seem to

group four foreign texts with local texts: *Thank you Ma'am* (3 participants), *The Piece of String* (3 participants), *The Use of Force* (1 participant) and *the Gift of the Magi* (2 participants).



**Perceived Difficulty level in the Texts** (Figure 5.3)

The first three texts might have been viewed so because they seem to be culturally closer in term of social environment, values depicted in each text as well as the moral strength shown in the character of a motherly figure, a truthful person and protective parents in these texts respectively. However, the participants' identification of *The Gift of the Magi* does not seem to make much sense as this text is not closer to the local culture in any way.

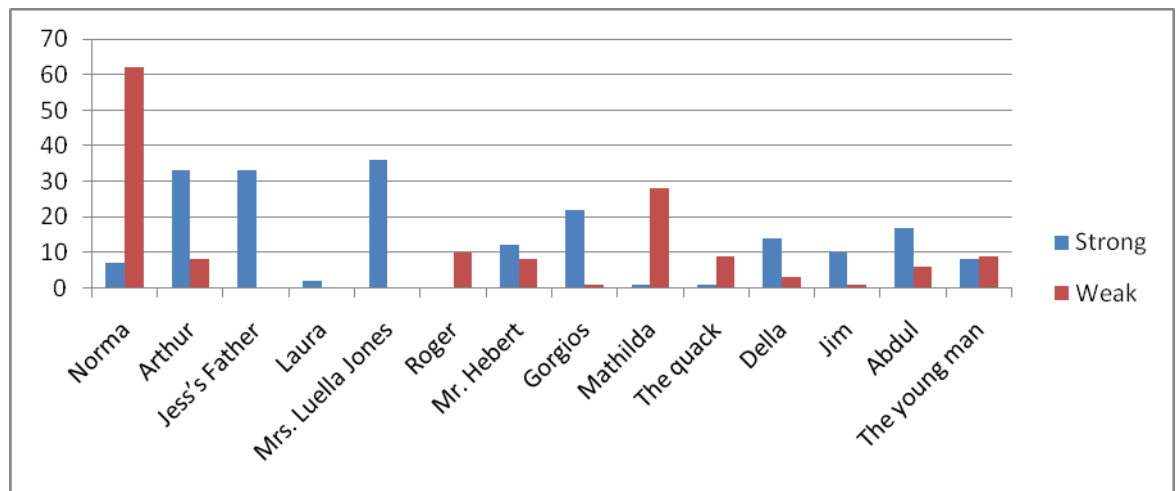
One text (*The Gulistan of Sa'adi*) could have been viewed as an easy text because it is closer to the local culture. However, it was perceived as a difficult text by 10 participants. Since most of the participants have previously informed that they found these texts difficult mainly due to unrealistic situations (as in *Dark they were and*

*Golden-Eyed* and *The Author and the Angel*), they seem to put *The Gulistan of Sa'adi* with the same group of texts for a reason. Though the character of Sa'adi is realistic and his narrated incidents are also considered genuine, the participants might have found it difficult because the characters in this text are not contemporary, and related to the local culture only historically. The context of this text is not local but that of ancient Persia which makes the text different from their real life experience where the participants have never experienced a social system ruled by autonomous kings. However, only one participant raised the issue for this text being unrealistic (M 25) and rest of the participants did not explain why they found it difficult.

### **5.2.2. Participants' perception of various characters**

Questions 11 – 14 seek information about the characters which the participants like and dislike, followed by the reasons of their responses. Almost all the participants liked those characters which they indicated as strong characters in Question 18 and disliked the characters which they referred as weak characters in Question 18.

Responding to Question 18 about strong and weak characters, Arthur, Jess's father, Mrs Luella Jones, Gorgio, Della and Abdul were seen as stronger characters than others (Fig 5.4). Keeping in view the participants' responses to other questions (particularly Questions 11 – 14), it can be seen that they view those characters strong that have shown some sort of moral strength in their role.

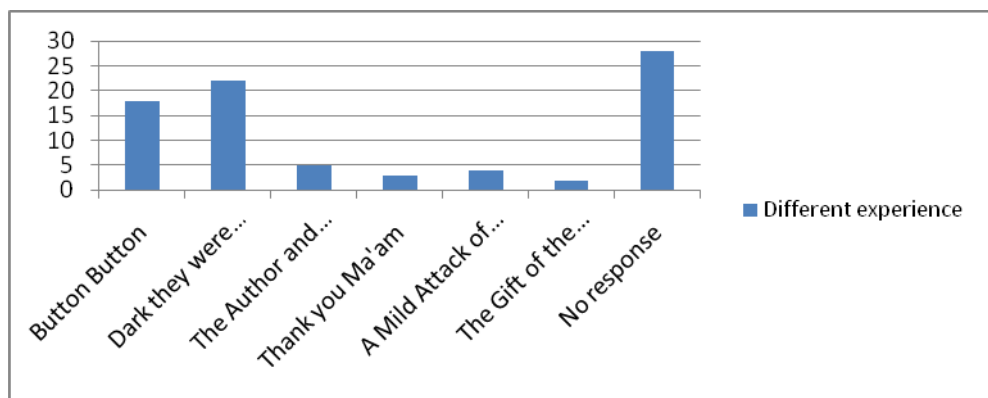


**Strong/weak characters (Figure 5.4)**

Regarding weak characters, Norma in *Button Button* is viewed by 62 respondents as the most negative character in all the texts. After Norma, Mathilda of *The Use of Force* is viewed as a weak character by 28 participants. The former shows moral weakness whereas the latter shows a kind of inappropriate social behaviour with elders from Pakistani cultural viewpoint. The actual purpose of the question was to get information about how the participants view various characters in different social roles. However, all the 93 participants did not address the social roles of any characters, except that of Mathilda. They seem to judge the characters by their moral strength.

### 5.2.3. Participants' perception of the social context

Responding to Questions 9 & 10 about the situations different from their experience, 18 participants found *Button Button* whereas 22 participants view *Dark they were and Golden-Eyed* different from their experience. Five participants opine that *The Author and the Angel* depicts different situation for them (Figure 5.5).



**Different Experience** (Figure 5.5)

Giving reasons for their responses, 35 participants mentioned that they found the situations in these texts different because they have not experienced them in their life. The same reason was given for all other texts identified by the participants in figure 5.5. As Figure 5.5 above shows, many of such texts are those which the participants also found difficult as well (e.g. *Dark they were and Golden-Eyed, The Author and the Angel, A Mild Attack of Locusts, Button Button*). It reflects another factor that the participants seem to alienate themselves from the texts which they found difficult to understand.

The texts which the participants did not mention in this question logically can be considered without problem. These texts include *Clearing in the Sky, The Piece of String, Thank you Ma'am, God be Praised, Overcoat* and *The Foolish Quack*. In this group of texts, only two texts were referred by two participants as different from their experience: the actions of the quack and the behaviour of the doctor and the child in *The Use of Force*:

It was from the story “The Use of Force” in which the child was reacting very weird and the doctor too. I haven’t seen this kind of child in reality. ....the doctor never examines a child like this. (F28 – Q 10)

How could a person so foolish and nonsense that due to his foolishness he attempts a murder did not found any difference b/w a camel and a woman. (F18 – Q 10)

A cow [camel] came to a man's field and got a water melon stuck in its throat. The man wrapped a cloth around its neck and beat it to get the fruit out. Another man saw this and he started trying the same method on human. (F3 – Q 10) *Translated from the Urdu response.*

One respondent found *God be Praised* different from his experience:

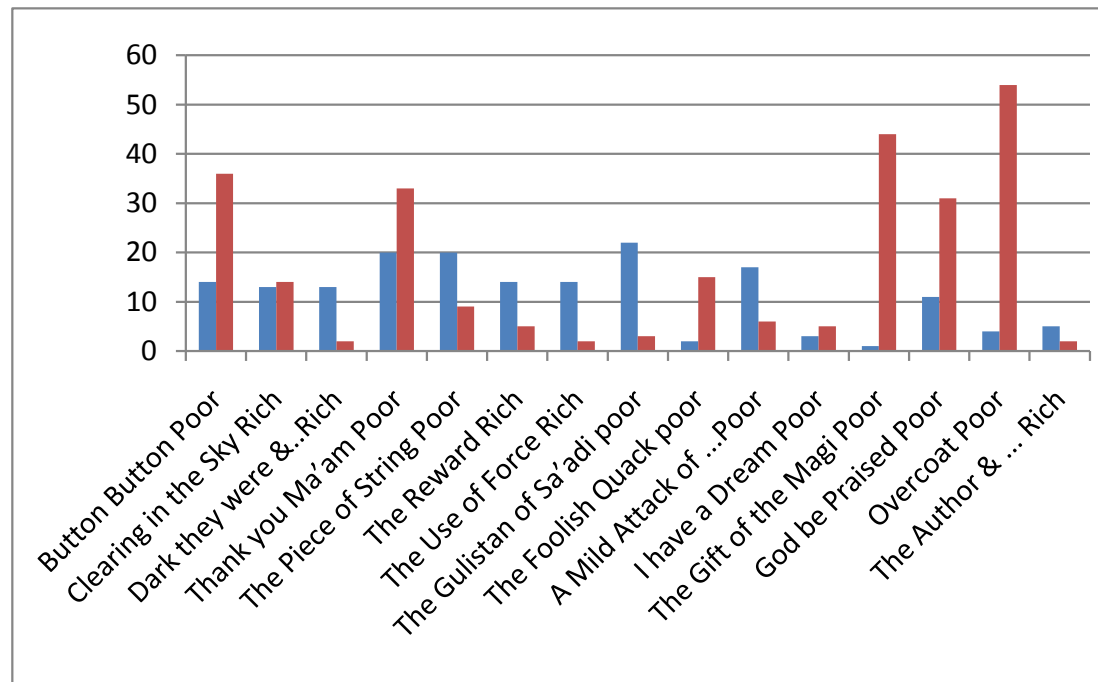
In story *God be Praised* I noticed this situation which was very different from my experience. Because this story is an imaginary story. Because the character of Maulvi Abdul Barkat I think a idol character who was used to get help from others. (M40 – Q 10)

However, it can be seen from the response that Abdul was not rightly perceived by the respondent. The respondent disliked the text but did not give a valid reason in the Question No. 10. With the exception of above three examples, it can be said that the participants did not show alienation towards the text written in the local contexts.

Question 17 checks the participants' perception of social understanding of the texts. In term of financial status the texts could have been divided into three categories i.e. the rich, the middle class and the poor. But the questionnaire only gives two options of Rich or Poor due to which it became difficult to interpret the data more accurately because the texts could not be divided so distinctly. In order to organise the responses to this question more comprehensibly, I divided the texts into two general rich and poor categories where seemingly prosperous class has been moved to the rich and the rest have been merged with financially poor contexts. In some texts it was difficult to specifically categorise as in case of *The Gulistan of Sa'adi* where the king, his courtiers and common people belong to three different classes; or in case of *A Mild Attack of Locusts* where it is difficult to judge the financial condition of the leading family. Keeping in view the colonial history it can only be assumed that the



leading family would be highly rich and the rest of the people extremely poor. However, despite the limitation of the question, the data does give a good idea of the participants' understanding of social background. In many cases, as discussed below, there was consensus, though not always.



**Social background in the texts (Fig 5.6)**

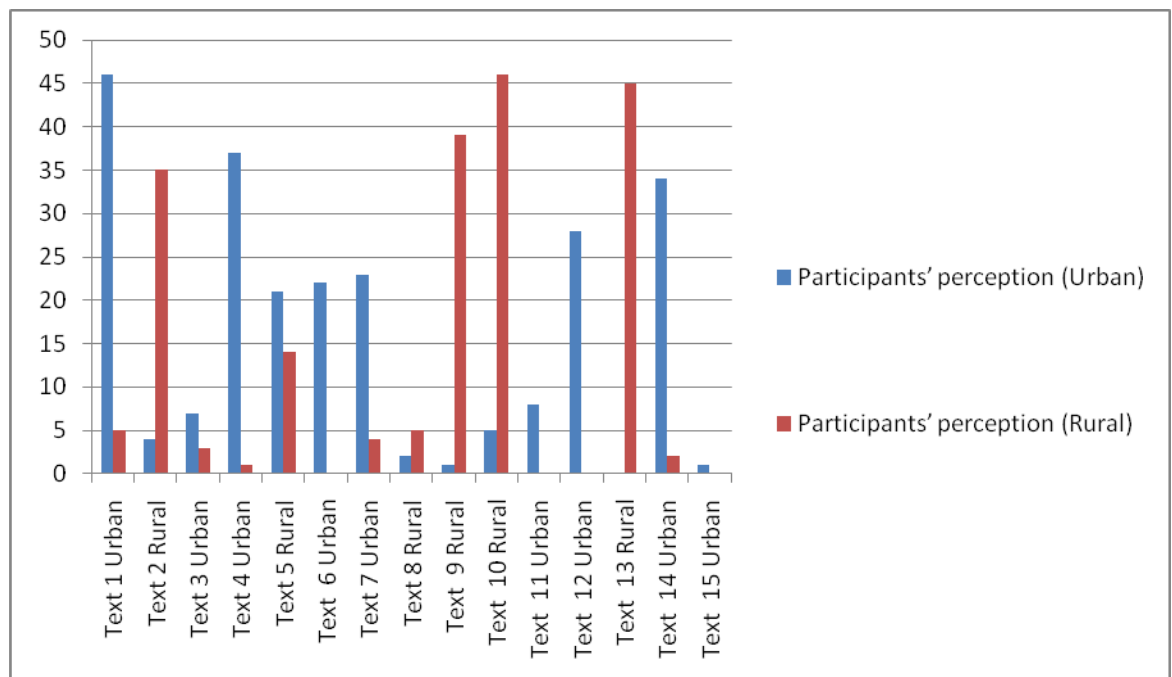
As Figure 5.6 above shows, six texts were rightly perceived with financially poor background by a majority of the participants. Three of these are the texts in local contexts.

All the six texts were easy to judge because they talk about the miseries of life. However, it is interesting to note that 20 participants view *Thank you Ma'am* and *The Piece of String* in rich background and 14 participants view *The use of Force* as with rich setting. Interestingly 11 participants view *God be praised* as "rich" which is clearly a story from poor class. Such a response indicates that the participants did

not have the text comprehension at the right level. Overall, the responses to this question reflect that the participants have some ambiguities in identifying the social setting in the texts.

Question 19 checks the participants' understanding of the background setting of the stories. Responding to this, the participants slightly vary from each other in recognising the actual setting of each text (Figure 5.7).

However, the participants' overall perception of the urban/rural background of the texts is correct except in the text 5 (*The Piece of String*) where 14 participants misperceived the background as urban.

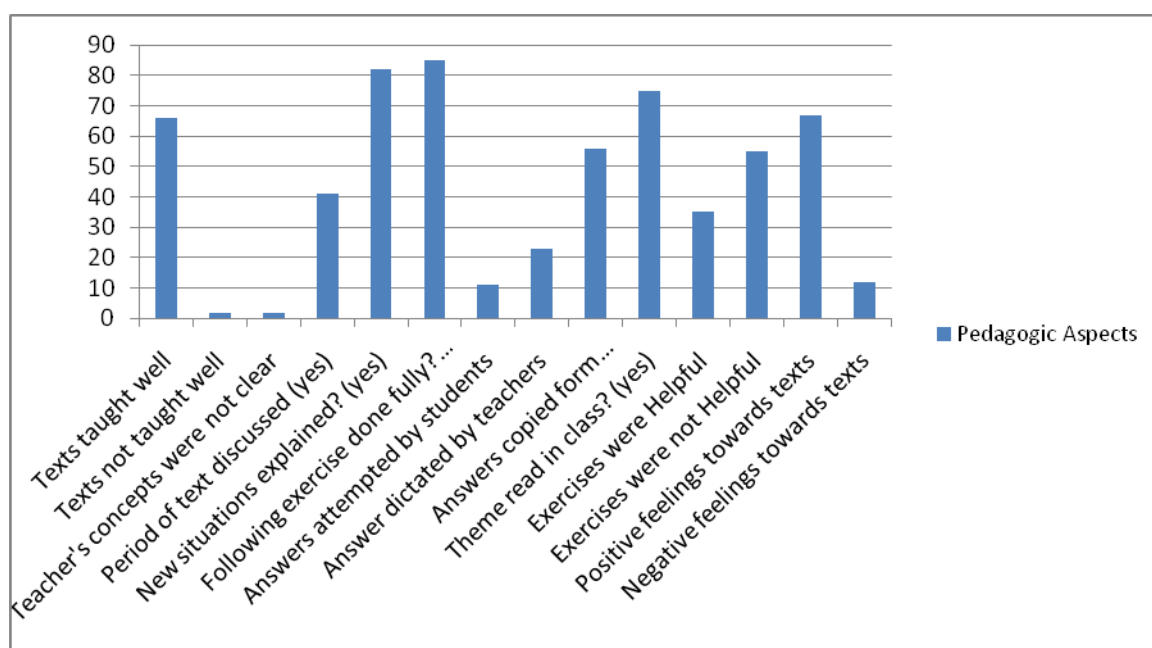


**Urban/Rural Setting** (Figure 5.7)

While viewing the texts No. 9, 10, 13 and 14, the high ratio of accurate identification reflects that the participants were more confident regarding these texts. All these texts are in the local context of the participants. On the other hand their responses to the texts in foreign context show variation, particularly in the texts 3, 5 & 8 which indicates their uncertainty.

#### 5.2.4. Pedagogical Aspects

The Part II of the questionnaire seeks information on the pedagogic side of the textbook. The analysis of this part is summarised in Figure 5.8 below which gives a picture of the participants' viewpoint about the textbook. Responding to Question No 20, sixty-six participants showed their satisfaction about the teaching strategies used by their teacher. In this regard, almost all of the 66 participants made general comments such as 'the teacher taught very well; teacher taught honestly; teacher explained in an easy way' which does not give a clear picture of what actually happened in the classroom.



**Pedagogic Analysis** *Figure (5.8)*

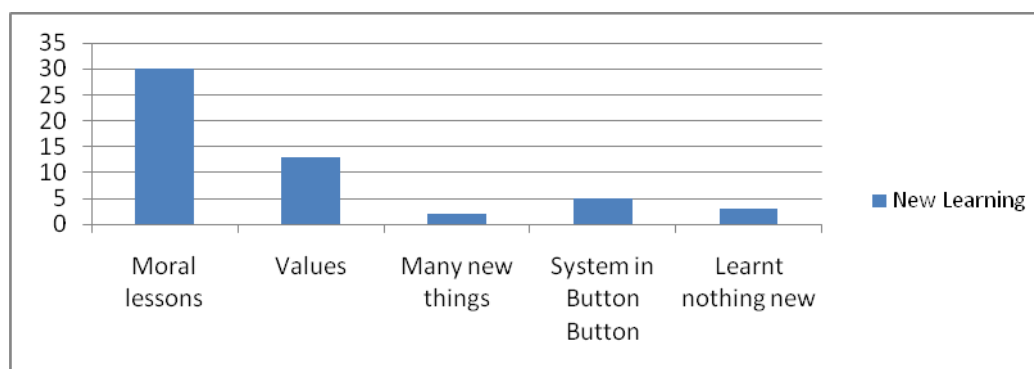
Some participants did mention that the teacher translated the texts into Urdu or explained the difficult words. But majority of the participants confined themselves to general comments. Four participants (M3, M21, M25, M33 & M 40) explicitly said that teacher did not teach well. This might be an area which could be probed into depth during the interview about what actually happened in the classroom during the teaching of a lesson. Responses from the interviews could confirm how much participants feel satisfied and confident regarding the comprehension of the texts.

Some information is gained from the questions 21 – 22 where respondents talk about teacher's strategies. Responding to question No.20, forty participants mentioned that the teacher explained the time-period of the texts before starting the text. 82 participants told that the teacher explained whenever a different situation came in the texts. Presumably, this supporting explanation might be one of the major reasons for the teacher's '*teaching well.*'

Questions 22 – 25 seek information on the follow up activities of each text. Question 25 gives a four scale option about how far these activities were helpful to understand the texts. For convenience, I have shown the participants' responses in two options (Helpful/Not Helpful) in Figure 5.8 above. Answering to the Question No 22 about the activities, 82 participants told that they completed all parts of the exercises. A high ratio of positive response to this question could be due to the fact that examination paper is set based on these activities. It was later confirmed in the interviews. In Question 24, thirty-five participants told that they found these activities helpful only to some extent and 20 participants did not find these activities useful at all. Only 35 participants found these activities useful to a large or some

extent. A high negative response in question 24, when compared with the responses of question 20 – 22, gives rise to a number of questions about the adopted teaching strategies and their utility for the participants' academic interest in the long run. It proves that mere interesting classroom lessons cannot be declared successful lessons because they do not leave learners with proficiency over the text at the end of the day.

On the question of new learning from these texts (Figure 5.9 below), 30 participants (all female) identified moral lessons as new learning and 13 participants told that they have learnt various values such as love, brotherhood, dignity (M2, M35), peace (M2 justice and bravery (M28). One respondent (F2) mentioned that she did not learn any lesson from these stories. One participant explicitly remarked that he learnt from this textbook that the Pakistani educational system is weak (M3 – Q 27).



**New Learning** (Figure 5.9)

Similarly on the question of positive/negative feelings about this new learning, despite the fact that only 51 participants acknowledge some kind of new learning, 67 participants told that they have positive feelings towards new learning from these texts. The reasons of positive feelings were the same as reflected in Figure 5.9

above. Twelve participants expressed their negative feelings towards the texts they were taught. Three of them opined that their negative feelings were due to non-contemporary texts, or because the stories were not adapted to suit the learners needs and their context (M 40).

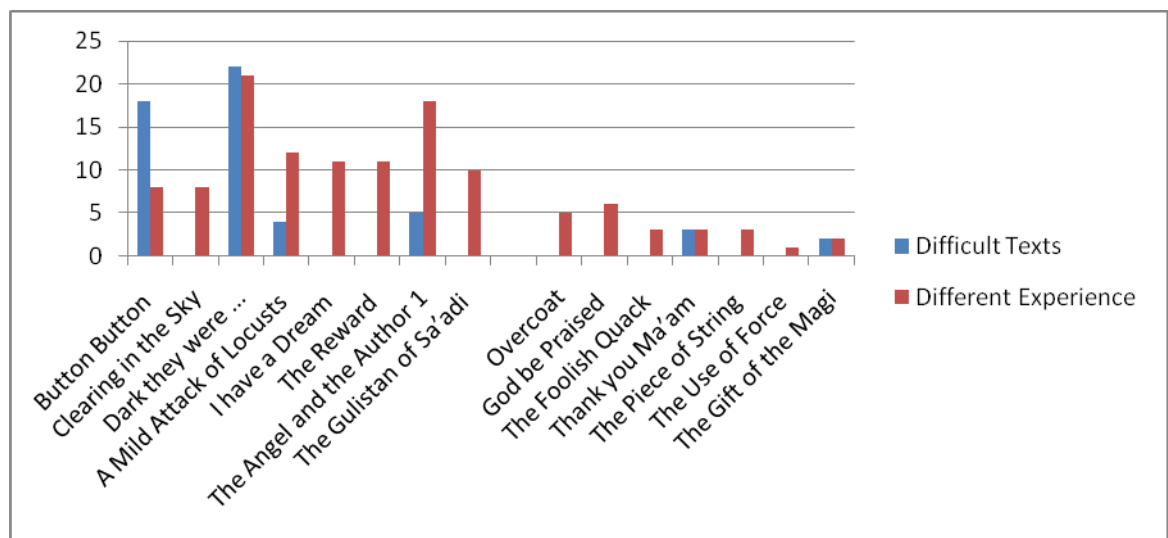
Responding to the question whether they read the theme of each story, 75 participants informed that they read the themes in the class. As I have mentioned in the text analysis, themes given at the end of each text seem to suggest some kind of moral outcome in each case, which might be one reason why participants judge all the texts by whether or not containing a moral in every text. Two participants (M19 & M 20) mentioned in Question No 20 that these stories were taught as moral lessons.

Ironically, despite having a high ratio of satisfaction with the teaching strategies, and even a higher ratio for the accomplishment of the activities from examination view point, responses in Question 25 show that 79 participants copied the answers from the guidebooks or the written notes provided by the teacher. Only 11 participants could claim to have attempted the answers themselves to these activities. It reflects that the teaching strategies do not seem to equip learners with appropriate skills to work independently and make them relying more on other sources to seek help.

Responses to Questions No. 15 & 16 do not give significant information regarding this research study. Therefore, for reason of space the discussion on them is not included.

### 5.3. Summary

In section 5.1 above, the analysis of the questionnaire reflects that a majority of participants view texts as source of learning some kind of moral. They seem to like the texts which are simple in language, interesting in plot and closer to their own real life experience (Figure 5.1 & 5.2). The absence of the same makes the texts difficult for participants (figure 5.3). The participants are more confident about guessing the social and financial setting of texts with local cultural context (Figure 5.6 & 5.6). In this regard, the participants seem to group texts into two (Figure 5.10 below). The figure shows that out of six, the participants have related 4 texts with those which they have identified as texts with different experience.



**Different Experiences and Difficult Texts** (Figure 5.10)

The higher number of responses for difficult texts and texts with different experiences are mainly those written in foreign context. Among the texts with local contexts, 7 Participants perceived *God be Praised* as a text with different experience which is not significant in term of number. However it is worth exploring in the

interview why a text written purely in local context with an apt issue of contemporary Pakistani society is perceived as different from real life experience. The same is the case with *Overcoat* which despite having an urban setting is viewed as different from real life experience of the participants. On the contrary their responses to *The gift of the Magi* are very low in term of perceived difficulty and difference. One reason for the responses to *God be Praised* might be the rural setting of the story due to which these participants of urban area could not identify it with themselves. If this is the case, this would be significant because if issues in rural settings are viewed as different experience for people in urban areas, foreign context might be more alien to the participants.

The participants seem to judge various characters on the basis of moral strength as they do in case of the texts (Figure 5.4). Pedagogically, they seem to be satisfied with the teaching style; however their further responses reflect lack of proper learning outcome and development of certain academic skills which are likely to occur after successful completion of the tasks (Figure 5.8).

This chapter has raised some important question regarding the participants' various responses in term of how do they define certain terms such as difficult and simple texts, their concept of cultural variation and their understanding of certain gender roles in their social context. The data analysis of the questionnaire also seeks further exploration of certain response regarding pedagogical issues. The next chapter on the data analysis of interviews addresses these issues.

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## **ANALYSIS OF THE INTERVIEW DATA**

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### **6.1. Overview**

This chapter analyses the verbal responses of the participants taken from the interview. The discussion categorises the responses into topics and illustrates them with reference to the participants' responses to each of the topic. Sections 6.2, 6.3 & 6.4 give information on the techniques used for the interviews whereas section 6.5 gives a detailed analysis of the themes emerged from the discussion with the interviewees. The section 6.6 summarises the discussion.

In this chapter, there might be some issues left unaddressed because the discussion mainly looks at the interview data in isolation. As mentioned earlier in Chapter 5, a comprehensive discussion synthesizing all the findings from three research instruments will be made in Chapter 7 which could present the complete picture, if it appears unclear in this chapter.

### **6.2. Question Types and Interview Strategies**

Two group interview sessions were conducted: the first session of about 50 minutes duration with male participants at the Government Shalimar College, Lahore, Pakistan; the second session of about 42 minutes duration with female participants at the APWA College, Lahore, Pakistan. The participants (below Table 6.2) were among those who had already responded to the questionnaires except one male and

one female participant (ASM and SMW respectively) who had not responded to the questionnaire but they wished to participate in the interview.

<b>Group I (Male Participants)</b>	<b>Group II (Female Participants)</b>
1. ASM 2. M14 3. M21 4. M39 5. M11 6. M 19 7. M 45	1. SMW 2. F 26 3. F20 4. F7 5. F 28 6. F14 7. F 45

*Groups of interviewees: Table 6.2*

The interviews were started in English. The interviewees were explained that they can speak in either language. Some of the participants spoke English whereas the others communicated in Urdu. In both groups there is frequent code switching from English to Urdu and vice versa.

Prior to the interviews, the participants signed a consent form to indicate their willingness to participate in the interviews, to being recorded and to being referred in the study. In these semi structured interview sessions, pre-planned open questions were mainly used which allow respondents to express their opinions according to

their own perception. These questions were general by nature and just a prompt to start penetrative discussion in each area. Some of the major questions included:

1. What stories do you find easy and why?
2. What stories do you find difficult and why?
3. Which characters do you consider stronger and weaker and what criteria used for such decisions?
4. What texts can be identified as closer to your real life?
5. Which texts contain situations new to you?
6. What clues do you get to determine the cultural context of a text?

The questions were designed and guided by the participants' feedback given in the questionnaire which at certain points required the interviewees to reflect back on their previous responses. Apparently these questions seem to seek the same information as was received through the questionnaires, but as I mentioned above, these questions were used as prompt to help the participants reflect back on their responses and thus led to in depth discussion to gain new information as discussed in the following sections of this chapter. My questions usually started such as "In the questionnaires, most of the responses stated X on the issue of Z, how would you elaborate your opinion regarding Z?" One copy of the textbook for each participant was provided to consult during the discussion, if required. I also had a list of all the major characters in case any of us skips any major character.

Deciding upon the questions was one of the most difficult and the most important tasks for the interviews as it was important to ensure that the questions should be impartial and not guide the participants towards particular answers. It was also important to ensure that the direct questions should be avoided in order to achieve

the personal opinion of the respondents. During the both interviews I used different strategies from asking general questions to more specific questions, probing into their responses. I also provided them with prompts when I found it necessary to initiate the discussion. Occasionally when I realised that the participants are not able to get the main point in indirect questions, I asked some direct questions such as “Don’t you think that X factor is different from Y factor?”( see 97, 302, 430, 702, 1257, 1283: Appendix II). Whytes’s (1984) six levels of directiveness from a nod to introducing a new topic were observed during the group interview. For example, I asked:

1. Does everybody agree?
2. What do you mean by easy?
3. Why do you think X is different from Z?
4. Why don’t you consider X and Z equal in term of Y?
5. How do you relate X to your everyday life?
6. Do you believe so because of X, Y or Z?

There was no set pattern to ask these questions. The questions were asked when I found that it might give more information or when I realised that some information might be missed if a certain aspect would be unaddressed. During the interview, following Whytes’s (1984) levels of directiveness 1 & 6, I, sometimes, rephrased the interviewees’ responses to ensure that the message has been perceived according to the speaker/s’ intentions. Occasionally, I had to ask direct questions when I realised that the interviewees are not able to understand the indirect question or they are not able to opine on an aspect which is required to be addressed. For example, a direct question was asked later directly (1362 – 63: Appendix II) when the responses could not appropriately respond to the question. Similarly, in the beginning of each interview session, I started my question by giving them multiple choice (26 – 32 &

935 – 37: Appendix III) when I realised that they are not able to start the conversation without such prompts. However, the selection of multiple options was based on the various reasons most of the participants had indicated in the questionnaire.

### **6.2.1. My Role as facilitator**

The key function of a facilitator is “to ensure an even spread of participation, to be alert to those who are making contribution, as well as managing those who seek to dominate the proceedings” (Gillham, 2005: 66). In order to get maximum information, I ensured that all the participants would feel comfortable during the interview session. Both sessions were arranged in the participants’ college premises. They were also familiar with each other and I started interviews after having an informal chat in order to respond freely in a low power relation environment which they usually are not habitual. Even so, there was a power relation in the sense that I was their teacher’s friend/colleague and I was conducting and controlling the session. But this hierarchical relation was inevitable. However, it was not disadvantageous and was minimized by developing an informal environment before the interview session started. At times I had to interrupt or change the topic, without making it too obvious, because of shortage of time which is generally considered a fair use of authority in such situations. The unavoidable power relation, however, did not stop them to respond freely. Sometimes they disagreed to my viewpoints and with that of others’ as well which generally shows their high level of comfort during the discussion. At the end, they tended to agree with me only because they were tired and were also in rush to go to their classes.

Sometimes, I rephrased or summarised whatever the interviewees said (113, 641, 1019, 1043, 1084: Appendix III). The purpose of summarising or rephrasing was to ensure that I understood the response correctly. I did so when sometimes the discussion goes beyond the topic and in flow of conversation it would be unnatural and awkward to start a new topic without summarising whatever previously has been discussed. Sometimes I summarised to refresh the interviewee's memory about what they already had said on a certain issue e.g. (1278 – 80). The interviewees rarely contradicted to what I summarised as I tried my best to use the same words and terms associated to various aspects as has been used by the interviewees themselves. However, their opting not to disagree should not be considered a result of power relation as they did disagreed to me and to others at various points.

According to Litosseliti (2003), moderators should have basic knowledge about the culture and communities of their research subjects (p 40). I thoroughly share cultural and communal knowledge of my participants as I belong to the same cultural group. I have gone through the same educational background and this shared knowledge was helpful not only to ask probing questions but it also helped to maintain a closer relation with the participants.

Keats (2000: 62 – 70) gives a list of certain skills and strategies for an interviewer such as listening and speaking skills, patience, probing through silence, encouragement, immediate and retrospective clarification as well as elaboration, use of body posture, gesture and movements that may affect the interviewee's response. I planned, discussed and made utmost humanly efforts to be aware of these aspects during the interview and to get maximum benefits by realizing their significance.

### **6.3. Recording of the data**

Both interview sessions were recorded and the interviewees were informed about this before the interview started. It was also explained how this recording will be used for this research study and future publications. The interviews were recorded on two devices. Both devices were put at two corners of the table to ensure good reception of voices. However, on both devices, the recording quality is more or less equally clear and easy to hear. Later, the recorded data was converted into a CD. Sometimes there is background noise because the interviews were conducted on the college premises, and that noise was inevitable on a working day. However, no data or important information was missed due to this background noise.

#### **6.3.1. Transcription**

“The first step to any adequate analysis of interview data must be transcription because it allows the sort of focused attention on the minutiae of talk that promotes insights into techniques and contents” (Richards, 2003: 81). Interview sessions with both groups were transcribed (Appendix V). However, the transcription did not aim at minute transcription of the conversation, rather than it mainly aimed for “maximum readability without sacrificing essential features” as suggested by Richards (2003: 81). Furthermore, the purpose of the transcription was to analyse the content of the discussion and not minute conversation analysis which looks at patterns of adjacency pair, turn taking, intonation etc. A close reading of the interview analysis would reflect that this decision did not affect the quality of the analysis of the interview in any aspect, rather it saved time and space.

As the interviewees used both English and Urdu language to express their views, in the transcription (Appendix V), italicised text indicates that it is English translation of the participants' Urdu comments. The same pattern has been used in this chapter wherever the participants have been quoted to support the discussion. Sometimes there was a mixture of English and Urdu in a statement given by an interviewee. In such case I have preferred to quote the full statement in italic to indicate that it is a translated version of the actual data. While translating responses, my first priority was to translate word by word in order to keep the closer to the actual wording. However, my main priority was the meaning. Therefore, whenever I found that word-to word translation might not convey the correct meaning, I have used idiomatic language/formal language in translation. After the translation, I showed the transcription along with the recording to one of my friends, Barrister Zahid Ali Akbar, whose first language is Urdu and he has been living and studying in the UK for the last 10 years. He agreed that the translation seems to reflect the actual responses.

In the interview sessions, the participants were requested to speak their names before they start speaking in order later their responses could be distinguished. Sometimes some of the participants forgot to say their names due to which in few quotations, respondents' name could not be identified. However, this did not seem to affect the findings in anyway as the concern in the analysis of the interview data was what was said rather than who specifically said that. Though, in the transcription of interviews, the participants' real names have been replaced with the same identification number as given to them in their respective questionnaire (i.e. M1, F1 and so on). This step was taken first to ensure the anonymity of the participants and secondly to make it



simple, if it is required at any stage, to check and analyse the participants' corresponding responses in the questionnaire as well as in the interview.

In order to make the response clearer, in some cases grammatical mistakes made by the participants were corrected in the quoted examples because the purpose of any quotation was to present their views, not their grasp over language which might be another research dimension to be explored from a different research perspective. However, while correcting grammatical mistakes it was carefully considered that the validity of the actual statement is not affected. Correction has been made only where it seemed to block the flow of reading.

During the analysis I refer to the participants as members of Group I and Group II because the interview with both groups is in two different sessions where Group I refers to male participants whereas Group II refers to female participants. Quoting the participants with reference to their respective group makes it easier to check the response from the recordings. Each quotation from the discussion also gives the time point on the recording to locate the quotation if anyone chooses to listen. For example: (ABC, Group II. 25:03 – 25:45).

#### **6.4. Emerging categories**

From the topics discussed in the interview, the following themes concerning the participants' perception of the texts emerged:

- What makes a text easier/more difficult?
- Criteria for weak and strong characters.
- Cultural differences among various married couples within the texts.

- Most/least favourite characters.
- Identification of social context of texts.
- The teaching of the texts.

#### **6.4.1. What makes texts easier/difficult?**

Regarding the issue of easy or difficult texts, the interviewees identified that absence of three elements i.e. simple language, moral lesson and relevance of texts to real/practical life made the texts difficult for them. Reference to the same elements by a majority of both groups suggests that within each group the interviewees might have influenced each other's opinions, which is a limitation of group interviews. However, a detailed analysis of their discussion shows that the interviewees did differ with each other's opinions at different occasions, and in many cases they also presented different views for the same text under discussion.

Almost all the interviewees viewed *Button Button*, *A Mild Attack of Locusts* and *Piece of String* as easy texts and one of the reasons was its simple language. Two of the participants elaborated what it means to them by simple language:

*M21: Sir, the theme of the story should be simple and easy. Its language should be simple so if you are reading on your own, you could understand without any help. (56-58: Appendix III)*

*M45: you can understand without taking any help from someone else. (144-5: Appendix III)*

However, M21 finds *Button Button* easy because of its simple theme as he did not find the language difficult:

*M14: Button Button is also simple and interesting but its language is quite difficult. (64 – 5: Appendix III)*

In the questionnaire, most of the participants had indicated that a moral lesson in a text is one of the major reasons for being these texts the most interesting and hence easier. In the interview, the interviewees confirmed the same by identifying *Button Button*, *Clearing in the Sky*, *Thank you Ma'am*, *The Reward*, *Gulsitan of Sa'adi*, *A piece of String*, *Gob be praised* and *Overcoat* as simple texts because these texts carry some kind of moral lessons. Most of the female participants (Group II) emphasized the moral aspect of the texts which makes it easy to read. However, all the participants indicated that relevance of the topic to their life is also an important factor which makes a text an easy reading:

**Smw:** *It was easy because if we may get lesson from something, we are getting some benefit out of it, we would like it and it will look easy. We get a moral in this story that we should help others and show others the right path or someone shows us the right path that is good for us.*

**I:** *So if something you feel is applicable in your real life and can be beneficial for you, you feel your this kind of interest makes it easier.*

**Smw:** yes. (999 – 1006: Appendix III)

**F14:** *We really understand the main idea but on the other hand I can say it is not good because we should not have to be this type of topics in our syllabus. We should have the topics like the Gulistan of Saa'adi. (1027 – 30: Appendix III)*

**F7:** *Secondly, it reflects his inner feelings like what he wants to tell his son; he wants to advise him that he accomplished in his life due to his hard work and his son also should develop same quality... (986 – 89: Appendix III)*

**M 19:** *The Gulstan of Sa'adi is easy because it carries a lesson. I personally follow such things which I can learn from that's why I found it easy. (121 – 23: Appendix III)*

**M21:** *Whatever story is being told, should be related to our life like the tories we hear from our elders. For example, in Gulistan of Sa'adi has tales which we have already heard from our elders. There are some stories that are uninteresting. (58 – 61: Appendix III)*

**M11:** *These stories very simple and taken out our daily life, belonging to our daily life and we taken these stories as our house stories, -- as our own tories. We taken out, like, many stories in this book mentioned on that very difficult*

and very uninteresting but Thank you Ma'am, Button Button and Overcoat, specially Thank you Ma'am is very, is very interesting story and very easy story.

**I:** You said that these stories have been taken from our daily life. Button Button is it taken from our daily life? Is it Pa -- what you mean by that?

**M11:** Sir, Button Button is a simple story and taken out – in this story explained a daily work, a daily life And Norma and Athur – also taken out by our daily life. (91 – 98: Appendix III)

The interviewees agreed to this conclusion that I summarised based on their responses. Two interviewees also added that they found *Overcoat* easy because either they already had watched a drama on TV based on this story or had read in their Urdu textbook:

**M14:** *Overcoat is interesting because it has also been dramatized on TV. I have watched that drama. Besides it is also in our Urdu syllabus which made it easy to understand.* (68 – 70: Appendix III)

Watching something on the screen may personalise the text out of academic context due to which the interviewees found the above mentioned text easier to comprehend. Likewise, all the interviewees identified *Dark they were and the Golden eyes, The Angel and the Author and others and I have a Dream* as difficult texts either because of difficult language or because of the texts being far from their personal experience.

**ASM:** *Because God be Praised wording –its language doesn't make sense. Secondly I could not understand what is the lesson in this story? Similarly in Dark they were and Golden Eyed – I am not clear what is the story about and also its language is not easy. For these reasons, it is difficult.* (153 – 57: Appendix III)

**M14:** *Sir, the third story Dark they were and Golden Eyed is difficult because it tells us about a kind of life which is hard to believe; it is boring. If stories are selected from our real life, perhaps we could believe but this story talks about life which is hard to believe.* (159 – 63: Appendix III)

In Group II all the female interviewees found more or less the same texts difficult on the account of difficult language and/or because of unrealistic situation (Group II. 11:00 – 12:58) which is not quoted for reason of space. One participant (F26) said that she found all the stories easy.

From the interviews with the two groups, a consensus crossed both the groups that those texts are easier for the interviewees which they are familiar with and which gives some moral lesson. As referred above, the interviewees think that foreign context would not be inaccessible if it discusses the issues they face in everyday life. The interviewee's not referring to *God be Praised I* despite its being in the local context is justified when F28 (Group II. 5:52 – 6:15) refers to this text as "rural" and she herself is living in a metropolitan city. It shows the significance of immediate culture in order to develop a better identification and understanding. In the questionnaire, *Gulistan of Sa'adi* was identified as a difficult text but in the interview, the interviewees viewed it as easy text because it contains moral with implication in their lives.

The interviewees seem to maintain the opinion if the texts are relevant to their life and familiar in theme, they find it easier to read and comprehend. The interviewees discussed those texts in detail, with respect to their themes and moral outcomes, which they identified as easier texts. It reflects their better understanding of the texts. On the other hand responding to the question of which texts they found difficult, almost all the participants nominated the texts and only mentioned briefly why they found a particular text difficult, instead of discussing those texts in detail.

### 6.5.2. Criteria for weak/strong characters

While talking about strong characters, most of the interviewees viewed Arthur and Mrs Jones as strong characters because of their moral strength. The interviewees' responses reflect that they view strength of a character in term of his/her inclination towards ethical side of life as well as independence in making decisions. However, they feel that these standards may change with the situation as well as with the ultimate intention of any action, as it will be shown below.

Norma was collectively viewed as a weak character because of her choices she made in life. On the other hand, most of the interviewees viewed Jess's father as strong character because he had the ability to do whatever he wanted to. His strong will power was viewed as a sign of strength. Only one participant disagreed to this viewpoint to some extent:

**M11:** *I tend to disagree with others because whatever Jess' father did is an exceptional case, like one out of hundred. He didn't choose to hire a taxi and there was a possibility that he could have died the same moment. Who would have been responsible for that? His own negligence. He did not think of his children or anyone else. He did work hard which is a positive trait. (388 – 395: Appendix III).*

However, he did not consider this trait as serious as to declare the father a weak character. None of the interviewees were able to observe that Norma also possessed the same strong will power of making independent decisions who they have identified as weak character. One participant referred to the foolish quack as strong character for the same reasons:

**F14:** *The foolish quack is strong because he made people what he wanted to. (1226 - 7: Appendix III)*

One participant considered Mathilda, the sick child, as weak character. When questioned why she cannot be strong while she (Mathilda) was sticking to her resolution in front of three adults, the interviewee responded:

**I:** *Don't you think she is strong that despite being a young child, she is competing with those people? She is acting according to her will power. Can't we call her strong in that sense?*

**F7:** *She can be strong in that sense but such children irritate elders. Now everything cannot be accepted. They brought the doctor to help her and to examine her but she is getting stubborn. This is what I think is wrong and I didn't like it. (1197 – 1203: Appendix III)*

The same kind of response was given on asking why Norma is weak for doing what she wanted to:

**F14:** *I think that whatever Jess's father does, no one get hurt. But Norma --- someone is died, someone who is dead...his husband died and someone is hurt but from his father, no one is hurt. (1288 – 91: Appendix III)*

One of the interviewees viewed Zaib un Nisa strong for making practical contribution to her family:

**F28:** *The mother, she is a very strong lady. She is the lady of today. She saves money for his young girl. She knows how to save money. She is quite a strong character. (1218 – 21: Appendix III)*

On asking if we compare Norma and Arthur, who has got stronger hold in domestic life, all the participants said that Norma is stronger than Arthur. But one participant (F28) again “eclipsed” Norma’s social superiority by referring to her moral weakness and said that Norma does not know how to overcome her desires. F28 continued to comment that a stronger person is one who can control her desires. She [Norma] was not that kind of person. She [Norma] was a selfish person and selfish persons cannot be strong.

Generally, for the interviewees, it does not seem to be the question of whether or not being rebellious but the actual motive behind the rebellious behaviour. If a trait is for a better goal, it is a virtue as in the case of Jess's father whose strong will was not harmful for anyone (though it could be). If it is for some ill intentions, it is vice as in case of Norma where her strong determination becomes negatives. Another standpoint is also possible with having these responses to view rebellious behaviour or strong will determination acceptable in males but not in females.

### 6.5.3. Gender Attitude

The analysis of the questionnaire in section 5.1.2 raised the issues if the participants view certain character acting differently in the perspective of their personal experience and if it makes any difference to their perception of the roles. In this perspective, Norma is accused of not giving importance to her husband, who, in the participant's view, seems to have taken the best care of her:

**M21:** Her husband should be her first priority. She gave too much importance to money.(3636 – 4:Appendix III).

**M39:** Norma. Because she tried to kill a human being for little money. Secondly, she opposed to her husband. (383- 3: Appendix III)

**M11:** *Man is always domineering over woman.* (408)

**M11:** *....her husband can get her everything.* 421 – 22: Appendix III)

These comments reflect how strongly male participants view the gender roles and they do not seem to think of Norma from her own view point. On the other hand, female participants do not seem to make any reference towards Norma's neglecting her husband. All of them just view her weak because of her failure to stand her temptations. Rather one of the participants F28 viewed Zaib un Nisa as "strong lady" and "the lady of today" (Group II. 21:16 – 21:18). The same participant, unlike male



interviewees, also viewed Norma as someone mature and responsible, though who did not use her wisdom positively:

**F28:** She was not a kid who was persuaded. She was a <sup>lady</sup>. She should have realised what she is doing (1272 – 3: Appendix III)

The sentence “she was a lady” was uttered emphatically to emphasize her status of being a lady which Norma neglected. The stress and emphasis along with the intonation in the interviewee’s voice shows that the word “lady” was used as someone mature and responsible who is expected to behave more sensibly than Norma did.

On the question of which couple from the textbook the interviewees found closer to their social context, in the first instance the interviewees could not understand the question fully. After further explanation of the question, almost all the interviewee referred to Jim and Della. This response was somewhat unlikely in the sense that this couple was depicted in the western context. Later, their further responses explained that the participants seemed to be more fascinated by the mutual deep sentiments of the couple. Such a gesture might be taken as natural and logical keeping in view the participants’ age group. The male interviewees in particular showed their tendency towards this couple. However, there was a difference between the male and female interviewees’ responses. The male interviewees found that such couples and such romantic notions are found only in Pakistani elite class which, they seem to believe, does not bother about the prevalent local cultural as well as social norms. In this perspective their stance is valid to some extent. It can be generally asserted for Pakistani middle class that before marriage girl and boy cannot meet each other independently due to social customs. In most cases both spouses are likely to meet

each other probably only after they are married. However, one participant pointed out that due to the spread of IT and mobile phone culture it is now a past story not to know one's would be spouse before marriage. All the other participants giggled and seem to agree with it. However, despite the spread of IT and mobile phone culture, intermingling of both genders is not appreciated or not widely approved. The interviewees also seem to be of the view that living for children and ignoring one's own self is a value to be considered in life.

On the other hand all the female interviewees identified Jim and Della's deep love as realistic thing which they believe is found in Pakistani society. On the same question, one participant (name could not be identified) abruptly remarked:

**I:** .... *if we see in our daily life that, do we find same type of couples or different?*

**F45:** *No they are very different from Norma and Arthur...* (1319 – 21: Appendix III)

On asking other participants to comment on the same, most of the participants disagreed to this opinion and said that in the existing scenario, a Pakistani wife can take a stand and can argue with her husband. However, their giggling and their gestures seem to imply that such a situation may not be as generalised as their responses seem to suggest. They agreed that a Pakistani wife will convince her husband if she is arguing for the "right" thing. ASM viewed Norma and Arthur as a couple that is realistic in Pakistani society in term of not having good level of understanding.

**S:** *Sir, first, Norma and Arthur did not have any understanding between them. Couples in our society do have some sort of understanding.* (492 – 4: Appendix III)

**S:** *Sir, both (Abdul and Zaibun Nisa) had mutual understanding. Both cared for each other. They never thought of themselves.* (500 – 1: Appendix III)

Other participants also give their comments on this question and some of the responses show their own uncertainty and confusion on the issue. For example:

**M14:** *Jim and Della were stronger than any other couple because they sacrifice for each other; care for each other. (503 – 4: Appendix III)*

**M11:** *Because the understanding shown in this story – especially in our culture, it is eastern culture. Here one sees his bride on the day of wedding. Before that there is no concept of meeting or viewing photos of the bride. In such a situation, there is no question of understanding. We usually have those types of couples as Norma and Arthur...it's true that in our society, we do have some sort of understanding but these are compromises. And between Jim and Della, there is no compromise. They might have saved their assets by compromising. We have sharing with each other. They did not share with each other. They hid things from each other. Jim and Della belong to western culture. You will not see such example in our society. It is only in highly rich families where people allow their children to see each other. As far as Abdulah and Zaibun Nisa are concerned, they are good. They provide a good example to us that we should also be like that. (570 – 84: Appendix III)*

Above, the interviewee M11 seems to have contradiction in his statement where first he says that Jim and Della have deep understanding and later he refutes by saying that they don't share their secret with each other. It reflects the interviewee's unconscious cultural reference to the fact that he believes that Jim and Della have mutual understanding as far as their intense love is concerned. However, the nature of their understanding might be alien to a Pakistani reader (as in this case) when it comes to interact in daily life. Probably M11 wanted to say that in Pakistani society love between a couple may not necessarily involve secret purchase of gifts by selling the most precious things; rather they should be open to each other as M11 finds Abdul and zaibun Nisa. Perception of Jim and Della from this perspective might be a reason of his seemingly self-contradictory statement.

Among the male interviewees, a consensus seems to emerge that Pakistani marriages are not like that of Jim and Della and they are not “romantic” like that of this couple

in question. From these responses, and others given by female interviewees as well, it appears that they think disagreement means lack of understanding and lack of love. Based on this criterion Norma and Arthur are viewed as a failure couple and Abdul and Zaibun Nisa are viewed as a couple with perfect understanding:

**M 19:** *They married in Islamic way and leading life accordingly and due to this reason there seem to be some understanding – the way they live, they work and bring up children. For these reasons, they are good. (589 – 92: Appendix III)*

An interviewee F20 (Group II. 31:45 – 32: 15) said that it cannot be specifically claimed to definitely have such a couple in society. There are both possibilities. Male interviewees viewed Abdul and Zaibun Nisa as religious couple who have mutual understanding.

However, things might be the other way round to a person from different cultural background. Most of the participants seem to view Abdul and Zaibun Nisa as "Islamic couple" and as an ideal but at the same time they seem to like Jim and Della more. They are unsure whether Jim and Della are a natural part of mediocre Pakistani society or not. Still this was a part of the interview with both groups which captured their interest as reflected in their motivated participation, initiative, smiles, laughter and giggling.

To summarise it can be inferred that according to most of the participants, out of three couples of Norma-Arthur, Jim-Della and Abdul-Zaibun Nisa, the first couple is viewed as having no mutual understanding because of their arguments and Norma's "disobedience". The participants view other two couples as having good level of understanding because they do not argue with each other and have sacrificing

sentiments either for each other or for their children. Though there is a slight difference of opinion on Jim-Della relationship.

While discussing these points, it should be kept in view that these are the responses of teenage people who, in such practical matter, are quite naive from Pakistani view point. However, this does denote that the reading of these texts does not seem to develop sophisticated level of maturity on these issues which they are likely to face in near future.

In chapter 4 the critical discourse analysis of the textbook pointed out that the default tendency of Pakistani society is that female gender is totally dependent on male gender (4.1.1). In the interview, male participants in particular reflected the default attitude of female dependency.

In the critical discourse analysis, the issue of religion and financial position of characters emerged. The questionnaire data did not give much information regarding the former due to which it was not included in the interview structure. The latter issue could not be discussed in the interview due to time constraints.

On asking if they can categorise the texts according to their cultural/geographical context, none of the interviewees could identify any specific category based on the clues found in the text. All they could do was to identify texts as that of Pakistani or American/English. In the latter category they were not sure of the cultural differences between the American and the English society.

Regarding the question on how the book is treated in the classroom, the interviewees did not give any newer information than already reflected in the questionnaires. It could not be explored deeply due to time constraints because both groups had to go to their next class.

Answering to the quick final question, most of the participants told if given a chance, they would like to exclude *Dark they were and Golden Eyed* from the textbook. Four female interviewees also included *Overcoat* in this category.

## **6.6. Summary**

This chapter analysed the interviewee data gained from 14 interviewees. The analysis draws on the responses how the interviewees perceive various texts (6.5.1) and characters (6.5.2). Apart from simple language, the participants found those texts difficult which they were unable to identify with their personal experience. Their criteria for perceiving a character positively seems to base on the moral strength of the character. The analysis of the interviewees' responses also seems to suggest that they might tend to have different standards for male and female social roles. Regarding finding commonalities between various characters and their attitudes as well as social roles with the participants' context, all the participants seem to be unclear and sometimes gave contradictory opinions. It indicates ambiguity in concepts in determining and identifying various social roles and position in society. Difference of opinions between the male and female group on identifying Jim and Della's relationship is also interesting and highlights the approach based on gender differences. Perceiving two couples – Norm-Arthur and Abdul-Zaib un Nisa – entirely with a different perspective also highlights how the participants were unable

to appropriately view the cultural contexts in each case. The same lack of awareness could be observed in the participants' ignorance of the geographical and specific contextual information of the texts.

The forth coming chapter synthesises the discussion of chapters 4, 5 and 6.

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## Summary of Findings

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### 7.1. Overview

The chapter discusses the inter-relation of the three findings (7.2) and their implication (7.3) for this study. The chapter initiates the discussion in the perspective of the objectives set in the National Curriculum Document for the textbook in question (7.4). The chapter concludes with a summary of the discussion (7.5).

### 7.2. Discussion of the Findings

Critical discourse analysis is the first research instrument used in this study. The analysis of the textbook was drawn on three perspectives: (i) cultural accessibility of the texts; (ii) perception of the texts from the curriculum developers' viewpoint; (iii) exploitation of texts through the comprehension questions/activities which follow them (Ch 4). Perspective (i) was further divided into sub-themes in term of depiction of rural life, poverty, religion, gender. After critically analysing the discourse of the textbook, I could generally divide the texts into two groups which I titled as "foreign texts" and "Pakistani texts" (4.2). However, these groups do not mark a strict division and they merge into each other on various issues, though this grouping gives a broader picture of the question in hand.

The second research instrument of questionnaire mainly sought responses on the lines emerged in the CDA of the textbook: participants' general impression of the texts; their perception and understanding of cultural contexts depicted in various



texts; their feelings about the treatment of the textbook in the classroom (Ch 5). The third research instrument of interview focused on confirming and exploring in detail the participants' perception, as already reflected in the questionnaire, of the texts, characters and their familiarity with characters as well as with the themes of the texts in the Pakistani context.

The interviewees also seem to divide the texts into different categories in term of level of difficulty, cultural accessibility and the relevance of texts to their personal experience. The analysis of the interview data shows that the interviewees though have not divided the text strictly as indicated in 4.2, their responses seem to maintain a criteria which, in one way or the other, supports this division.

The following discussion summarises and synthesizes the issues explored through all of the above research methods.

### **7.2.1. Accessibility of the texts**

From the view point of cultural accessibility, the following texts were identified mutually in the questionnaires and in the interview discussions: *Button Button*, *Clearing in the Sky*, *Thank you Ma'am*, *The Gift of Magi*, *Overcoat*. The texts which were found difficult by a majority of the participants include: *Dark they were and Gold-Eyed*, *The Angel and the Author*, *The piece of String*, *I have a dream*, *Use of Force*. However, there are some exceptions where individual participant/s had different opinion from the others. Such exceptions include opinions supporting a text by an individual contrary to what majority of the participants say. For example *God be Praised* is a text closely related to the participants' cultural context but one

participant (M 40) found it an imaginary story. Sometimes such exceptional responses were based on misunderstanding of the text or the question itself.

The data analysis of the questionnaire shows that generally the participants found those texts easier which offer a clear moral lesson (5.2.1). The same criterion was maintained to approve/disapprove the characters (5.2.2). Regarding situation in the texts as familiar to their lives, highest category was “No response” to this question. However, the participants seem to alienate themselves with those texts which they also found difficult to understand (5.2.3), reflecting that they are not very familiar with the cultural aspects of the texts.

A glance at the ‘easy texts’ shows two common factors: first they give a moral lesson in one or the other way; secondly they discuss the issues which might be universal and can come across to any individual in any society. On the contrary, the category of “difficult texts” consists of the texts which do not relate universally. They are more contextual and need supporting details, at least at such a level as that of the participants of this study. It seems to establish the fact that the texts relevant to the practical issues of the participants’ lives are easier to comprehend because it helps them to develop a contextual relation with the texts. The interviewees discussed such texts in depth and even on the aspects which were not asked in the questions. This also indicates their better comprehension of such texts. On the contrary, regarding the ‘difficult texts’, the interviewees mentioned only facts which make such texts difficult to comprehend. It confirms Canagrajah’s (2004) point that learners should be viewed as social being rather than as a bundle of psychological reflexes exposed to grammar. This point paves the way for critical approaches to

second language learning which view language as a practice that constructs, and is constructed by the ways language learners understand themselves, their social surroundings, their histories, and their possibilities for future. In this context, the use of critical pedagogy to treat this textbook, and others too, is likely to achieve the goals set in the national curriculum documents by contributing to reproducing social society (social identity, social relationships, systems of knowledge and belief) as it is, and yet also contributing to transforming society as pointed out by Fairclough (1992b: 65).

### **7.2.2. Perception of characters**

One of the sub-themes of this research study was to explore the quality of the participants' understanding of characters in the texts. In the CDA of the textbook I have raised the point that in the foreign texts, female characters apparently have been portrayed as more active and more independent individuals than male characters. The analysis, however, reveals that despite their apparent independent and active positions, female characters are at disadvantageous position when compared to male characters. Though this advantageous position does not seem to exploit the weak position of female, it does support and denote the so called default supremacy of male gender over female (4.1.1). There is high power relation among various family members within the texts: between husband and wife; between father and daughters. In the CDA I pointed out that the default tendency of Pakistani society is that female gender is totally dependent on male gender (4.1.4). In the interview, male participants in particular reflected this default attitude of female dependency in their discussions (6.5.3).

The study also looked into how the participants view various characters as strong and weak in the context of the text as well as in the context of the participants' social schemata. This aspect highlights the participants' understanding of the characters' social positioning within their respective cultural contexts in the texts because their status determines the social roles and responsibilities assigned to various characters. The words "strong" and "weak" are abstract in the sense that they can be interpreted in many ways. In the beginning, I used these two terms in a broader perspective as to view characters in term of their social and/or physical strength. With this broader perspective, I analysed various characters through CDA of the textbook and came up with three main dimensions the terms "strong" and weak" can refer to. For example:

In *Button Button*, Arthur strongly resists Norma's act of pressing the button but on moral grounds. (Ch 4: p86) – *SOCIALLY*

Cora is another strong character who consistently argues with her husband regarding the rocket building which she find impractical. (Ch 4: p62) – *DOMESTICALLY*

In *Thank you Ma'am*, the text refers to the main character frequently as "the woman" (a particular person) when she performs some strong or "manly" action whereas she is mostly referred as "she" (a third person pronoun) when she performs ordinary processes. (Ch 4: p62) – *SOCIALLY & PHYSICALLY*

In *the Foolish Quack*, The text treats male as default gender taking into account woman only as a victim. ----- The woman seems to be shown as feeble who "exclaimed" to get cured. On the other hand, in the second instance, the male patient is stronger even in his ailment. (Ch 4: p71) - *PHYSICALLY*

However, the questionnaire data shows that the participants came up with different definition of strong and weak characters. Most of the responses in the questionnaires failed to observe the characters in different dimensions and chose the sole criterion of morality to view all the characters (5.2.2). However, in the interviews the interviewees also came up with other criteria as have been suggested in the CDA of

the texts such as the ability of decision making and doing thing on their own. For example, they approved of Jess's father for acting independently. However, they did not show their awareness towards social power used by certain characters. When they were asked why Norma, like Jess's father, cannot be considered strong despite she did what she wanted to do, there was a surprising silence denoting that they never thought from this angle. The CDA of the textbook did not look at the characters as strong or weak, however, it did explore their strength in term of their involvement in the action and in the narration of each text with a focus on gender which is being discussed in the next section.

In the interviews, looking at the gender role, one female participant talked about Zaibun Nisa as "the lady of today" (6.5.2: Mehwish, Group II. 20:45 – 21:28) which might not be a correct observation but it does indicate the participant's awareness of gender's social role. This only identification, by one of the participants, of a Pakistani character meaningfully ignores the strong socially active roles of Norma, Cora and Mrs Jones. By identifying a Pakistani rural female character with the concept of "the lady of today", Mehwish is trying to find what Luke (1988) calls finding bridges between learners' "natural" schemata and their knowledge. Above I have referred that culturally familiar and related texts have been identified more accessible by most of the participants. They could not show any understanding at all of those texts (such as *Dark they were and Golden-Eyed, I have a Dream*) which were not culturally related to them which supports Morgan (1997) when he asserts that ignoring the cultural context of learners may result in failure in building bridges of learning between their understanding and ours. This is exactly what is happening with the learners of the textbook in question.

These gender aspects could have been exploited to arouse learners' awareness of social differences, and also to broaden their vision which is not targeted previously. Consequently, the participants demonstrated that they have misperceived various characters and themes at various levels. For example, in term of gender roles, Norma's decision making, her having arguments with her husband and her relationship with her husband was taken for misunderstanding between the couple. The participants also misperceived the text of *I have a Dream* which interpreted it just as a "foreign" issue. The participants inferred from certain situations inappropriately as in case of "*God be Praised*". In this text the married couple was taken as an ideal couple despite the fact that such kind of "understanding" between a Pakistani couple might be questioned not only by the educated community but also by an impartial reader from outside. All these misconceptions occur mainly due to the fact that the learners were not able to build the bridges between their schemata and the new knowledge and partly because they were not given a chance to do so by being taught the texts on the pre-guided lines. In the long run such inappropriate perceptions may lead to establish inappropriate assumptions about the target society and hence no realization of global culture among the learners.

### **7.2.3. Awareness of cultural differences**

The study also checks the participants' understanding of the social context of the texts. In term of rural life, the texts in the foreign groups seemingly depict a social set up comprised of economical stability, optimism and social equality in contrast to Pakistani texts which reflect poverty, strong class division and pessimism (4.2.1).

Both groups of texts discuss very different types of problems emerged as a result of poverty (4.2.2).

The questionnaire data shows that regarding the financial context, it was easier to judge about the texts which talk about miseries and sufferings and such texts were rightly perceived by the respondents. However, their inappropriate perception of the texts reflects their ignorance of cultural awareness of what they read (5.2.3). A number of respondents also showed varied responses to the foreign texts in term of perceiving rural/urban background whereas their perception of contextual background in Pakistani texts was accurate (5.2.4). The CDA of the textbook pointed out certain features hidden in the background such as optimism and low power relation in western rural text. However, this realisation could not be observed in the questionnaire responses or in the interviews.

Responding to the interview question on whether they can distinguish among American, British or other foreign literature, all the interviewees could not differentiate among the texts. They did use the terms of American and British but they could not demonstrate even the slightest awareness of how these two terms are different. They seemed to use these two terms only because they knew that in these two countries English is the major language of communication. Thus the use of all these texts in the classroom did not seem to bring awareness to global culture at any level. The section of “Themes” could have been potentially used to convey such kind of information.

The concept of God is also different in both groups of texts. The God in the foreign texts is static and aloof from the world unlike the God in Pakistani texts Who is actively involved in human activity and influencing the worldly affairs (4.2.3). However, this issue could not be explored further in the interviews for reason of time, and thus not further discussed here.

#### **7.2.4. The role of “Theme”**

Each text in the textbook is followed by a brief passage created by the editors of the book which is supposed to give information about the main ideas of the texts. This part has been titled as “Theme”. The CDA of the “themes” shows that the curriculum developers have taken this opportunity to teach certain ideologies and morals by moulding the facts and the main ideas of the texts. They are supposed to articulate the theme of the texts for learners but they seem to give judgements on issues and topics, leading to certain conclusions, sometimes away from reality. In the questionnaire and in the interviews, the participants informed that these themes are read in the class by teacher. The impact of these themes can be observed in the responses and the range of the participants’ viewpoints. This confirms Liu’s stance, as mentioned in chapter 2, that closed discourses are important in almost all Asian educational contexts where textbooks are used as a means of propagating certain political notions.

In the interviews, the participants informed that these themes are always read in the class and they are very helpful to understand a text. This also denotes the participants’ and teachers’ heavy reliance on these notes as guidelines to decode the message in the texts. The themes in most cases have been used to deduct moral from



the text which is clearly evident from the participants' responses who used the sole criteria of morality to approve or disapprove of any text or character. Contrary to the broader goals and objectives set by the national curriculum, these themes seem to block independent and critical thinking among learners by imposing guidelines to interpret a text. This section could have been used to provide learners as well as teachers with better ideas to understand the texts by challenging their intellectual and critical skills instead of suggesting morals and verdicts which are not true in most cases.

The question of identity is significant in this study in the perspective of the national curriculum which lists "respect for Pakistani values and those of other nations as well as tolerance, humanism, equity between groups and nations" as its major objectives for the learners of this textbook (National Curriculum: 145 – 9). These objectives are fairly realistic but the national curriculum seems to aim at developing such a balance through means which are highly controversial and conflicting in the Pakistani society i.e. through so called harmonization of eastern and western values in the name of developing cultural tolerance. Such an attempt may well give rise to confusion among learners who find one set of values in their social life, and are exposed to another set of values in their academic context which in many cases might be even opposite to the prevalent social norms. In this perspective, the textbook, the "Theme" section at the end of each text and classroom practices seem to strive to have the learners deduct the enforced meanings from the texts. Such an approach does not allow learners to perceive the outer world in a natural way rather presents things through the glasses of the editors of the textbook, and in the long run most probably through the viewpoint of the state. To refer to the discussion in

chapter 2, such a practice confirms that if the texts offer closed discourses different from the readers' own living environment and social reality, they would "encounter a kind of contradiction or ideological shock" (Liu, 2005: 259). For the same reasons participants of this study could not identify themselves with many of the texts and characters.

It reflects that the textbook is trying to propagate a pre-determined agenda by combining open discourses of literature with the closed discourses of "themes". Propagating certain philosophies might be acceptable within the limitation of a state. However, such a liberty should not authorize anyone to impose the forged meanings of the texts on learners, as the critical discourse analysis of the texts points out in chapter 5. Such a gesture, either from a group or individual, disempowers the subordinate class – learners in this case. This is a situation where critical pedagogy might be considered to offer potential solutions because it has the capacity to addresses as well as deal with such types of conflicts within a society.

#### **7.2.5. The role of follow up activities**

In the questionnaire, the follow up activities were indicated as done completely and compulsorily. In the interview, though, the interviewees confirmed that all of these activities are completed in classroom because they are important from examination view point, comments by one respondent are significant to note:

**I:** What is in the lecture?

**M11:** What is in the lecture...main points and reading the book just. Not thought about the any question and not idea about the any question. Telling... *We are asked to have a look at the book and get the answers from some guide book. Same happened in the first year and same is happening in the second year at college.* (786 – 91: Appendix III)

Though, this is a comment by an individual, but not an individual experience because none of the participants in Group I contradicted. Responding to the utility of follow up exercises, a majority of the participants gave negative response in the questionnaire. Out of 93 respondents, 13 said they have learnt something new related to practical life where as 30 participants mentioned moral lessons as new learning. 53 participants did not say anything relevant or informative in answer to the same question which might be meaningful in itself. On the question of whether or not having the ability to write detailed critical notes on various texts, 79 participants said that they do not write answers to comprehension questions themselves rather they copy from various guide-books.

Comprehension check of the texts is also not effective for it targets only the superficial understanding of the facts. It does not encourage critical thinking nor does it show if learners have learnt anything new or they are aware of the other cultures in a better way. A glance at the comprehension exercises shows that these questions do not educate the cultural diversity to learners which is very important when a text from a completely different culture is taught. In such a case, historical period of the text is significant in order learners could have accurate information and better understanding of the real world. In these exercises, such a chance is missed leaving teachers and learners to make assumptions based on misconception about the contemporary situation of the societies depicted in the texts. Most of the texts have been originally produced in the mid/late 20<sup>th</sup> century and because of no explanations about the history periods of the texts, learners might take these situations as contemporary. Keeping in view the current academic practice, particularly at this level, no such explanation is made in the class, nor is it required to understand the

text in the original context from examination view point which is more likely to lead towards inappropriate interpretations of various roles and situations.

There are two stories (*God be Praised & Overcoat*) in the textbook which are translations of Urdu stories and written purely in Pakistani cultural context. Even these texts could generate a number of potential issues for discussion such as poverty, social inequality, marriage etc. But the material developers did not attempt for such objectives. The textbook does not seem to invite any critical discussion on the social issues reflected in the stories written by two top most Urdu story writers. As compared to western texts where almost 90% of teacher community is not familiar with western culture and as naive as learners would be, teachers can have much scope of discussing the social issues reflected in Pakistani texts as they are the issues all the learners experience or come across in their daily life. But the textbook does not provide them with such an opportunity.

These follow up activities potentially could have been exploited to achieve in-depth understanding of the world on learners' part but the limited scope of comprehension questions did not allow such a discovery leaving the learners as stranger with the texts and foreign culture as they were before the reading of the texts. This part could have introduced new worlds of cultures and phenomenon to learners as proposed by Liu (2005) in chapter 2 that the purpose of textbooks is not only to pursue a particular curriculum, but also to embody particular constructions of social world. But in the existing situation if the reading makes any difference to their understanding, more likely it will be having developed an inappropriate impression

of foreign culture, gender roles and moral values of the western society which is totally opposite to what is targeted in the national curriculum document

### **7.3. Summary**

The discussion in this chapter presents a picture by co-relating the findings. In line with the issues raised in chapter 2 that the source culture has been more popular in non-English-speaking countries for various reasons (Cortazzi & Jin, 1999); that that a language will become a mechanism of cultural transmission, promoting the values of its host-culture against those of the regions to which it is exported (Holmes, 2002); that a second language learners' understanding of a second culture is fundamentally affected by his or her culturally defined world view, beliefs, and presuppositions and that these beliefs and presuppositions have important pedagogical implications and need to be addressed in second language teaching and learning Hinkel (1999); that teachers must "develop ways of heightening and refining students' metapragmatic awareness, so that they are able to express themselves as they choose" Thomas (1983: 91), the discussion reflects how learners have been put at a disadvantaged position by limiting their scope of perceiving, decoding and interpreting the texts in the perspective of their own social knowledge as well as experience.

One important finding of the interviews was that the participants were unable to demonstrate a good understanding of the texts. They were unable to show critical and analytical thinking. Their responses did not correspond to the questions at many occasions e.g. their responses to the question on cultural background of the stories which they could not understand at all. Further their responses to question on the

identifying various couples with their immediate life, or their responses to prove Jess' father as a strong character. Such responses reflect lack of in-depth understanding of the texts and the issues discussed in these texts.

The forthcoming chapter is the implications of these findings and recommendations for future plans.

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## IMPLICATIONS AND RECOMMENDATIONS

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### 8.1. Overview

This chapter discusses the objectives and goals set in the National Curriculum with reference to the discussion made in the previous chapter (8.2). Sections (8.3 & 8.4) prepare the ground for the potential and utility of critical pedagogy as an effective agent of change to achieve the goals and objectives set in the national curriculum document. The section concludes with the summary of the chapter (8.5).

### 8.2. The findings and the National Curriculum

This section discusses the goals and objectives set by the National Curriculum (pp 145 – 9) which gives a detailed expected learning outcome (pp 121 – 42). The national curriculum describes the goals and objectives set for learners at intermediate level in detail. The syllabus prescribed to achieve the targets consists of three books on short stories, English poetry and English prose & drama. In addition to these books, there is a paper on English grammar and composition. Compilation of the other two books is on the same lines as for the textbook in question for this research study i.e. texts selected from a variety of English poets and authors along with some translated work from non-English texts. Based on my personal experience I can say that all these books, more or less, are treated in the same way as the textbook in question i.e. the texts are read aloud in the class with Urdu translation and important points are explained by the teacher, followed by completing the activities given at the end of each text. In this process, learners have limited participation to contribute

with their own perception and understanding. Teacher has the most authoritative role in class to impart knowledge to the learners.

The national curriculum specifies criteria for the achievement of skills in reading, writing, speaking, listening and English grammar. A thorough reading of the document shows that there is no or little alignment between various stages from policy making to classroom implementation which denotes that the document follows “the specialist approach” to curriculum design (Graves, 2008). One of the major drawbacks of such an approach is that instead of finding the root cause of failure, it superficially holds teachers’ inability as a major cause. The discussion in chapter 7 seemed to conclude that teaching acts could not bring out the intended learning outcomes. However, as Grave (2008) observed, the inability appears to be on teachers’ part due to a drawback in the specialist approach. The approach does not have room for any coordination between various stages. This lack of coordination might bring good performance at isolated stages, but does not aim at achieving the main targets.

Because the major focus of this study is the texts in the textbook, the discussion mainly focuses on the part of the national curriculum which deals with reading skills. The following is extraction of the goals and objectives set as learning outcome of various themes taught in classroom (145 – 149):

1. Character building
2. Respect for Pakistani values and those of other nations
3. Tolerance, humanism, equity between groups and nations
4. Handling /sharing responsibilities



5. Accommodating family and work responsibilities
6. Understanding international cultural diversity
7. Understanding the World
8. Respect for all professions. (Valuing disparity and equality among professions)
9. Practicing adaptability

Keeping in view the above discussion in 8.2, currently the treatment of the textbook does not seem to achieve these goals in the real sense. As the discussion in the previous chapters reflects, the texts do seem to contribute to character building of learners in the limited sense that it gets their attention to the positive and negative sides and encourages having association with the positive. However, apart from this, the research findings could not discover any further elements contributing to the learners' character building. Despite having the potential, teaching and learning of the textbook does not arouse multi-dimensional nature of the texts in line with multi-dimensionality of life. For example, two texts (*I have a dream & The Angel and the Author and Others*) which possibly could relate to the issues as referred in the objectives 3 & 6 above, did not get the participants' attention and some of the participants considered these texts irrelevant to their situation. It is mainly due to the fact that these texts could not be effectively manipulated in the classroom and could not achieve the goals.

The Objective 2 is important for the citizens of an ideological state like Pakistan. But the textbook contains only two texts depicting Pakistani values and even those are not properly reflected and realised as can be observed in Chapters 5 & 6. Regarding

the values of other nations, the exploitation of the texts does not significantly add to the participants' knowledge.

Ideally this assumption should have been supported by classroom observations which could not be conducted due to the limited scope of the study. However, in one way or the other, being a part of the context, learners' as well as teachers' community I find my assumptions and reservations valid to be claimed which could be confirmed at some later stage. In the questionnaire, the participants did acknowledge to have learnt new things but this new learning was so abstract that they could not clearly define what actually it was. It will be discussed and presented in the Chapter 9 how learners' awareness to various aspects of a text could be enhanced in a more "visible" way.

Regarding the objectives 4 & 5, the participants have shown misunderstanding of family values and shared responsibilities which might be viewed the other way round in the particular context of respective texts. For example, they view Norma's being vocal negatively and took her giving arguments and contradicting with her husband for lack of understanding and love between the spouses. On the other hand, they seem to appreciate the quiet and static role Zaibun Nisa and her daughter in *God be Praised*. Looking at the contemporary Pakistani society and its close interaction with the rest of the world, such a static role of women in society might be debatable for educated people of Pakistani society. Furthermore, its being a debateable issue, this could be taken as an opportunity to debate on these issues to help learners to develop their own opinion. It would be beneficial not only in term of academic learning but it would also contribute to establishing more acceptable and justifiable social norms in

real life. In another example, learners were unable to realise how *Overcoat* suggests the society to take responsibility of deprived people and thus missed an opportunity to exploit this text more beneficially.

Respect for all profession is not observed by the compilers of the book when in the “theme” of *God be Praised* they refer to Abdul as “Maulwi” which is a derogatory term in Pakistani society when used without any respectful suffix such as “Sahib” (Mr). In the context of Pakistani society the use of word “Maulwi”, instead of “Maulwi Sahib”, is derogatory to be used in a textbook which may mean that it is not used consciously. Even if this choice is unintentional, certain lexical choices are significant to carry and convey the hidden ideologies of the writer. The same might be the case in this instance. However, no participant commented on this issue which demonstrates their inability in critically noticing the text. This could have been confirmed in the interviews but due to time constraint this issue, along with some others, had to be skipped.

Regarding the objectives 6 & 7, the participants could not even indicate which country, nation or geographical situation these texts have been taken from. All their information in this regard is confined to American/British texts. On exploring further regarding this, they were not familiar with what differences are in American and British culture, or in American or English language. Furthermore, their total rejection of *Dark they were and Golden eyed* indicates how the treatment of the textbook failed to make the learners realise the significance of global environment and its relation to the whole humanity. The participants’ negligence of *I have a Dream* is another example. In term of world knowledge, the textbook does not seem to add any

cultural, geographical, political or religious knowledge, though potentially the texts could be exploited very well in these directions.

In term of developing specific competence as learning outcome of this textbook, the document enlists five levels of competence in addition to benchmarking the objectives and specifying the goals for each of these competencies:

**Competency 1: Reading and Thinking Skills:**

Standard 1: All students will search for, discover and understand a variety of text types through tasks which require multiple reading and thinking strategies for comprehension, fluency and enjoyments.

Standard 2: All students will read and analyze literary text to seek information, ideas, enjoyment, and to relate their own experiences to those of common humanity as depicted in literature.

**Competency 2: Writing Skills:**

Standard 1: All students will produce with developing fluency and accuracy, academic, transactional and creative writing, which is focused, purposeful and shows an insight into the writing process.

**Competency 3: Oral Communication Skills:**

Standard 1: All students will use appropriate social and academic conventions of spoken discourse for effective oral communication with individuals and in groups, in both informal and formal settings.

**Competency 4: Formal and Lexical Aspects of Language:**

Standard 1: Pronunciation: All students will understand and articulate widely acceptable pronunciation, stress and intonation patterns of the English language for improved communication.

**Competency 5: Appropriate Ethical and Social Development:** all students will develop ethical and social attributes and values relevant in a multicultural, civilized society.

*(National Curriculum for English Language: pp 120 – 142)*

It can be argued that these are the objectives for the whole syllabus, and so one should not assume that they would be achieved through working with a particular textbook. However, it is worth considering that the national curriculum does not divide these objectives among various textbooks. It rather seems to suggest that all the textbooks are equally potent to teach the set goals to learners. On the other hand,

when we observe that the rest of the two books also consist of foreign texts (English Dramas, prose and poetry) with same type of follow up activities, it can be anticipated that they may not contribute either to teaching such skills as targeted in the document.

We have already discussed problems regarding competency 5. Competencies 1-4 are more ‘technical’, and so in principal might be easier to deal with. But they do not turn out to be. It is also reflected in the participants’ responses and in their capacity of using language to comment on the same texts they are studying. Apparently it seems to be the teachers’ “fault” which is not the only fact. At micro level, designing of activities to achieve the set targets is not effective which does not allow teachers or learners to work flexibly. Addressing the same issue, Chapter 9 discusses in detail how exploiting the texts in a different way could ensure achievement of the objectives set in the national curriculum.

### **8.3. Overview of the research data and implications**

The discussion in the previous chapters (4, 5, 6 & 7) showed that learners have difficulties to identify with the texts which they cannot relate with their real lives. The data analysis in the previous chapters has also reflected that the participants do not have deeper understanding of the texts in thematic, cultural, social, academic terms. As it is believed that “people’s thinking, their social actions and attitudes and even their very sense of self are shaped by discourses” (Morgan: 1997: 2), the discourses these participants are exposed to are not understood beyond the superficial level. Moreover, these texts are likely to affect their ideologies and attitudes negatively if they shape any sense of self at all among them.

The data also showed that the texts are treated in class room in such a way as not to “make a particular sense of their experience and the world” (Morgan, 1997: 2). This is clearly reflected in the questionnaire as well as in the interview data where 100% participants failed to identify the texts in geographical context. Despite being exposed to a large number of texts from different cultures and countries of the world, the participants did not show awareness towards the global variety of the texts but just to judge the texts by a single criterion of morality and even which might well be abstract. In term of morality, their responses seem to suggest that for them morality is only a demarcation between right and wrong.

The discourses in this textbook do not engage students with ideologies, as these texts are supposed to do. For example, almost all the participants did not show their concern or awareness with the issues of discrimination discussed in *I have a Dream* though it is one of the most recently emerging issues in the part of the world where these learners live. On the other hand, these texts are used to impose pre-determined ideologies on the learners by moulding the meanings and themes of various texts. These pre-determined judgements are disadvantageous at more than one level. On one hand they deprive the learners of the ownership of their learning processes. On the other hand, they do so by portraying learners as immature and naive. Such an approach to consider the learners immature merely because of a group’s presumptions is rather immature in itself.

From a language learning viewpoint, the treatment of these texts failed to equip learners with the level of competence it is supposed to do. A vast majority of the

participants informed that they are not able to write about the texts they are being taught. They also informed that their main strategy to cope with the writing tasks in the examination is cramming from various key books available in the market. Literature is a rich form of discourse as it reflects all dimensions of life and at the same time it has the potential to touch readers' heart and affect their approach to life and their attitudes in society. It is unfortunate that despite having opportunity of reading the selected literature of the world, its readers remain deprived of its essence.

#### **8.4. Summary**

This chapter has critically discussed the goals set in the national curriculum (8.2), followed by the over view of the situation in the context (8.3). The forth coming chapter proposes critical pedagogy as a remedial step for the situation.

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## **A CASE FOR CRITICAL PEDAGOGY**

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### **9.1. Overview**

This chapter proposes the use of critical pedagogy for the context of this study (9.2) keeping in view the possible difficulties (9.3) and giving a detailed rationale (9.4) of the sample material it designed with a critical perspective (9.5). The sample material is designed by mainly keeping in view Wallace's (2003) three dimensional principles of critical reading. The chapter concludes with the summary of the discussion (9.6).

### **9.2. Scope of Critical Pedagogy**

Critical approaches to second language learning view language as a practice that constructs, and is constructed by the ways language learners understand themselves, their social surroundings, their histories, and their possibilities for future. Such approaches to ESL investigate “the ways that social relationships are lived out in language and how issues of power are centrally important in developing critical language education pedagogies” (Norton & Toohey: 2004: 1). They continue that “the ways that social relationships are lived out in language and issues of power” can be investigated through critical approaches to ESL (p1). From the viewpoint of critical pedagogy, teaching methodology, texts and activities should not offer a cultural clash with the learners' existing social knowledge of their own worlds. Curricula should enable students to make decisions about how learners' own society is historically and socially constructed and also how existing social practices of their



own set up are implicated in relation to inequalities, racism, sexism and other forms of oppression.

Critical approaches also views learners as “social being rather than as bundle of psychological reflexes” exposed to grammar (Canagarajah: 2004: 117). In other words critical pedagogy believes that learners bring social experience into the classroom and the learning process should consider this factor. Fairclough (1992 b) maintains that “discursive practice is constitutive in both conventional and creative ways: it contributes to reproducing social society (social identity, social relationships, systems of knowledge and belief) as it is, yet also contributes to transforming society” (pp 65). However, in this regard Morgan (1997) believes that “there has been disagreement over how far the structure of a society, including its educational system, determines and reproduces the, class, socioeconomic affiliations, culture and subjectivities of its members, and how far people also produce their culture and may thus transform aspects of it” (p 7). Thus if the traditional pedagogical and academic system does not allow learners to be critics of what they are learning, and if it does not empower them with the ability of decoding the learning process according to their level of perception and understanding, critical pedagogy comes up to empower “students, not only to do the work of critique but consequently to become agents of democratic renewal” (Morgan, 1997: 14).The above discussion and the discussion in the previous chapters denotes that the existing pedagogical system does not allow learners to become critical and independent. It does not even allow them to visualise and comment a text beyond the limits set by the policy makers. It also shows that it does not equip them with the

essential linguistic grasp which is reflected in the participants' written and verbal responses. This prepares a strong case for critical pedagogy.

In the case of this study, apparently the participants do not seem to have any kind of cultural shock or ambiguity about the foreign texts and characters most probably because they do not seem to be aware of such issues at all. They have not explored the texts in a way which arouses their curiosity and which raises certain critical questions to the outer world as well as their own immediate social world. Currently their concern seems to be only with the themes and topics of the texts to complete the follow up exercises for success in the examination. Though this study does not focus on teaching methodology, the interview and questionnaire analysis seems to suggest that teachers are also not aware of the potential as well as of a more useful approach to treat the textbook in the classroom effectively. Consequently, the participants of this study have misconceptions, incomplete information and moulded conclusions which may result in misrepresented ideologies leading to what Morgan (1997) calls "false or naive consciousness" (P 8). Morgan believes when students are in the state of false consciousness, teachers, through their strategies, may bring their students to the point where the students can "name their world" according to their experience of it and not according to the ideologies, institutions and discourses that declare it to be otherwise. Quoting Freire (1985: 114) Morgan continues to suggest that unlike the traditional pedagogy, which consists of a transfer of knowledge from the knowing teacher to the passive student, liberating education is 'an act of knowledge' and consciousness is 'intention' towards the world.

Kubota (in Norton & Toohay, 2004) refers that critical multiculturalism which addresses issues such as race, gender, and class in greater depth, has an intellectual alliance with critical pedagogy while aiming to raise students' consciousness about unjust social practices and helps them to become active agents of social change. Pakistan is not a multicultural society the way American or British society is. However, it is multi-ideological in the sense that there are various religious sects which influence the social set up at various levels – at local, national, urban and rural levels. Addressing to these multi-ideologies is important for a balanced society to ensure equal opportunities for everyone. In this perspective critical pedagogy might be one of the best tools to bring awareness among the members of Pakistani society because schools are a key site of struggle, as Morgan (1997: 16) asserts. She continues that in one stage of this struggle students are to be developed as fully conscious, rational individuals with a meta-level understanding of language and politics and their roles as subjects.

To be more focused on the treatment of the texts, I tend to support critical reading in classroom. Wallace (2003) asserts that critical reading aims at linguistic, conceptual/critical and cultural understanding of a text. She believes that such an approach to reading texts not only brings an awareness of micro-interaction between readers, writers and texts, but also focuses on macro-understanding of what it means to be a reader in the contemporary world, in particular knowledge of cross cultural similarities and differences in literacy practices (p 35). The data analysis has reflected that the participants have shown their lack of awareness in these spheres and thus have missed the actual potential of the texts.

### **9.3. Some Possible Issues to Implement Critical Pedagogy**

Akbari (2008) observes that implementation of a critical model in any local ELT context has a number of requirements, among which decentralization of decision making (in terms of content, teaching methodology, and testing) is of crucial importance. In this context, implementation of critical pedagogy in the traditional Pakistani education system might face several problems and disadvantages. However, it is important to clarify in the beginning that suggesting critical reading for these learners does not mean to introduce a thoroughly revised course designed on critical model. Rather this is a proposal to add a critical dimension to the existing syllabus in order to more effectively achieve the goals and objectives as set in the national curriculum. In fact, critical pedagogy is not another so called theory of education rather it is what Canagrajah (2005) calls “a way of doing learning and teaching or what Pennycook (2001) and van Dijk (2001: b) view as teaching with an attitude. This also means that this proposal, as well as this study, does not address the “way of teaching” of traditional grammar which is also vital for these learners in everyday as well as professional spheres. This proposal also does not comment or proposes modification in the materials currently being used for teaching traditional grammar though those areas also need to be revised in many ways. Keeping in view already done a good volume of research in the area of effective grammar teaching, which may be incorporated with the critical activities, this chapter critically focuses only on the reading of texts.

A major issue related to using critical pedagogy is the absence of knowledge of critical pedagogy among teachers at this level. But it will be naive to imagine that teachers, with sufficient guidance, would not be able teach these texts with a critical

approach. In Pakistan, at higher secondary level it is a pre-requisite for a teacher to have at least a second class Master degree in English Literature/Language which is likely to have developed a sense of critical reading without making a direct reference to it. This means that it is most likely that teachers should be able to understand the text and the nature of critical activities without much difficulty. Above all critical reading is not a skill intended for “trained” people with certain qualifications. Rather it is more related to common sense. Everyone of us unknowingly uses critical approach to various aspects in everyday life. Therefore, it should not be taken something innovative to be used in classroom, though it does require basic knowledge and knack to handle various pedagogic issues as required in any task accomplished formally. For example, functional grammar might be an area which teachers might not be well aware of. Consequently their familiarity with the various terms used in functional grammar and in a critical course might be limited.

Critical theories are generally known to challenge the status quo and suggest a change agenda in order to empower the suppressed class. Therefore, this absence of awareness can be taken as a good reason to make teachers familiar with the concept of critical pedagogy as a part of their professional development. In this case, agenda of introducing critical pedagogy may not only help to achieve the goals set in the national curriculum, but would also enable teachers to professionally develop and benefit their pupils more effectively. That is why referring to teachers and learners Akbari (2008) asserts that for these people, critical pedagogy is liberating in the sense that it legitimizes the voices of practitioners and learners, and gives them scope to exercise power in their local context. Since by taking the classroom as the point of departure, it can also be viewed as the discourse of hope because it helps the

marginalized to explore ways of changing society for a better, more democratic life (Akbari, 2008: 277).

It is vital that before adding a critical dimension to the existing curriculum, teachers should be trained through short courses and workshops in order they could work on critical dimension more comfortably and confidently. This also denotes that materials in the first instance should be more general and lesser demanding on part of both learners and teachers because time would be required to have orientation with the new mode of learning. It also reflects the need of preparing materials in a way which could provide maximum support to teachers who would be unfamiliar with the approach.

As mentioned above, learners might find it challenging to read texts critically for a number of reasons such as their limited language skills, previous learning style or their previously developed learning habits. It is desirable to keep in view such constraints while designing materials on critical lines. Practically, it is not always possible to remove all the constraints. However, efforts should be made to remove maximum constraints as will be considered while designing sample materials in the following section of this chapter. Apart from these constraints, the question of individual identity development and cultural change is also that of vital importance as Clarke (2003) observes. Therefore, Clarke asserts that that the most productive approach to change efforts is to assume that we are the ones who are going to do most of the changing.

Regarding the learners' limited capacity of English language proficiency, critical pedagogy is beneficial for them which proposes constructive and useful link between the use of L1 and L2. In Pakistani educational system, officially it is the policy to make a maximum use of L2 in the English language classroom but this is not happening in reality. In Pakistan, in the case of vast majority, L1 is the major medium of instructions and there is no concept of using L1 to facilitate L2 learning. Instead L1 is used as a kind of "illegal" instruments in classroom. As the sample materials shows, it might be difficult for learners to attempt these activities in L2 in the first instance. In order to facilitate the learning process, it is suggested to use L1 at various points while learners are working on these activities.

#### **9.4. Rationale for the sample materials**

This section discusses the use of L1 for effective treatment of the texts in critical perspective followed by an overview of various dimensions considered during the material development process. These dimensions might be beneficial to be considered during a future materials development process as well. The section finally presents various activities designed/adapted on critical lines supported by a framework mainly devised on Wallace's (2003) model of critical reading. Each activity includes rationale and discussion on the relevant aspects as guidelines for the readers of this report as well as for teachers who intend to use this material.

##### **9.4.1. Role of L1**

The use of L1 in language classroom has been debatable across the globe. Contrary to so called direct method, various approaches are emerging which oppose such a tendency as to avoid the use of L1 in (Cook, 2001; Macaro, 1997, 2001; Turnbull,

2001; Van Lier, 1995). Liu, Beak, and Han (2004) believe that the motives behind such opposition are historical and socio-political. Phillipson, (1992) views the L2-only practice in English language class in the context of the colonial and neo-colonial eras when the British used English as a means to spread their control around the world. Auerbach (1993) and Phillipson (1992) also refer to criticism made by many scholars to such practice as a form of linguistic imperialism for maintaining the existing power relationships which excludes those who cannot speak English. Akbari (2008) observes that the rationale for the total exclusion of L1 from classes, therefore, must be sought mostly in the political/economic dimensions of L2 teaching and the inability of native English teachers to utilize the mother tongue potential of their learners.

Atkinson (1987: 422) while supporting the use of L1 in L2 learning argues that it is a learner-preferred strategy and making a use of L1 helps learners to build equation with L2 in terms of grammar, lexis and sentence structure. Harbord (1992) also finds using L1 humanistic as it allows learners to say what they want to. This becomes more important in Pakistani class where one of the primary focuses seems to understand the text and to respond to it with originality of thoughts. Communication is important in this case and depriving learners of expressing themselves in L1 despite they cannot express fully in a certain language and only because some of the theories do not allow them to communicate in L1 seems to be a form of linguistic imperialism. In the perspective of critical pedagogy, such an approach tends to control the behaviours and thinking process of learners by barring it with the so called L2 learning principles.



Suggesting a controlled use of L1 does not mean what Chambers (1991), Chaudron (1988), Ellis (1988), Krashen (1982) and Macdonald (1993) call depriving learners of valuable L2 input. Rather this code switching is suggested only when the objective of an activity is to gather richer and more qualitative responses for discussion and only when learners feel that they are not able to find words and structures to express their opinions. Skinner (1985: 383) is also of the opinion that emphasizing on the sole use of L2 as the language of instruction obstructs the rapid connection of words with thoughts, and thereby it slows acquisition of meaning in L2. He finds that “by retarding acquisition of meaning, L2 limits growth in concept development and cognitive language proficiency”. For this reason I propose not to discourage code switching in English classroom in order to help learners communicate in intercultural and global context as suggested by Hagen (1992) and Cook (2001). Using L1, on one hand gives learners a better opportunity in expressing themselves and critiquing the texts, as evident from the interview and questionnaire data where they expressed more freely, at times boldly and bluntly, when given a chance to use L1. On the other hand, it may give insight into the already ongoing debate of whether or not Urdu should be the main language of communication in classrooms. Encouraging the use of L1 will also give a psychological confidence to learners from their learning as well as ideological view point. This expanding scope of classroom events is in line with Baynham (2006: 28) who believes “what happens in the classroom should end up making a difference outside the classroom”. However, this discussion does not suggest by any means to replace L2 as language of instruction with L1.

### **9.4.2. Focus on Critical Reading**

As mentioned earlier, these sample materials, and other materials designed on the same lines should not be taken as a final remedy because critical pedagogy may serve as a change agent but without addressing flaws in the development of curriculum, any change might only be timely and superficially beneficial. This sample may also not be “perfect” in an ideal sense because it is not supported by a formal need analysis, and only focuses on the goals and objectives set in the national curriculum. This is not an ideal way to prepare sample material in real situation. However, the purpose of this section is not to prove that this particular sample is ideal to be used in classroom. Rather the sole objective of this exercise is to reflect the suitability as well as the potential of critical pedagogy as an effective tool in the current learning scenario in Pakistani educational system. It is also important to remember that this sample material may not be promptly used in the classroom because they are not presented here in the form of lesson plans with teachers’ notes. It is not the objective and scope of this study and has also been avoided for reason of space. For such guidance, examples can be viewed devised by critical pedagogues e.g. Cots (2006) and Wallace (2003).

It would also be a good idea to analyse the writer’s ideology and viewpoints regarding various texts in the “theme” section as well, given at the end of each text. The themes have been written by the compilers of this textbook and analysis of themes would provide learners with an opportunity not only to look at a third viewpoint on the text but also would highlight similarities and differences in their own perception as well as that of the compilers of the textbook. Analysis of each

theme from linguistic, conceptual and cultural dimension would add to insight into the texts.

#### **9.4.3. Wallace's Three Dimensional Framework**

Following Wallace's (2003: 42) principles of critical reading, the sample material focuses on the effect of the texts rather than the intent of the writer. It aims at critiquing the embedded ideological assumptions underpinning them. Wallace (2003: 43) suggested three purposes of a critical reading project: linguistic, conceptual and cultural. She refers that linguistic purpose of critical reading includes "an understanding of the nature of ideological meanings embedded in texts" through the language used. The knowledge of grammar does take place for linguistic purposes but more to "facilitate reflection on the effect of language choice". The conceptual/critical purpose, Wallace continues, is to enable learners to develop a cognitive as well as critical link between the text and their personal lives. The cultural purpose of critical reading is "to promote insight into cultural assumptions and practices, similarities and differences across national boundaries" (Wallace, 2003: 43). In the light of these three critical purposes, and also as discussion in previous chapters denote, we can clearly see that more or less these are the same goals and objectives targeted in the national curriculum to be achieved through traditional pedagogy.

#### **9.5. Sample Material**

The proposed sample material follows Wallace's (2003) three dimensional critical patterns as explained above in 9.4. However, the following activities are not intended to be used in any particular sequence. All of them may not be intended to be used for

each and every text. Rather certain activities might be preferred or ignored in certain cases depending on the nature and requirements of the texts.

In order to show their potential, I have also provided with some possible answers/responses/ideas for each activity in order to explicitly and specifically show how they cater to the needs and objectives devised for these learners. There is no right or wrong answer and these are some of the many possible responses based on my understanding of the learners from same type of background, previous educational and social context.

I have used various texts from the textbook to indicate the multi-dimensional nature of the activities and their capacity to engage a number of goals. Ideally when a text is critically explored from linguistic, conceptual and cultural dimension, it is likely to give a clearer picture of the embedded ideology and various layers of meanings. No need to say that these activities can always be modified to suit the situation and the needs of learners when being used in real life. Most of the activities have been adapted from the website of *Writing Resource Centre of Empire State College, New York*, except the one on linguistic focus which is adapted from Wallace (2003). I have modified some of the activities to suit to the needs of the intended learners and their context.

### **9.5.1. Linguistic Focus**

As mentioned in chapter 2, Fairclough asserts that hidden ideologies are more effective, and that systemic linguistic analysis of the text enables readers to expose power relations and disadvantageous position of the suppressed class. Such an analysis helps readers identify the individual as well as institutional representation and understand the cultural content in a better way in the background of their own social context. Linguistic focus might be a bit more complicated phenomenon because of its “technical” side. Learners as well as teachers might find it challenging to analyse texts within the framework of Halliday’s functional grammar or any other framework for language analysis. However, it does not imply that ignorance of something should lead to avoid it. Furthermore, linguistic focus gives deeper insight into texts from certain angles and helps readers to understand texts more thoroughly.

#### **A. Linguistic Focus on Representation**

The following activity looks at a text “*The Gift of the Magi*” with a linguistic focus. The discussion followed by the sample activity elaborates how linguistic focus enhances the understanding of the text in a broader perspective. The data analysis of the questionnaires and the interviews shows that this text has been popular among them and their responses in the interview are longer to the questions on this text than to others. However, none of the participants viewed the text from the angle which a linguistic focus can bring out.

The table below analyses the use of two nouns, the adjectives and the verbs attributed to these nouns, though it is not an exhaustive list. Under the category of “Others” those words have been given which are related to the respective noun in

some way. In the interview responses (Ch 6) the participants have identified the couple of Della and Jim as loving couple with deep sense of sacrifice. However, they remained unaware of certain elements of power relation between the two genders and attribution of typical characteristics to each gender which shows female gender at a disadvantageous place. For example, a glance at the above table shows that most of the adjectives for Della are related to physical beauty whereas the adjectives of Jim are more related to the personality traits.

<b>the text uses this language</b>			
<b>Nouns</b>	<b>Adjectives</b>	<b>Verbs</b>	<b>Others</b>
Della	Beautiful hair Shining Hair Looked better Looked wonderfully	try to cover a tear ran down moved quickly sat near the door heard cried said	pretty fear prayers hope
Jim	Jim's gold watch Jim's quietness & value quiet poor fellow	was never late stepped in asked folded his arms I want I felt Sat down Smiled I sold I think said	thin strange exp anger surprise with a family to take care of

Format adapted from "Focus on readership as indicated by linguistic features" (Wallace, 2003: 109).

It might be interpreted that the language in this text views females more as physical objects and male as someone with a personality and idiosyncrasies. Similarly the use of verbs in both cases depicts male gender stronger and more independent than the female one. The verbs used for Della are more material and verbal whereas those of Jim are a combination of material, behavioural, mental and materials which reflects

that male character is portrayed stronger and active despite the fact that most of the text talks about Della and her feelings.

It might also be a good idea to get learners to contrast the representation of the two characters at certain key moments. For example, the learners can explore how each of them is introduced by the narrator; or how each of them react to their losses; or how each of them react when they find out what the other has done, or how they speculate about the other's reaction. This would give learners a manageable amount of text to compare. These words do not appear in juxtaposition in the text because the purpose of the text was not to compare the gender roles. However, even if we look at each of the following column vertically, it gives insight into the portrait as depicted through the use of these words:

<b>Della</b>	<b>Jim</b>
<i>She started "try to remove"</i> – as she is covering a mistake.	<i>He "was never late"</i> – never done something undesirable.
<i>A tear ran down</i> - weakness	<i>He folded his arms</i> – a gesture of aggression or at least that of an ability to have self-defence in contrast to showing weakness
<i>Moved quickly</i> – not prepared	<i>Stepped in</i> – confident and composed
<i>Heard</i> – passive	<i>Felt</i> – active
<i>Cried</i>	<i>Smiled</i>
<i>Sat near the door</i> – waiting for Jim	<i>Sat down</i> – to comfort himself
<i>Said</i> – more submissive/explanatory	<i>Asked</i> – interrogatory, more authoritative

Looking at the text from this angle reveals how language has empowered the male character over the female in the guise of love and sacrifice. Under the category of “Other”, all words related to Della show her as weak and humble creature whereas those of Jim depict him as a strong and complete human being with all human expressions, not merely emotional gestures. Especially his trait of being “with a family to take care of it” surpasses all the words used to describe Della and she emerges as someone feeble and dependant figure. Because of her tears, her emotions and losing her hair, which were described in more detail than Jim’s watch, Della might gain sympathies of readers but the hidden ideology of the text, which puts Della at a disadvantageous position, is revealed only through the linguistic analysis.

After the above exercise, learners may focus on the following questions:

**Do you think that you are the “model reader” of this text?**

**Why?**

**Why not?**

*I think I am a model reader of this text because its topic is very much interesting for me – love. I think anyone in the world comes across with this sentiment and it helps to understand the nature of human relations. The language is simple and the theme is clear.*

**Is this a culturally familiar text to you?**

**Why?**

**Why not?**

*In a way no. Buying Christmas gifts (or Eid gifts) is not so significant in my culture as shown in this story. I also find it very dramatic and unreal of a girl’s selling hair because I can’t see this type of arrangement for money. I feel this bit is totally non-Pakistani in term of culture.*

*But their mutual love and affection for each other is very much familiar and I can find many examples of such loving relations around me, or opposite to such a loving relation.*

Questions adapted from “*Focus on readership as indicated by linguistic features*” (Wallace, 2003: 109).



These questions help readers to locate their own position and identity with reference to the text and associate their cultural knowledge and background with that of the text. This table includes only one aspect of linguistic focus. There are many others which might be used to suit the type of the text in order to uncover the hidden ideologies as well language empowerment used to advantage or disadvantage a group/individual. The framework of field, tenor, mode might be another technique to explore a text below the surface.

### **B. Linguistic Focus on Interaction**

For linguistic focus of texts on interaction the text “*I have a Dream*” has been selected. It is one of the texts which the participants of this study did not appreciate much because of its irrelevance to their lives and also because of its boring content which was the result of inappropriately perceiving the text. Otherwise potentially it could be more related to the participants’ social, economical, political and religious circumstances. It should be kept in view that the following is not an extensive analysis because at initial stage it might be a good idea not to heavily analyse the texts due to learners’ naive skills in functional grammar. However, even without going into extensive details, the following analysis gives a reasonably realistic and useful insight into the text. Keeping in view the focus of the analysis, the leftmost and the rightmost column may be emphasized in classroom.

The first column in the table below shows the interpersonal meaning of the text. The speaker has used three pronouns i.e. *I, you and we*. With first person singular, the speaker associates the words that reflect personal thought and ideas. Here, the tone is

more contemplative as compared to the use of second person pronoun where the lexical choices reflect action.

Complete the columns below, making reference to the key text and Halliday framework for text analysis.				
<ul style="list-style-type: none"> <li>Personal pronouns or ways the reader/writer or main participants are referred to.</li> <li>Language items such as nouns which reflect writer attitude</li> </ul>		<ul style="list-style-type: none"> <li>How is information presented</li> <li>What comes first</li> </ul>		<ul style="list-style-type: none"> <li>How is information presented</li> <li>What comes first</li> </ul>
Pronoun	Attitude	Participants	Nouns	<ol style="list-style-type: none"> <li>Description of miseries of people.</li> <li>Arousing people for action.</li> <li>Motivating people by telling them about what they will get – the description of dream.               <ol style="list-style-type: none"> <li>All men will be equal.</li> <li>No racial discrimination.</li> <li>Love and peace.</li> <li>An ideal freedom</li> </ol> </li> <li>The scene after the struggle is successful.</li> </ol>
I	Not unmindful, Say, Have a dream, American dream, faith,	The speaker	Dream, difficulties, frustration, American dream	
You	Have come, go back, Continue to work, symphony of brotherhood, struggle together, work together, jail together,	People	Trials, Jail cells, freedom, persecution, police brutality, veterans, sufferings, slums, ghettos, this nation, little children, governor, black boys and girls, white boys and girls, sisters, brothers,	
		America	Alabama, South California, Georgia, Louisiana, Slums, ghettos, red hills, sweet land of liberty, New York, freedom, great nation, my country	
We, our	Hold these truths, hope, faith, be able to transform, will be able to speed up, free	Lord, God	Glory, Children, Almighty	

*Making use of the overall Halliday framework of analysis (Wallace, 2003: 113)*

The words like “*go, work, struggle, continue, together*” urge to stand up and strive for what the speaker has contemplated. The use of first person plural indicates a

mood reflecting consequences which may come after the struggle. It seems to suggest kind of fruit of the toil (be able to transform, free) as well as suggesting some guiding principles to assist in the struggle (*hold these truths, faith, hope, speed up*). This part of the activity guides how to suit the action to the use of pronoun for effective piece of speech or writing.

The textual meaning of the text may guide on planning a speech or structuring a piece of writing. In the above table, the third column on textual meaning throws light on the structure of the text and informs reader of the logical construction of ideas in a piece of writing. Such an exercise might be very useful to teach learners about how to make an outline of a writing task. Furthermore, this text might guide the learners think about how to organise an argument to persuade. Following the same analytical framework for other texts can help the learners to understand how to identify and structure various genres of written texts.

If the same text is critically read and analysed along with conceptual and cultural dimension, it may enable learners not only to be familiar with the movement once run in America but it will also help to identify their own social situation and problems in their society. It may well bring awareness that slavery is not always physical but it is mental and intellectual as well. Discrimination does not relate to race or gender but it has many other dimensions, many of which forms learners can explore in their own society.

### **9.5.2. Conceptual dimension**

#### **i. The Text**

This type of exercise provides learners with the concrete understanding of the text, instead of abstract comprehension in their mind. It not only allows learners to think of main ideas, but also those aspects of texts they might not be able to understand otherwise. Working individually, then in pairs or small group and finally in a large class group would help learners to perceive different aspects of texts. It also trains them to find out the crux of a piece of writing and personalise it with their own experience and schematic knowledge. The learners would find connections between their existing knowledge and what they are reading. This activity also serves as a kind of running commentary and a simple analysis of the text to build on more established opinion about the text later.

Below I give some possible responses based on one of the texts “The Reward” from the textbook in question. I have selected this text because it did not get much attention from the participants of this study. I intend to refer to the potential of the text and the way treatment of the text in the classroom failed to leave a desirable impact on the learners’ minds. In the left side column I give various ideas in the text that might capture the interest of learners for various reasons whereas in the right side column I give some possible responses learners might give. If learners find it difficult to express their ideas in L2, the use of L1 might be encouraged at such point for richer, deeper and wider variety of ideas with the learners’ originality of thought.

Various ideas in the text	Possible Responses
<p>1.</p> <p>What is important for success – opportunity or determination?</p>	<ul style="list-style-type: none"> <li>• Opportunity is important.</li> <li>• Determination is important.</li> <li>• Both.</li> </ul>
<p>2.</p> <p>Is it worth becoming a skating champion?</p>	<ul style="list-style-type: none"> <li>• Its waste of time and resources to collect money to go to Sahara for skating.</li> <li>• Only in west people can afford such hobbies.</li> <li>• Skating is not a Pakistani sports at all.</li> </ul>
<p>3.</p> <p>What is a court acrobat?</p>	<ul style="list-style-type: none"> <li>• He is a kind of joker.</li> <li>• A gymnast.</li> <li>• Someone belonging to lower class.</li> <li>• A profession which doesn't require any qualification.</li> </ul>
<p>4.</p> <p>Terbut, Jorkens, Georgio...where are they from?</p>	<ul style="list-style-type: none"> <li>• I don't know.</li> <li>• England?</li> <li>• America?</li> <li>• Australia?</li> <li>• May be from a European country?</li> </ul>
<p>5. Georgio had to struggle not only to become an acrobat but also to create a post. How would you comment?</p>	<ul style="list-style-type: none"> <li>• Such ambition is fictional, not realistic.</li> <li>• How can one be blind by his ambition and ignore his parents' happiness?</li> </ul>

<p>6. Struggling for 60 years to fulfil a dream requires strong determination. How would you comment?</p>	<ul style="list-style-type: none"> <li>• It is not practical.</li> <li>• It is exceptional.</li> <li>• It is fictional.</li> <li>• It doesn't make sense to spend whole life for one dream. It is not appreciable.</li> <li>• One cannot do so, at least never in Pakistan. It might happen only a care free society like that of America, England, Europe etc.</li> </ul>
<p>7.</p> <p>What do the last two lines of the text mean?</p>	<ul style="list-style-type: none"> <li>• They show that the story of Gergio was that of Jorkens' own unfulfilled dream.</li> <li>• It means Jorkens strongly believe in determination.</li> <li>• It means Jorkens doesn't believe in determination because he does not seem to have his dreams fulfilled.</li> </ul>
<p>8.</p> <p>Why did Terbut not ask Jorkens the reason of his sigh?</p>	<ul style="list-style-type: none"> <li>• Terbut got to know that it was a story of Jorkens' unfulfilled dream.</li> <li>• Terbut felt pity for Jorkens.</li> </ul>
<p>9.</p> <p>Do I agree with Gergio's concept of success?</p>	<p>Various responses are possible for and against the question.</p>

In the questionnaires and in the interview, the participants did not refer to this text significantly. They generally identified this text as one of the difficult texts. In the interviews, this text was identified as useful for containing some kind of moral. That moral might be summarised as determination and consistency are keys to success. This is a moral imposed on learners without catering to what learners might actually feel about this “proposed” moral. The traditional treatment of the text does not allow learners, not even teachers, to question the validity and practicality of fancying determination as a golden rule for success.

On the contrary, while reading the same text critically, learners have opportunities to explore the message of the text, and consider their own ideas about success. The above activity allows learners to think independently and perceive the text in the context of their social knowledge of the world and helps them to decide whether or not they agree to the author; if yes, to what extent they do? This activity does not force learners to accept “the moral of the story” as it is; rather than it invites them to negotiate the meaning as well as the route to success. After this activity, learners are more likely to be left not only with a more thought-out idea of success, but also with other issues such as how to question the established norms, how to build bridges between their own understanding and that of the outer world. It also enhances their knowledge of geography and understanding of global culture by letting them identify their situations with others. This activity has also potential of clarifying their ambiguous conceptions about western/European culture as indicated above in questions 2, 3, 4 & 5.

**ii. Authority of the Writer** (*Conceptual dimension*)

This type of activity helps reader to understand the meaning between the lines and intentions of author. It also trains learners to question the authority and validity of the author by questioning and exploring the writer's style, lexical choices and syntax structures. Such an exercise also enables readers to analyse the language use and the validity as well as skills of the writer to portray things realistically.

I have selected the text "*The Angel and the Author - and Others*" because this text was not appreciated by the participants despite being interesting and universally related to everyday life. As the following activity reflects, reading the text critically helps readers to discover the hidden layers of meaning and enjoyment.

**What does the writer think of people who give charity?**

*The language of the text is fairly simple and the tone is humorous, rather sarcastic. The writer lightly describes the way people give charity. He satirises them by pointing to himself how mean they are to give patty charities and expect a huge reward from the Heaven.*

**What things does the writer show knowledge of?**

*The writer seems to have good knowledge of social customs, people's psychology and the social norms and values of his society. He is referring to details such as timely passion of charity on Christmas, giving charity miserly, charity as snobbery and doing acts in the name of charity which do not benefit the deserving people at all.*

**What biases or values appear to have a role in the writer's argument?**

*If there is bias, it is very positive bias against the shallow acts of charity. From one angle, the writer seems to criticise the religious people and their philosophy of doing good for the sake of reward. First I thought he is advocating an unislamic thought but on second thought it revealed that actually this is what Islam and all other religions preach – doing good deed for the sake of*



*humanity and not for any kind of reward. The text is in the Christian context – the Christmas – but the thought behind the text is universal.*

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The possible responses shown above might be criticised for being too high above the existing level of learners which is reflected in the language they have used in the questionnaires and interviews. Keeping in view this, the above responses might not realistically show what learners can respond at the moment, but these responses do indicate two factors: first they reflect the potential of critical reading exercise, denoting how it can dig out the meaning and the message from the text; secondly, these responses serve as kind of specimen of the target level to be achieved while reading these texts. The language and syntax structure in the above example might be different and of high level because my purpose of writing them is not to pretend the way a learner would write but the way a learner may feel and respond. Of course learners would be able to do this type of exercise and other types too, only after practising how to critique a text. Thus the purpose of critical reading is not to change the existing set up, but to offer a change with improved performance in the long run.

### **iii. Logic of the Writer's Argument** (*Conceptual dimension*)

This activity is based on the text “*Overcoat*”. I have selected this text because it is one of the least popular texts, as emerged in the analysis of the questionnaire data, which is surprising in the sense that it directly relates to the social context of the participants. Likewise, in the interview, a few participants did refer to this text on account of the so called moral lesson it offers. Because of time constraints, it could not be asked what moral this text contains. However, it can be anticipated that the concept of moral lesson in this text is most probably as abstract as we observe in other cases. Such an attitude from the participants reflects that they could not

understand the text through a superficial reading which might be done in a better way through critical reading as shown below. In the following activity each, box on the left gives possible responses from different learners and the right corresponding box gives the possible reason/s which learners may give. Some of the responses are based on what the participants have said in the questionnaire or in the interview. No response or reason could be called as right/wrong or final answer. Explanation of some responses is also given below.

What does the writer want you to believe?	What reasons/supporting evidence does the writer provide? Do they seem credible?
1. One must not show off.	<ul style="list-style-type: none"> <li>• The young man pretended to be rich but actually he was not.</li> </ul>
2. The main character is rich and carefree.	<ul style="list-style-type: none"> <li>• His dress.</li> <li>• The man's stroll on the Mall.</li> <li>• His gestures, his interaction with others.</li> <li>• The way he does window shopping.</li> <li>• The way he addresses the shopkeepers.</li> </ul> <p>All this realistically portray the man well off and carefree unless he reaches the postmortam table.</p>
3. Materialism	<ul style="list-style-type: none"> <li>• Characters do not have human identities, rather professional ones.</li> <li>• The young man gets attention only because of his financial capacity.</li> </ul>
4. There are two different classes with high power relation	<ul style="list-style-type: none"> <li>• The working class is all submissive to the rich class – the young man.</li> <li>• Both classes have as much distance as distant is the young man's pretentious and actual condition.</li> <li>• The young man's refusing tonga wala by his can</li> <li>• His refusing taxi driver, who is of higher status than that of tonga</li> </ul>

	<p>wala, by saying “No Thank you”.</p> <ul style="list-style-type: none"> <li>• The young man’s blunt mistrust in the Pan wala.</li> </ul>
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The first response above is actually one of the participants given during the interview. This response shows that the participant had inappropriate perception of the text and did not have opportunity to clarify this misconception. In a critical reading exercise, if learners have misconceptions about any aspect of the text, they are supposed to give a reason and evidence of the same within the text. In this case, with an abstract “moral” one might conclude what one of the participants did in response 1, but when s/he would be asked to be more critical and logical to give sufficient evidence of the point, s/he might revise the actual assumption because of not having any evidence in the text. In the above case, the reader would look for other evidences to reach a pre-decided moral. When the readers would look at the activities of the young man in the text, they would naturally, or critically, lead to the question why does the young man do so? Is it to impress people and to show off to the world or these actions are related to some of his psychological feelings? Consequently the group discussion may well lead to more realistic, intellectual and philosophical issues of society, its responsibilities towards its members and duties of other members of a society towards each other. The second point helps learners to know how language is used to delineate characters and images. The third and fourth points give insight into the deeper understanding of depicted social set up which can be used for comparison with learners’ own perception of their surrounding and/or with other cultural set ups they come across within the texts or in real life.

**iv. Ideology that Informs the Text** (*Conceptual dimension*)

Ideology informing the text is important to understand the layers of meanings in a text. Ideologies are not always visible and cannot be captured without making conscious efforts. The following activity based on the text *God be Praised* enables learners to probe into the text by asking questions focused on various ideas within the text. This activity has somewhat similar aim to the activities as suggested for *the Angel and the Author and Others*. By looking at them one after another may show how these are two samples of material which aim to get at ideology.

The responses within the boxes might be proposed by the teacher or could be explored in a guided group discussion at the initial stage. However, the corresponding box in each case to the opposite ideas can be easily done by learners in order to analyse the ideas under a sharp contrast.

<i>What seems to be the ideology -- the system of beliefs, values, and ideas about the world--that underlies the text.</i>	
<b>What words and ideas are valued in the text or represented by the author in a positive way?</b>	<b>What are the opposites of those words/ideas?</b>
1. Contentment: ' <i>What has He not blessed me with?</i> '	desire for more; greediness; discontentment
2. Abdul's helplessness and cutting down his needs than making efforts to desire for more.	To be more active to accommodate what are the needs, instead of cutting them down.
3. Chaudhary's mercifulness; his sending meals to Abdul, daily.	Indifference to the people around.
4. Appreciation of struggling for better life; Shamim goes to city for better future and comes back	Remain stagnant and making no efforts to improve situation – like Abdul?

as saviour to Abdul's miseries.	
<b>5.</b> Satire on hypocrisy: Abduls' so called religious restriction on his family but having no objection on violating the same by his son in law.	To be straight forward; honest; broad minded; same standrds for all.

The text "*God be Praised*" could not be perceived by the participants of this study in the way it should have been. The text has rich implication for learners' social life and contains references to certain aspect of their life. Their awareness of these aspects may well contribute to improve the plight of suppressed class as well as social values prevalent in the Pakistani society. In the interviews, the participants have rather misidentified this text as a religious story which teaches contentment and presents a picture of an "ideal Islamic couple" which might be debatable and a result of superficial reading of the text. The text has been created by one of the most famous Urdu short story writer and needs to be handled more subtly to read between the lines in order to identify the writer's delicate references to certain social norms and values.

The above exercise enables readers to serve this purpose. Regarding responses 1 & 2, reader may challenge the definition of contentment whether it means being passive and lethargic in life; whether striving for a better life means being greedy? Without questioning these values critically, one may mistakenly appreciate all his miseries in the name of contentment as Will of God. Likewise, Chaudhary's helpfulness (3 above) is easily recognisable and identifiable but the more important task of identifying the indifference of major portion of society comes to the surface only when Chaudhary's attitude is contrasted. The indifferent attitude of the society

towards their fellow beings might be a more significant aspect which this text may like its reader to perceive. In box 4, Shamim emerges as a contrast to Abdul, with his efforts to improve his life and hence not only raises his standards of living but also resolves Abdul's miseries. In a superficial reading Abdul always gets the focal attention. But it is only when the text is read critically and Abdul is contrasted with Shamim where the latter seems to emerge as hero, or a more useful member of society. Abdul's weakness is also sharpened when attention is given to his hypocrisy on the issue of wedding customs. Thus as a result of reading the text critically, readers get entirely a different picture by discovering the hidden ideologies and the layers of meaning embedded in the text which a simple reading cannot offer.

### **9.5.3. Examining Your Reactions** (*Cultural dimension*)

Reflecting on own responses and reactions to a text helps “to promote insight into cultural assumptions and practices, similarities and differences across national boundaries” (Wallace, 2003: 43). This is an aspect of reading which enables reader to complete those gaps between his knowledge and the new knowledge. It may also help to develop a sense of global culture by understanding and giving space to other cultures, values and beliefs. It does not necessarily mean teaching the new culture but helping to understand it.

The following activity is based on the text “*Dark they were and Golden-eyed*”. Almost all the participants of this study seemed to “reject” this text because they feel it is unrealistic and does not relate to their real life situations. As I have given responses to the above activities myself, assuming I am reading them critically, the same I have done in this case. Like the participants of this study, I started as

believing that this is a boring text because it discusses a topic which is far from reality, though a popular theme with story writers. However, when I started reading this text with critical questions, I could clearly see the development of thought from rejecting a text as being unrealistic to finding identification of the same “unreal” society with that of mine. It could only be possible when I showed a willingness to understand the depicted culture with an open mind and open eye. I have tried to keep my responses simple, to keep them at the level of the actual learners.

**1. What does the author want me to believe or agree with?**

*Possibility of establishing colonies on other planets.  
Scientific development*

**2. What were my beliefs about the subject before I read this?**

*I am convinced that science has made amazing development but to me living on some other planet is just a myth and I never believed in it.*

**3. What are my beliefs about it now?**

*The same. I think it is just in fiction that man can live on some other planet.*

**4. What has the text convinced me of specifically?**

The earth has been destroyed. A group of human being has moved to the Mars and one person is desperate to go back to the earth but nobody listens to him, nor supports him, not even his family. While living at the Mars, they gradually change their appearance and turned into a yellow creature.

**5. What do I still have doubts about?**

The same as mentioned above to questions 1, 2, & 3.

**6. What questions does this text raise for me?**

How did they grow food and what kind of food it was?

What kind of society was that? Same as earthly one or different? How it was different?

What kind of government was there?

If they lived without any earthly set up, how could they change their earthly memories?

Why did they become friendly and peaceful unrealistically, why not the cave men of their ancient history?

How could they have forgotten their native language if they have been communicating in the same language?

**7. What insights do I have now that I didn't have before I read this?**

What kind of a society it would be actually if all this happens in reality?

How far it would be different than depicted in this story?

What are the possibilities of such an incident?

Why did the writer create this story? Is it just a fiction?

What could have made those people friendlier on the Mars? Complete freedom? Sense of loneliness?

Why does the writer think that the earthly people became better Martians?

Possibly if learners might not follow the same development of thought, and they are not supposed to show a development of thought in each and every case by any means, teachers might help them through brain storming, guided group discussion and providing with ideas. If the same text is taught with critical dimension, including all the three linguistic, conceptual and cultural dimensions, learners are more likely to change their views about this as well as other texts by demonstrating a rich and deeper understanding of the texts. In the words of Kumaravadivelu (2006: 70), critical approach to language learning is “about connecting the word with the world. It is about recognizing language as ideology, not just system. It is about extending the educational space to the social, cultural, and political dynamics of language use”. This is what the national curriculum aims at and this is what the proposed materials suggest to achieve.

## **9.6. Summary**

This chapter has discussed the scope of using critical pedagogy to offer a change for betterment (9.2). It rationalises how and why critical pedagogy is more likely to cater the needs of these learners. It addresses the problems and issues which could arise as a result of adding critical dimension to the existing syllabus (9.3). It also presents the sample material, rationalising each activity, which can be exploited to achieve the goals of national curriculum (9.4 & 9.5).

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## Conclusion

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### 10.1. Overview

This final chapter summarizes the research report (10.2). The chapter suggests a few possible follow up studies (10.3) and lists some limitations of the study (10.4).

### 10.2. Summary of the Report

Critical approaches to second language learning view language as a practice that constructs, and is constructed by the ways language learners understand themselves, their social surroundings, their histories, and their possibilities for future. They suggest that learners bring social experience into the classroom and the learning process should consider this experience. Critical pedagogy also asserts that teaching methodology, teaching materials and classroom activities should not offer a cultural clash with learners' existing social knowledge of their own worlds. Likewise, critical pedagogy believes that curricula should enable students to make decisions about how learners own society is historically and socially constructed and also how existing social practices of their own set up are implicated in relations to inequalities, racism, sexism and other forms of oppression.

With this perspective, this research critically analyses one of the textbooks (Appendix IV) in the Pakistani English syllabus at higher secondary level in the same perspective. The main focus of this study was to consider the learners' social experience and their interaction with the texts with the social background they carry

with them in classroom. A part of the study also focused on the learning process, addressing how it can trigger developing critical as well as analytical thinking among learners. The focus on the learning process also catered to this aspect by incorporating the learners' schematic knowledge with the new information.

This study used three research instruments. These three instruments are complementary in the sense that they come in a logically emerging sequence. At the first stage this study critically analysed the discourses of the textbook to explore the potential of the texts in order to achieve these goals. At the second stage, it administered a questionnaire to gauge learners responses to the categories emerged from the CDA of the texts. The questionnaire analysis was followed by face to face interaction with two groups of learners in semi-guided interview sessions to further investigate and probe into the responses these learners had given in the questionnaire.

As mentioned earlier that one of the initial hypotheses was that these texts are not able to achieve the goals and objectives as set in the national curriculum and have failed to broaden learners' vision. However, after probing into the issue in depth, the study raised the issue of viewing pedagogic texts as potential texts in one way or the other. One of the inferences is that it is the approach to deal with the text which is more important to determine how a text will affect its readers. In this sense, this study is genuinely critical as it started from an assumption and developed further perspective to focus on and ended up not only by suggesting a change agenda but also by moving towards a concrete solution. As in this case, when it is explored that the texts were not exploited with a suitable approach, they were not able to add new

information to the learners' knowledge. Even these texts did not seem to influence through their invisible ideologies rather than providing with inappropriate or incomplete information of the world to the learners.

This study came up with the issue that the meaning of a text depends a great deal on its use in the context. It is of vital importance that texts should be researched in relation to the nature of the texts itself, their potential to achieve certain goals and objectives and the way these texts should be exploited. For example, linguistic analysis of each text might not give significant information at the same level. Likewise, a strategy to look at the meaning between the lines might not be useful in all cases. Therefore, the material developers should carefully consider which text, or which part of a text, can be of more utility to teach certain aspects and to achieve desirable goals, as this study proposed.

Based on this three dimensional analysis of the textbook i.e. critical discourse analysis of the texts, learners' responses in the questionnaire and their elaborated answers in the interview session, the study was able to comment on the potential of texts and the quality of the way these texts are being treated with a possible solution in order to achieve the goals as set in the national curriculum. This study pointed out that these texts have rich potential to enable learners develop critical thinking, a better and more convincing understanding of the texts and become individuals with more originality in term of their thinking, behaviour and approach to the texts, to their respective society as well as towards global citizenship.

The study also pointed out the ineffectiveness of the current pedagogical treatment of texts. Keeping in view the complex nature of the goals such as critical thinking, understanding of social and global context with tolerant attitudes towards the rapidly emerging multiculturalism, the study proposed to introduce critical pedagogy in the context. The study not only proposed to add critical dimension to the existing English syllabus at intermediate level in particular, and to all levels in general, but also presented a sample of materials to illustrate how critical approach in using these texts could enhance the scope of learning outcome at linguistic, conceptual and cultural levels. The rationale of this sample materials discussed that a text taught on critical lines not only expands readers' vision of the inner as well as outer world but also it helps readers to identify their context in relation with other cultures and enables them to fill the gaps between their existing knowledge and new knowledge of the world.

Furthermore, this study addresses only one aspect of this multi-dimensional issue, and suggests one possible solution at micro level to improve the situation. But this solution might not be fully beneficial until the process of curriculum development is not revised. Revising this document with a different approach is vital even if it aims at achieving its set targets in keeping things in status quo.

On the whole, it can clearly be seen that ineffective material development of the textbook failed to achieve the objectives set by the national curriculum mainly because learners do not seem to be able to relate a major portion of the textbook with their schematic knowledge of their surroundings and are not able to build bridges

between what they know and what is entirely foreign to them in one way or the other.

### **10.3. Contribution of the study**

This study has explored how a conservative pedagogical treatment effects the learners' general perception of life as well as that of the outer world which consequently disempowers learners by having them either misperceived or incomplete information. This study has proposed an alternative route to learning to ensure a better and more effective impact on the learning process and the learning outcome of the learners by suggesting a critical reading model in the context. If work along these lines were implemented, it could eventually benefit the Pakistani educational system at national level in general and at provincial level in particular.

Unlike most of the previous studies which confined themselves to the critical discourse analysis of the content, this study critically looks at the discourses of the pedagogical contents followed by each text. Such an approach not only presents in-depth analysis of the texts but also highlights the nature and quality of pedagogic aspects in the educational set up. Furthermore, the study is innovative and valuable for using three different research methodologies i.e. CDA, questionnaires and interviews to support the arguments. Though interviews apparently emerge as dependent on the questionnaire data, all the three methods equally contribute to the study. This attempt has initiated the next stage in a critical project, providing more reliable ground to come up with a concrete proposal for improvement with a good volume of critically designed sample material encompassing various aspects and including various texts to show their potential.

However, the scope of this research should not be confined specifically to the context of Pakistani education system. This study contributes to the methodology and literature of using culture in second language acquisition. There has been a debate of prioritising local culture to foreign culture in ESL classroom (e.g. Cortazzi & Jin, 1999; Canagrajah, 2004). This study brings a new dimension to the debate by discovering that despite the significance of learners' schematic knowledge and their local identities, foreign literature and foreign culture can be well incorporated without affecting the learners' local identity. This study suggests that more significant element in ESL classroom is the teaching strategies which enable teachers to tackle any kind of material beneficially in order to achieve the cultural, linguistic and conceptual targets.

Another unique aspect of this study is that it examined a locally produced textbook containing foreign literature. This study has suggested and presented sample material based on critical model to reflect that locally produced books can still convey the message which might be inappropriate in the local context otherwise. However, the study materialised this fact by incorporating critical pedagogy. In other words, this study has suggested how critical pedagogy can be used to serve a variety of purposes within the curriculum by harmonising the foreign elements with the local context.

This study is beneficial for another group of individuals – teachers – who are given more independence and flexibility in critical pedagogy in term of the treatment of teaching materials as well as teaching strategies. This study not only acknowledges their need to professionally develop but also supports them to be given more priority

and voice in the process of curriculum development and material design as well as classroom practice.

However, the direct and major beneficiaries of and the true addressees of this study are the curriculum developers and the policy makers who are expected to foresee the well thought strategies to improve the plight in the education sector. This study has not only suggested a new dimension to be added to the existing syllabus which is innovative to this context, but it has also come up with sample materials to support its arguments and to provide guidelines for future plans in this regard.

#### **10.4. Possible Follow-up Studies**

This study is significant in the sense that it looks at a national level project with a bottom up approach and comes up with a change agenda without disturbing the overall structure. The Preamble of the national curriculum invites feedback “to make it into a dynamic and ‘living’ document” and this research study gives extensive feedback on some of the aspects regarding the learning outcome. Therefore, it opens a number of avenues to refine the national curriculum, its approach and in the long run the exploitation of the materials used in classroom.

The first possible study can be formally designing activities for the available texts on critical reading lines as suggested in chapter 9 of this study. The logical follow up project might be trying out the proposed material as pilot study for a boarder and higher level implementation. This kind of project could comment on the possible issues which could be realised more explicitly after a practical experiment.

One of the most useful future studies might be re-designing the activities in each textbook which teach traditional grammar and prepare learners for the examination as well as for practical life and professional career. Incorporating critical reading activities with grammar exercises following communicative approach would be a task of huge significance. Action research might be one of the most suitable research instruments for this kind of research. Reflective practice might be another tool to look into the issue.

As mentioned earlier in chapter 8, the current syllabus follows an approach Graves (2008) calls specialist approach. This study shows that following such an approach leads to a typical conclusion of putting responsibility of failure on the teaching methodology. A secondary study might be revising the curriculum document by using more democratic methods which could be more practical and more reliable in term of assessment at all the stages.

From sociolinguistic viewpoint, one might be interested to explore what are the differences and similarities between the learners' culture and the cultures they are exposed to through various texts. The research might look at how far these differences influence the learners' local identity and ideologies and to what extent "foreign" elements in the foreign culture affect or change the local one. Observation and case history methods might be good tools for such a research.

The texts included in this textbook, and most probably in other books of the same syllabus, are mostly simplified and/or abridged versions of the actual texts. For a student of literature, linguistics and/or critical discourse analysis, it might be



interesting to know if the simplified versions follow the same ideology and view point of the world as found in the original texts. If there are differences, is there any pattern and how does it inform on the attitudes of the writer as well as the translator, and also how it is advantageous/disadvantageous for certain groups/individuals.

### **10.5. Limitations**

Being a small scale study, its findings cannot be generalised unless repeated on a larger scale for more reliable results. For the same reason, the study looks at the texts of one book only. The analysis of the other two books included in the syllabus would have confirmed the findings. But for reason of time it could not be done.

Another limitation of the study is that in the interviews, I could not ask more probing questions partly for the availability of the whole group for not much longer duration and partly because of the limited nature of this study. I believe that extensive questions regarding the participants' perception and responses to the texts could have brought deeper insight into the issue. Particularly questions about the cultural aspects of the texts which the participants found more in/accessible would have given more information on using critical pedagogy with a closer focus on the need of learners. I also feel that the interviews were not the best interview solely because of the vast topic and very limited time.

Another limitation of group interviews is that sometimes participants may influence each other's opinions. This seemed to happen in this case where, for example, the participants in both groups kept referring to few stories most of the time, and even in that, many of the respondents focused only on Norma, Jess's father and Jim and

Della. All the time they required direct and straightforward questions about other characters and stories. This is, however, not specifically a limitation of these particular interviews rather that of group interviews in general.

For deeper pedagogical suggestions, it would have been ideal to observe how the texts are actually treated in the classroom. It was pre-requisite that the participants respond to the questionnaires and later in the interview only after they have read the texts completely. That is why they were contacted when they had finished the textbook and were about to take their examination. It also means that their term was about to end. In order to observe the lessons, it was important to start observation long enough before administering the questionnaires and the interview which was not practical because of geographical distance and the schedule of this study.

However, these are the limitations which were out of control and had constraints of time and resources which were unavoidable. Avoiding these limitations could have added to the quality and potential of the study. However, it can safely be asserted that these limitations have not significantly affected the overall quality of the findings and recommendations. The study suggests an apt diagnosis of the status quo and offers a practicable and suitable agenda of change which may well benefit all the stakeholders involved i.e. the learners, the teachers, the system, the society and the state.

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## APPENDICES

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# **APPENDIX I**

## **Questionnaire**

Dear Participant,

As a part of my doctoral research at University of Warwick, UK, I am analysing the stories of English Book I for Intermediate classes. I am interested in examining how far these texts are useful and effective in Pakistani English language classrooms. I understand that you have recently completed this book. Would you please recall the stories you read in this textbook and answer the following questions? If you need to have a look at the book to refresh your memory, please ask for a copy.

I would appreciate it if you could answer as accurately as possible. Please feel free to answer in Urdu, if you think you can express your views more effectively in this language. If you are not clear about any question, please do not hesitate to ask for clarification.

Your responses will not be shared with anyone except the people involved in research. Wherever your responses are reported in the research study or future publications, they will be referred to anonymously. The information you provide will not be shared with any of your teachers at any stage.

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**PERSONAL DETAILS:**

Your personal contact details will only be used if we need to contact you again for a follow up meeting.

**Name:** \_\_\_\_\_ **Gender:** Male/Female **Age:** \_\_\_\_\_

**College:** \_\_\_\_\_ **City:** \_\_\_\_\_

**Year of study:** \_\_\_\_\_ **Section:** \_\_\_\_\_

**Email:** \_\_\_\_\_

**Phone:** \_\_\_\_\_

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**PART I**

**Encircle the appropriate answer/s.**

1. Did you read all the stories in the textbook? Yes    No

2. If no, which stories you have not read?

a. \_\_\_\_\_

b. \_\_\_\_\_

c. \_\_\_\_\_

d. \_\_\_\_\_

e. \_\_\_\_\_

f. \_\_\_\_\_

3. From all the stories you read, which story/stories did you find most interesting?

a. \_\_\_\_\_

b. \_\_\_\_\_

c. \_\_\_\_\_

4. Why did you find them interesting?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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5. From all the stories you read, which story/stories did you find least interesting?

- a. \_\_\_\_\_  
 b. \_\_\_\_\_  
 c. \_\_\_\_\_

6. Why did you find them uninteresting?

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7. Is/Are there any story/stories you found particularly difficult to understand?

Yes      No

8. If yes, which one/s?

- a. \_\_\_\_\_  
 b. \_\_\_\_\_  
 c. \_\_\_\_\_

9. In any of these stories, did you notice any situation/incident which was very different from your experience/knowledge?      Yes      No

10. If yes, what was that and in which story, if you can remember?

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11. Do you like any character/s from these stories? If yes, which ones?

Yes      No

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12. If yes, why do you like these characters?

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13. Do you dislike any character/s from these stories? If yes, which ones?      Yes  
No

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14. If yes, why do you dislike these characters?

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15. Which stories do you think reflect religion in any sense?

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_
- f. \_\_\_\_\_

16. How is God represented in these stories?

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17. Which stories are about people with a rich background? Which are about people with a poor background

**Stories about people with a rich background**

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**Stories about people with a poor background**

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18. Can you name the characters in this book who you think are strong or weak in any sense?

**Strong characters**

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**Weak Characters**

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19. Which stories do you think have an urban setting? Which have a rural setting?

**Urban Setting (City)**

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**Rural Setting (Village)**

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**PART II**

**20.** Would you briefly describe how these stories were taught in the classroom?

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**21.** Did the teacher discuss about the period in which story was written?      Yes  
No

**22.** Did the teacher explain various situation if they appeared new to you?      Yes  
No

**23.** Did you do all parts of the exercises for each story?      Yes  
No

**24.** How far did the questions at the end of each story help you understand the topic of each story?  
a. Very much  
b. To a large extent  
c. To some extent  
d. Not at all

**25.** How did you find the answer to the questions in each story?  
a. Wrote the answers yourself  
b. Teacher dictated the answers.  
c. Copied from some guide book

**26.** Did you read the “Theme” in the class at the end of each story?      Yes  
No

**27.** Did you learn anything new from the stories? If yes, what?

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**28.** Do you feel positive or negative about this new learning?

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*Thank you!* 😊



## APPENDIX II

### Tables of Frequency Count

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**Table of frequency count of pronoun**

Count Text	Number of count		Percentage	
	He	She	He	She
<b>Pakistani Texts</b>	159	20	88.82%	11.17%
<b>Foreign Texts</b>	227	187	54.83%	45.16%
<b>Complete Textbook</b>	386	207	65.09%	34.90%

## 1. PAKISTANI TEXTS

### i. Frequency of the pronoun “She” as actor

1. **SHE** 257. died\_0, and instead of getting a fee I was compelle
2. **SHE** 308. silently lifted a corner of the quilt to expose Umd
3. **SHE** added with 490. conviction. But the gold pendants? She r
4. **SHE** began to cry. 452. “Don’t cry, Zaibun,” he said softly.
5. **SHE** blurted out and immediately took out the key which hung
6. **SHE** held his hand and burst into tears. “Look at this house,
7. **SHE** inquired softly. 442. Maulvi Abul looked first towards h
8. **SHE** is not well. That is why I 420. have come.” He stopped.
9. **SHE** looked sad. There were large dark patches of tears on he
10. **SHE** opened it, her eyes suddenly became bright with unshed t
11. **SHE** opened the trunk, took out the tin box\_1 and placed it 3
12. **SHE** raised her eyes and looked towards the 491. heavens, as
13. **SHE** replied in a 179. lower tone
14. **SHE** replied. 504. “Zabda” Maulvi Abul called her. A few minu
15. **SHE** said sobbing 499. “without Mehrun doesn’t it look like a
16. **SHE** said: “Yes Abba, what a 440. sweet perfume. The whole ho
17. **SHE** turned back with smile, almost as if she was thinking. I
18. **SHE** was a very old woman, who must 232. have died\_0 shortly
19. **SHE** was short and bulky. 153. The young man was delighted to
20. **SHE** was thinking. I 373. know the

### ii. Frequency of the pronoun “He” as actor

1. **HE** 148. dropped it. 149. “Oh, sorry,” he exclaimed and bendi
2. **HE** 171. was in a very precarious state. A car was stopped an
3. **HE** 234. made slow progress. 235. “If you do not dig it,” sai
4. **HE** 24. asked for it. The sergeant replied: “Before he had ex
5. **HE** 360. began selling cut pieces. After saving some money an
6. **HE** 393. kept a rupee and quickly paid the rest to Shamim Ahm
7. **HE** 451. repeated the story under oath, she began to cry. 452
8. **HE** 47. executioner was directed to slaughter the boy. When a
9. **HE** 485. desired from angels. 486. In the crowd, there was al
10. **HE** adjusted it with a peculiar smile of satisfaction. 142. H
11. **HE** almost 387. seemed to be offering it as a gift. 388. “How
12. **HE** always carried a walking stick, a sort of sceptre with de
13. **HE** asked in a whisper. 503. “Inside. Crying,” she replied. 5
14. **HE** asked: “What 425. is it, son? I don’t quite understand. Y
15. **HE** brought out a cotton bag from under his shawl and 463. ha
16. **HE** called 355. himself Shamim Ahmed. 356. He was the only so
17. **HE** called out to his wife. 450. He told her the whole incide
18. **HE** called out. 124. “Oh yes .. Could you let me have a list
19. **HE** called Shamsun. Solely, his third daughter came forward a
20. **HE** came to marry Mehrun amidst fireworks with 479. musicians

21. HE caught hold of Shamim Ahmed's hand and added: "They are f  
 22. HE cleared his throat and began in a low voice: "As a 419. m  
 23. HE clung 22. the stern with both of his hands. Then he sat d  
 24. HE complained, the 297. shoe maker said: "Maulvi ji, I didn'  
 25. HE consulted his wife. But instead of replying, she 308. sil  
 26. HE could have experienced the true danger of life. Two perso  
 27. HE could not control his tears and said, 57. "It is better f  
 28. HE could not have had a bath for at least two months. Only t  
 29. HE creates insects in stones, He supplies their food 291. th  
 30. HE cried: "hear 263. you, sir; these men don't understand th  
 31. HE cried: "What foolish men you must be! I met an old 255. w  
 32. HE declared slowly: "tonight, all my children will get a spe  
 33. HE desired. So he came to marry Mehrun amidst fireworks with  
 34. HE did not hear anybody. When the uneasiness lasted 17. long  
 35. HE did not see the tears which had silently 430. rolled down  
 36. HE distributed 40 to 288. 50 rupees in the presence of the w  
 37. HE embraced Shamim Ahmed warmly. 437. Half an hour later, wh  
 38. HE ever received some extra money, this bonus would usually  
 39. HE examined it with the air of a 117. connoisseur and studie  
 40. HE exclaimed and bending down\_1 picked it up. Meanwhile a yo  
 41. HE felt as if bundle after 392. bundle of cloths from the va  
 42. HE followed them closely\_0 hoping to get a glimpse of their  
 43. HE found a crowd 378. assembled there to watch the proceedin  
 44. HE found himself outside a large western music shop. Without  
 45. HE found it in the universality of moral law. The Gulsitan t  
 46. HE found suitable. But the trouble was that everyone in 350.  
 47. HE got away." 183. "What a pity!" 184. In the operating thea  
 48. HE got by giving them a huge amount of wealth. The Qazi issu  
 49. HE got up. 106. By now it was past seven. He started off aga  
 50. HE had 156. observed that evening. He had been, perhaps, too  
 51. HE had 516. implicit faith. The first one was Almighty Allah  
 52. HE had been roaming 143. about for quite a long time, but hi  
 53. HE had been, perhaps, too deeply engrossed in himself. 157.  
 54. HE had dresses it earlier that evening still gave out a 188.  
 55. HE had experienced the danger of being drowned, 25. he knew  
 56. HE had finished his task and buried the 239. victim of his m  
 57. HE had managed to open a small shop on footpath where he 360  
 58. HE had overtaken them, he cried: "What foolish men you must  
 59. HE had paid for it. 30. "No", said the boy. 31. "Pay for the  
 60. HE had put on a brown overcoat with 65. cream coloured half  
 61. HE had returned empty handed. They had to be pleased 445. fi  
 62. HE had worked in the house of 359. head clerk, after which h  
 63. HE has just heard. To make sure, he asked: "What 425. is it,  
 64. HE has tasted it. II 27. It is related that while a deer was  
 65. HE heard a familiar voice. It was Shamim Ahmed. After the pr  
 66. HE held a short polished cane which every now and then 68. h  
 67. HE hurriedly moved 162. after them. Hardly had he reached ha  
 68. HE kissed the head and 58. eyes of the boy and presented him  
 69. HE knew not about the safety of the boat. A man does not rea  
 70. HE led the nightly tarawih prayers as usual. But the same 31  
 71. HE lifted a heavy stick, bound with iron rings, and struck a  
 72. HE looked at peace. 497. As he went back to his house, Zaibu  
 73. HE looked pale. At the same time he looked at peace. 497. As  
 74. HE looked such a dandy that tonga wallas on catching sight o  
 75. HE loved. 313. When Mehrun reached the age of 14, Maulvi Abu  
 76. HE made but slow progress. "She was a very old woman, who mu  
 77. HE must have cried silently for his eyes and nose 496. was r  
 78. HE muttered: 104. "Poor little mite." 105. After a few minut  
 79. HE not blessed me with? Health, peace of 292. mind, freedom  
 80. HE opened the bag. Tied neatly in a large silken kerchief wa  
 81. HE patted his back. 417. Shamim felt at ease, but couldn't o  
 82. HE picked up one or two magazines and after a 128. hurried g  
 83. HE played a few notes and 119. closed\_0 it again. 120. One o  
 84. HE pointed out that several suits in the dowry had once belo  
 85. HE put a match to a dry twig and with it lit earthen 411. la  
 86. HE put the money in his 375. pocket, stood up slowly and sai  
 87. HE rarely addressed her that way. But today was a 453. speci  
 88. HE reached half way across the road when a truck full of bri

89. HE reached home, Zaibunnisa asked: "Where are you coming 438  
 90. HE remembered something. 502. "Arif's mother where is Zabda?  
 91. HE repeated the same chapter twice in 317. the same part of  
 92. HE returned to the village. He then begged Maulvi Abul to in  
 93. HE said in a low voice. 460. "Yes, Chaudhry Sahib. I am than  
 94. HE said loudly. 384. Overjoyed, Shamim Ahmed picked up his y  
 95. HE said softly. He rarely addressed her that way. But today  
 96. HE said, "Can I help you, sir?" 122. "No thank you," the you  
 97. HE said: "Oh Allah, daughters are your helpless 434. creatur  
 98. HE sat down\_1 and remained quiet. This appeared strange 23.  
 99. HE seemed to relish every puff. A small lean white cat shive  
 100. HE selected a piece of pink cloth with beautiful flowers nes  
 101. HE sincerely considered the daily gift to Maulvi Abul a part  
 102. HE slipped the list into one of the pocket of his overcoat a  
 103. HE smiled, 399. blessed Shamim Ahmed and began walking slowl  
 104. HE smoked he seemed to relish every puff. A small lean white  
 105. HE speaks to all nations and is perpetually 3. modern, said  
 106. HE started off again along the Mall. An orchestra could be 1  
 107. HE started walking toward the mosque. 407. Shamim Ahmed foll  
 108. HE stop abruptly, stumbling 423. over the words. 424. Maulvi  
 109. HE stopped next at a book stall. He picked up one or two mag  
 110. HE stopped. 421. "You did the right thing," Maulvi Abul said  
 111. HE stroked it and it leapt up onto the bench. 103. Smoothing  
 112. HE supplies their food 291. there too. Please do not bless m  
 113. HE then begged Maulvi Abul to inaugurate and 362. bless his  
 114. HE then folded\_0 it neatly and placed it before Maulvi Abul  
 115. HE then struck the man himself a similar blow, which felled  
 116. HE then went to another 448. part of the courtyard and sat d  
 117. HE thought of Gulsitan as one of the bibles of the world, fo  
 118. HE tied up the woman's throat, and struck the swollen 226. p  
 119. HE told her the whole incident. At first Zaibunnisa did not  
 120. HE too was turned 75. off. This time with a "No, thank you"  
 121. HE turned and shouted: "Arif's mother I 406. am going out. I  
 122. HE turned them 74. away. A taxi also drew near him and the d  
 123. HE twirled jauntily. 69. It was a Saturday evening in mid wi  
 124. HE used fragrant oil. Its sweet pungent smell 282. lingered  
 125. HE used to say: "Please don't pray for me. Remember the 290.  
 126. HE vowed, with 312. Allah as his witness, never to use the p  
 127. HE walked away. 140. The cream colour rose which adorned the  
 128. HE walked through them. 283. Maulvi Abul had slightly bulgin  
 129. HE warmly caught Maulvi Abul's hands and embraced him. 459.  
 130. HE was a doctor. 220. "But what can\_1 you cure?" asked the v  
 131. HE was about 16, he went away to the city, 358. leaving his  
 132. HE was about to be drowned they pulled him back to the boat,  
 133. HE was ambling along obviously enjoying his promenade in the  
 134. HE was by now dead and his life less body lay on the white 2  
 135. HE was just alive. 173. On duty that night in the casualty d  
 136. HE was loaded into it and taken 172. to a nearby hospital. W  
 137. HE was lying on a white marble table. His hair was still smo  
 138. HE was neither tired nor 144. bored. 145. At this part of th  
 139. HE was now asked to pay six rupees for a pair. When he compl  
 140. HE was now walking along the pavement near the High Courts.  
 141. HE was still wearing his brown overcoat and the silk 175. sc  
 142. HE was the only son of Hafiz. After the death of his father,  
 143. HE was the same rich, 323. pious Muslim, the Head of the vil  
 144. HE was very 325. regular in his offering. If for some reason  
 145. HE went along tried to spin his cane around one finger, but  
 146. HE went away to the city, 358. leaving his old mother behind  
 147. HE went back to his house, Zaibunnisa suddenly appeared from  
 148. HE went in. There were musical instruments of different kind  
 149. HE went to his wife and said: Shamim 365. Ahmed wants me to  
 150. HE went to the door 401. himself and opened it. A wave of fr  
 151. HE went to the door and opened it. Chaudhry Fatehdad was sta  
 152. HE went to the shoe maker and paid him five 311. rupees and  
 153. HE whispered. "This 507. Zabda of ours has suddenly matured.  
 154. HE will recover his health only through my slaying and I see  
 155. HE wore a light brown turban known as Mashadi lungi, because  
 156. HE wore as a 66. rakish angle. A white silk scarf was knotte

157. HE wore side burns. His 64. moustaches seemed to have been d
158. HE wore silver rings with large 284. turquoise stones. These
159. HE. 244. This time it was an old ma

## i. Reference to God

1. ALLAH and after Him, Chaudhry Fatehdad.
2. ALLAH as his witness, never to use the powdered
3. ALLAH bless you," she blurted out and immediately took
4. ALLAH for a pair of shoes for his Umda, the 307
5. ALLAH is on me and may 304. I drown in some pond
6. ALLAH, daughters are your helpless 434. creatures!"
7. ALLAH. If He creates insects in stones, He supplies
8. ALLAH." 461. "Shamim is a very good boy, sir. Please
9. ALLAH's benevolence that sinners like Maulvi Abul
10. ALLAH" 385. silently, measured seven yards, picked
11. ALLAH'S benevolence that sinners like Maulvi Abul and
12. GOD 397. willing, compensate you soon in some other way."
13. GOD Almighty is kind and benevolent. It's a sin
14. GOD Almighty. To whom shall I complain against your
15. GOD Be Praised 276. Ahmed Nadeem Qasmi 277. Before
16. GOD did listen to our prayers. Let us bow our heads to

## 2. FOREIGN TEXTS

### i. Frequency of the pronoun "She" as actor

1. SHE 1081 paid twenty one dollars for it. And she hurried hom
2. SHE 125 said. 126 Arthur stared at her. "Suppose it's a genu
3. SHE 191 stared at the button. How ridiculous, she thought. A
4. SHE 25 replied. 26 "It could prove very valuable," he told h
5. SHE 596 turned him loose at last. Roger looked at the door l
6. SHE 938 stood watching the locusts. The air was darkening. A
7. SHE 978 felt like a survivor after war if this devastated an
8. SHE added. "You must 825 excuse us, doctor; we have her in t
9. SHE almost reached them too. In fact she knocked my 865 glas
10. SHE asked as they went into room. 77 "If it is, it's a sick
11. SHE asked. 30 "I'm not selling any thing," he answered. 31 A
12. SHE asked. 64 "I don't care to know," he answered. 65 She tr
13. SHE attacked. 912 Tried to get off her father's lap and fly
14. SHE began to smash it on the sink edge, pounding it harder a
15. SHE began to think more reasonably. 1087 She started to try
16. SHE bent down\_1 enough to permit him to stoop and pick up 56
17. SHE came down\_1 again and gripped the wooden blade between h
18. SHE can\_1 stand it, doctor!" said the mother. 887 "You get o
19. SHE carried it slung across her shoulder. It was about eleve
20. SHE challenged. 28 Mr. Steward nodded, "Monetarily," he said
21. SHE cleared her throat. 98 "This is Mrs. Lewis," Mr. Steward
22. SHE could do to help. She didn't know. Then up came old 945
23. SHE could easily see him out of the corner of her eye if she
24. SHE could not 951 see the land at all, so thick was the swar
25. SHE couldn't 1105 understand. It filled her with fear. It wa
26. SHE couldn't see how it was put 211 together. 212 Abruptly,
27. SHE couldn't seem to breathe. She struggled to her feet and
28. SHE cried, "don't look at me like that. I had my hair cut of
29. SHE cut him a half of her 639 ten cent cake. 640 "Eat some m
30. SHE cut him off. 182 "That they want to know what average pe
31. SHE dashed blindly onto the porch. 418 "Mother, Father the w
32. SHE dialed the number. 96 "Good afternoon," said Mr. Steward
33. SHE did not move and seemed, inwardly, quiet; an unusually a
34. SHE didn't know. Then up came old 945 Stephen from the lands
35. SHE didn't like his attitude. "What are you trying to sell?"
36. SHE didn't release him. 570 "Lady, I'm sorry," whispered the
37. SHE dragged the boy inside, down\_1 a hall, and into a 589 la
38. SHE drew in shaking breath. "I am simply trying to indicate

39. SHE dropped them into her purse. She locked the front door a  
40. SHE felt unreal as the voice informed her of the subway acci  
41. SHE fought, with clenched teeth, desperately! But now I also  
42. SHE found it at last. It surely had been made for Jim and no  
43. SHE gagged. And there it was 908 - both tonsils covered with  
44. SHE gestured again " that I was only thinking of my self." 1  
45. SHE gestured vaguely "last night " 164 Arthur didn't speak "  
46. SHE glared at the carton as she unlocked the door. I just wo  
47. SHE got to her door, she dragged the boy inside, down\_1 a ha  
48. SHE got up and said, "Now here, take this ten dollars and bu  
49. SHE got up earlier than usual to make pancakes, eggs\_1, and  
50. SHE had a high fever. She had magnificent blonde hair, in 83  
51. SHE had a sore 843 throat?" 844 Both parents answered me tog  
52. SHE had been 1106 ready for. He simply looked at her with th  
53. SHE had been hiding that sore throat for three days at least  
54. SHE had been on the defensive before but now she attacked. 9  
55. SHE had done. Love and large hearted 1088 giving, when added  
56. SHE had fought valiantly to keep me from her 909 secret. She  
57. SHE had had many happy hours planning 1048 something nice fo  
58. SHE had in the icebox, made the cocoa and set the 635 table.  
59. SHE had known they 1132 cost too much for her to buy them. S  
60. SHE had looked at them without the least hope of owing 1133  
61. SHE had looked in every shop in the city. 1076 It was a gold  
62. SHE had magnificent blonde hair, in 836 profusion. One of th  
63. SHE had put it aside, one cent and then 1044 another and the  
64. SHE has just turned over the supper steaks when the telephon  
65. SHE heard his step in the hall and her face lost colour for  
66. SHE heated some lima beans and beef she had in the icebox, m  
67. SHE held it out to him in her open hand. The gold 1138 seeme  
68. SHE held them to her heart, and at last, was able to look up  
69. SHE hung up angrily. 112 The package was lying by the front  
70. SHE hung up, she remembered Arthur's life insurance policy,  
71. SHE hurried home with the chain and eighty seven 1082 cents.  
72. SHE jumped up and cried, "Oh, oh!" 1137 Jim had not yet seen  
73. SHE knew that Jim must have it. It 1080 was like him. Quietn  
74. SHE knocked my 865 glasses flying and they fell, though unbr  
75. SHE led him down\_1 the hall to the front door and opened it.  
76. SHE left behind her on the daybed. 626 But the boy took care  
77. SHE left the apartment, Norma saw the card halves on the tab  
78. SHE left the elevator. Well, of all 113 the nerve, she thoug  
79. SHE locked the front door and joined Arthur 90 the elevator.  
80. SHE looked 1091 wonderfully like a schoolboy. She stood at t  
81. SHE looked at him, and seemed almost as young as their eldes  
82. SHE looked. The telephone was 933 ringing. Neighbours quick,  
83. SHE made a contemptuous noise. Ridiculous, she thought. To 1  
84. SHE made a scoffing sound. "That's crazy." 109 "Nonetheless,  
85. SHE might have diphtheria and possibly die\_0 of it." But tha  
86. SHE move her eyes from my face. 847 "Have you looked?" 848 "  
87. SHE moved quickly out of the door and down\_1 to the street.  
88. SHE often said little prayers quietly, about simple everyday  
89. SHE only shook her head. "One day the atom bomb will fix Ear  
90. SHE opened up for an instant but before I 894 could see anyt  
91. SHE picked 217 up the receiver. 218 "Mrs. Lewis?" Mr. Stewar  
92. SHE picked up the 200 receiver. "Hello" 201 "Mrs. Lewis?" 20  
93. SHE picked up the package and 116 carried it into the kitche  
94. SHE pressed it down\_1. For us, she thought angrily. She shud  
95. SHE pulled it off: 11 "Mr. Steward will call on you at 8.00  
96. SHE pulled the sides apart, cutting her fingers without noti  
97. SHE put her fork down\_1. "Suppose it's a genuine offer?' she  
98. SHE put it up on her head again, nervously and quickly. Once  
99. SHE put on her an old brown coat. She put on her an old brow  
100. SHE put the lamb chops in the broiler, she sat down\_1 to ope  
101. SHE put the package in a bottom cabinet. She'd 119 throw it  
102. SHE reached down\_1, picked the boy up by his shirt front, an  
103. SHE reduced it to splinters before I could get it out again.  
104. SHE refilled his cup. "Wanted to show you I am not " she shr  
105. SHE remembered Arthur's life insurance policy, for 207 \$50,  
106. SHE removed the button unit from 210 wastebasket. There were

107. SHE reread the typed note, smiling. 13 A few moments later,  
 108. SHE said to herself, "before he looks at me a second time, h  
 109. SHE said, helplessly. 502 "We've got to get away, Cora. We'v  
 110. SHE said, looking out into the street as he went to the step  
 111. SHE said, "but no one ever count\_1 my regard for you. Shall  
 112. SHE said, "I hope you will behave 645 yourself." 646 She led  
 113. SHE said, "I were young once and I 614 wanted things I could  
 114. SHE said, "Now ain't you ashamed of yourself?" 562 firmly\_1  
 115. SHE said, "What is your name?" 594 "Roger," answered the boy  
 116. SHE said, "You a lie!" 566 By that time two or three people  
 117. SHE said. 121 Arthur looked up from his dinner. "I don't und  
 118. SHE said. 38 He hesitated. "Well, why not?" he said 39 They  
 119. SHE said. 524 "We'll go back to town may be next year, or th  
 120. SHE said. 641 When they finished eating, she got up and said  
 121. SHE said. 86 Arthur turned off the lamp "goodnight," he said  
 122. SHE said. "Here's a clean towel!" 599 "You gonna take me to  
 123. SHE said. "Why are you getting so upset? It's only 151 talk.  
 124. SHE said. "Your fine clothes. 513 "The town's empty. No one'  
 125. SHE said: 1099 "Please God, make him think I'm still pretty.  
 126. SHE sat down\_1 to open the package. 8 Inside the carton was  
 127. SHE sat in the living room, looking out the window. After a  
 128. SHE saw hands trembling. After a while, he got up and left.  
 129. SHE saw it, she knew that Jim must have it. It 1080 was like  
 130. SHE says her throat doesn't hurt her." 845 "Does your throat  
 131. SHE set the button unit on the table. She stared at it for 1  
 132. SHE shrieked terrifyingly, hysterically. "Stop it! 885 You'r  
 133. SHE shrugged. 160 "Not what?" 161 "Selfish." 162 "Did I say  
 134. SHE shrugged. What difference did it make? 188 While she was  
 135. SHE shuddered. Was it 194 happening? A chill of horror swept  
 136. SHE shuddered. "All right, take it easy," she said. "Why are  
 137. SHE shut 651 the door. 652 The Piece of String 653 Guy De Ma  
 138. SHE sobbed. "A radio flash just came. Atom bombs hit 419 New  
 139. SHE stared at it for 190 a long time before taking the key f  
 140. SHE started to try to cover the sad marks of what she had do  
 141. SHE still held him tightly. But she bent down\_1 enough to pe  
 142. SHE stood at the looking glass for a long time. 1092 "If Jim  
 143. SHE stopped for a 1061 moment and stood still while a tear o  
 144. SHE stopped, the sign said: "Mrs. Safronie. Hair Articles of  
 145. SHE struggled to her feet and walked into the kitchen 209 nu  
 146. SHE switched on the light and left 590 the door open. The bo  
 147. SHE thought angrily. She shuddered. Was it 194 happening? A  
 148. SHE thought. 88 In the morning, as she left the apartment, N  
 149. SHE thought. 88 In the morning, as she left the apartment, N  
 150. SHE thought. 88 In the morning, as she left the apartment, N  
 151. SHE thought. 88 In the morning, as she left the apartment, N  
 152. SHE thought. 95 Just before five, she dialed the number. 96  
 153. SHE thought. All this furore over a meaningless 192 button.  
 154. SHE thought. To 196 get so worked up over nothing. 197 She t  
 155. SHE threw the button unit, dome. And key into the wastebaske  
 156. SHE told him about her job in 637 a hotel beauty shop that s  
 157. SHE took the card halves from her purse again and Scotch tap  
 158. SHE took the card halves from her purse and held the 92 torn  
 159. SHE tried to smile but couldn't. "Aren't you curious at all?  
 160. SHE turned abruptly, dried her hands, and took the package 1  
 161. SHE turned the unit 10 over and saw a folded\_0 piece of pape  
 162. SHE unlocked the door. I just won't take 114 it in, she thou  
 163. SHE wanted to. He did not 628 trust the woman not to trust h  
 164. SHE was 900 screaming in wild hysterical shrieks. Perhaps I  
 165. SHE was a large woman with a large purse that had everything  
 166. SHE was breathing 835 rapidly, and I realized that she had a  
 167. SHE was conscious of shaking her 206 head but couldn't stop.  
 168. SHE was furious. She had been on the defensive before but no  
 169. SHE was going from one shop to another, to find 1073 a gift  
 170. SHE was golden and slender as 522 his daughter. She looked a  
 171. SHE was nineteen and I was twenty two cleared this 333 mount  
 172. SHE was on her coffee break, she took the card halves from h  
 173. SHE was stacking dishes, she turned abruptly, dried her hand  
 174. SHE was sure now it was a sales pitch. 21 "May I come in?" a

175. SHE was trying to get used to the idea of three or four year  
 176. SHE was walking alone, when a boy ran up behind her and trie  
 177. SHE watched her purse, which she left behind her on the dayb  
 178. SHE watched, the sun was blotted out with the fresh onrush o  
 179. SHE went back into the 118 kitchen to turn the cutlets in th  
 180. SHE went back into the kitchen to make the salad. 14 The doo  
 181. SHE went inside and started dinner. 115 Later, she went into  
 182. SHE went into the front hall. Opening the front door, she pi  
 183. SHE whirled with a gasp as the telephone rang. Stumbling int  
 184. SHE wonders 302 why I ever climbed to this mountain top to r  
 185. SHE'd 119 throw it out in the morning. 120 "May be some ecce  
 186. SHE's had a fever for three days," began the father, "and we  
 187. SHELLS down\_1 at us? The morning wind just at the break of d  
 188. SHE'D 119 throw it out in the morning.

## ii. Frequency of the pronoun "He" as actor

1. HE 1084 might be. Though the watch was so fine, it had never  
 2. HE 1097 always entered. Then she heard his step in the hall  
 3. HE 289 could cross the fence. "This is something I want you  
 4. HE 408 looked at his children. "All dead cities have some ki  
 5. HE 616 frowned. 617 The woman said, "Um hum! You thought I w  
 6. HE 627 thought she could easily see him out of the corner of  
 7. HE 783 had only to stick for a few more days to that wild id  
 8. HE 819 himself had given up, that not even\_1 Terbut asked hi  
 9. HE 859 tells you to. He won't hurt you." 860 At that I groun  
 10. HE acknowledged, "it is a tiring period for me, your Christm  
 11. HE added. 300 "But, Dad-" I said. 301 "I know that you think  
 12. HE admitted, "noble deeds are always a great joy to me." 118  
 13. HE again interrupted me to remark that what the Morning Post  
 14. HE agreed. 1170 "It is the first Christmas number that start  
 15. HE almost whispered, "The doctors told me to sit still and t  
 16. HE almost whispered. "Anything grown in new ground like this  
 17. HE and the woman were not alone. The 592 woman still had him  
 18. HE answered me curtly. "I cleared this 292 land. And I fence  
 19. HE answered, they were all recorded in the book. The author  
 20. HE answered. 31 Arthur came out of the living room. "Somethi  
 21. HE answered. 65 She tried to smile but couldn't. "Aren't you  
 22. HE answered. "Then why take the steep one?" I asked. 270 "I'  
 23. HE answered." It could be anyone. All we guarantee is that y  
 24. HE asked some questions with his eyes. 810 Whatever the was  
 25. HE asked with a smile. 157 "No occasion." Norma looked offen  
 26. HE asked, laughing. 315 Then he sat down\_1 on a big oak stum  
 27. HE began to climb the second bluff that lifted abruptly from  
 28. HE began to struggle. Mrs. Jones stopped, jerked 587 him aro  
 29. HE bragged again. "It took my thirty 247 years to improve th  
 30. HE bragged, "regardless of my threescore years and ten, I pl  
 31. HE bragged. "Did you ever see better alfalfa grow out of the  
 32. HE brushed\_1 his teeth. He looked at her reflection in the b  
 33. HE came 763 by his wild idea at about the age of sixteen, an  
 34. HE came by that strange ambition of his. But he did it. Not  
 35. HE came to the first he looked up for a moment with a slight  
 36. HE came to the hurdles that he remembered, over which once h  
 37. HE climbed the second 284 steep bluff toward the fingers of  
 38. HE consumed his heart 717 over this and wasted away before t  
 39. HE continued, his 334 voice rising with excitement - he talk  
 40. HE continued. "what's the difference who you kill? It's stil  
 41. HE could make a dash for it 612 down\_1 the hall. He could ru  
 42. HE could run, run, run, and run! 613 The woman was sitting o  
 43. HE couldn't even\_0 say that as he turned at 650 the foot of  
 44. HE did it. Not many stick to a thing for so 817 long." 818 A  
 45. HE did not 628 trust the woman not to trust him. And he did  
 46. HE did not want to be mistrusted know. 629 "Do you need some  
 47. HE did the child let out a scream. "Don't you're hurting me.  
 48. HE didn't already know. Everybody's got something in common.



49. HE didn't care if it was 97 in the shade or 16 238 below zer  
 50. HE died\_0 in the first week of the following 722 month. 723  
 51. HE died\_0. 726 It is said that a great flood in its great wr  
 52. HE do that?" asked Terbut. 769 "Simply by sticking to it," s  
 53. HE drew out the little 682 piece of string from his pocket.  
 54. HE explained. "I made another path that 367 was a little ste  
 55. HE felt submerged in a chemical 387 that could dissolve his  
 56. HE found a coffee tree in our woods. 282 It is, as far as I  
 57. HE frowned, not knowing he 616 frowned. 617 The woman said,  
 58. HE gave examples of the 775 other Courts and greater ones. O  
 59. HE glanced at his wife. She was golden and slender as 522 hi  
 60. HE got it, said Jorkens. 738 "Anything?" asked Terbut. 739 "  
 61. HE got up and left. When 186 he'd gone to work. Norma remain  
 62. HE got up from the stump wiped the raindrops of sweat of his  
 63. HE had a weary look; I judged him to be 1164 tired. 1165 "Ye  
 64. HE had been present at the performance, and made his own rep  
 65. HE had done as much hard work in those years as any man. 236  
 66. HE had dried his face, and not knowing what else to do, dry  
 67. HE had found a new kind of grass, or an unfamiliar 281 herb,  
 68. HE had given it to his employer. 710 The news spread like fi  
 69. HE had hoped, the boy fell on his back on the sidewalk and h  
 70. HE had lived to raise 235 a family of five children. He had  
 71. HE had made up his mind. When he made up his mind to 237 do  
 72. HE had nothing to cover his cold hands. 1103 Jim stopped ins  
 73. HE had nothing. All they said was, "you old 703 rascal! Get  
 74. HE had power enough to preach his 773 ambition openly, and h  
 75. HE had promised that he would explain this to me later. 364  
 76. HE had taught people what a lesson it would be to all the na  
 77. HE had to crawl. He didn't care if it was 97 in the shade or  
 78. HE had won so 808 easy a victory. As he came to the first he  
 79. HE held it up between him and the sun. 242 "Look at this, Je  
 80. HE hesitated. "Well, why not?" he said 39 They went into the  
 81. HE hit on a most extra ordinary ambition, and stuck to it. I  
 82. HE inquired politely. 18 "Yes?" 19 "I'm Mr. Steward." 20 "Oh  
 83. HE inquired, 669 "Is Mr. Hubert here?" Mr. Hubert seated at  
 84. HE interrupted me with the 1194 assurance that my attendance  
 85. HE interrupted. "Your mother thinks the same thing. She wond  
 86. HE is to you. Come on, do what he 859 tells you to. He won't  
 87. HE kept claming his innocence, reiterating: 724 "A piece of  
 88. HE knew about his adventure, but he only 705 met with incred  
 89. HE knew your husband?" 222 Clearing In the Sky 223 Jesse Stu  
 90. HE knew. 1114 "Cut it off and sold it," said Della. "Don't y  
 91. HE laughed as he reached down\_1 and picked up a double handf  
 92. HE left the dirt run between his fingers. "It's pleasant to  
 93. HE left the Mayor's office, people surrounded and questioned  
 94. HE left the table, he said, "I'd rather not 153 discuss it a  
 95. HE lived, or his folks, or 636 anything else that would emba  
 96. HE lived." 759 "What kind of country was that?" asked Terbut  
 97. HE looked as if the fingers of 260 their long boughs were fo  
 98. HE looked at her reflection in the bathroom 71 mirror. 72 "D  
 99. HE looked incredulous. "What would you like to do? Get the 1  
 100. HE looked up for a moment with a slightly sad 809 expression  
 101. HE looked very thin and he was not smiling. Poor 1101 fellow  
 102. HE looked with dismay at their house. "Even the house. The w  
 103. HE looks at me a second time, he'll say 1093 I look like a g  
 104. HE made me another plough. But I never loved the second plou  
 105. HE made speeches, and fine ones, on many other subjects; but  
 106. HE made up his mind to 237 do a thing, he would do it if he  
 107. HE needed a new coat 1102 and he had nothing to cover his co  
 108. HE only 705 met with incredulity. It all made him ill. The n  
 109. HE owned in order to buy a gift for the other. But 1150 let  
 110. HE picked a stray locust off his shirt and split down\_1 with  
 111. HE picked up the luggage in his cold hands. "Here we go," he  
 112. HE placed it on the table by the door. 62 When he was gone,  
 113. HE pointed down\_1 from the upper rim of the clearing toward  
 114. HE pushed down\_1 the top wire so he 289 could cross the fenc  
 115. HE put on his coat and ties. "I'm going into town. We've got  
 116. HE raised a hand to touch the lowest of the 813 swings that

117. HE reached down\_1 and picked up a double handful of leaf rot  
 118. HE reached into an 40 inside coat pocket and withdrew a smal  
 119. HE really gave all his 748 time to it." 749 "Could you tell  
 120. HE remembered my doing so. 1197 "And, of course, you remembe  
 121. HE remembered, over which once he had won so 808 easy a vict  
 122. HE removed his hat as Norma opened the door. 17 "Mrs. Lewis?  
 123. HE replied that he had been present at the performance, and  
 124. HE replied, "it was entered." 1189 "As a matter of fact, now  
 125. HE rested a minute to catch his second wind while I managed  
 126. HE said 39 They went into the living room and Mr. Steward sa  
 127. HE said 39 They went into the living room and Mr. Steward sa  
 128. HE said a man standing on 395 the edge of sea, ready to wade  
 129. HE said as he began to climb the second bluff that lifted ab  
 130. HE said as he began to climb the second bluff that lifted ab  
 131. HE said as he began to climb the second bluff that lifted ab  
 132. HE said quietly." There's nothing there any more." 512 "Your  
 133. HE said so, he drew out the little 682 piece of string from  
 134. HE said to one of them. 465 "Yes, Harry?" 466 "Will you help  
 135. HE said to them. "You did hear the news, the other day, didn  
 136. HE said winking at me, "I have 323 cheated death many times!  
 137. HE said, 525 calmly. "Now I'm warm. How about taking a swim?  
 138. HE said, looking at me with his pale blue eyes, "How our hou  
 139. HE said, motioning for me to follow him to the upper edge of  
 140. HE said, not looking at her, laying out the blueprints. 501  
 141. HE said, sitting there, looking beyond them, "I've something  
 142. HE said, "a doctor has told me to go home and be with my 321  
 143. HE said, "brings back the old days to see a fox 279 squirrel  
 144. HE said, "in a mountain stream, being washed away. We don't  
 145. HE said, "I'd rather not 153 discuss it anymore, if you don'  
 146. HE said, "You were seen this morning to pick up the pocket b  
 147. HE said. 1118 "You don't have to look for it," said Della. "  
 148. HE said. 178 "When?" He stared at her in dismay. "Norma " 17  
 149. HE said. 23 "Don't you want to know what it is? 24 Norma tur  
 150. HE said. 29 Norma frowned. She didn't like his attitude. "Wh  
 151. HE said. 49 "Is this a practical joke?" asked Arthur. 50 "No  
 152. HE said. 54 "However, I assure you, the organization is of i  
 153. HE said. 87 Norma closed\_2 her eyes. Fifty thousand dollars,  
 154. HE said. 957 But the gongs were still beating, the men still  
 155. HE said. "Early last spring, I couldn't climb straight up th  
 156. HE said. "I am glad you did." 159 She refilled his cup. "Wan  
 157. HE said. "I'll eat only food from our deep freeze. Food that  
 158. HE said. "Nothing like a haircut could make me 1128 careless  
 159. HE said. "Now this is what I've been waiting you to see!" 31  
 160. HE said. "There's no reason to, none at all." 514 The daught  
 161. HE sat down\_1 on a big oak stump and I sat down\_1 on a small  
 162. HE saw me pick up this string here." And as he said so, he d  
 163. HE seemed not to feel sure he knew. 1114 "Cut it off and sol  
 164. HE seemed to draw back slightly "are you really saying " 181  
 165. HE seemed to labour to understand what had 1113 happened. He  
 166. HE set the envelope on the chair side table. "The bell is co  
 167. HE shook his head. 67 After Arthur returned to his book, Nor  
 168. HE shouted. 277 "Yes, I did," I answered. 278 "That brings b  
 169. HE simply looked at her with the strange expression on his f  
 170. HE smelled of dirt. He whiffed and whiffed the smell of this  
 171. HE sometimes took 1085 it out and looked at it only when no  
 172. HE spoke with half breaths. 271 He rested a minute to catch  
 173. HE stared at her in dismay. "Norma " 179 "When?" 180 "Are yo  
 174. HE stared at the hills. "You see a staircase and you wonder  
 175. HE sticks to it, and sticks to it hard enough and 740 long e  
 176. HE still 767 had to get the post created." 768 "How did he d  
 177. HE stopped at the edge of the meadow, took his pocket knife  
 178. HE stopped. 412 "You haven't been prowling up in those ruins  
 179. HE stroked 427 Laura's head against him and said, "Tthe rock  
 180. HE stuck to his 772 one idea. The years went by, and the day  
 181. HE talked with hands too. "Those were the days. This wasn't  
 182. HE thought. 444 Sitting here! You've heard the news we're st  
 183. HE threw it upon the table. 1127 "I want you to understand m  
 184. HE told her. 124 Norma ate in silence. Suddenly, she put her

185. HE told her. 27 "Monetarily?" she challenged. 28 Mr. Steward  
 186. HE told her. 85 Norma slid beneath the covers. "Well, I thin  
 187. HE told me. 1192 "Then I have been to four charity dinners,"  
 188. HE told my father to get a taxi t take him 233 home. But my  
 189. HE told them how the glory of the country and of its ancient  
 190. HE took to his bed. He died\_0 in the first week of the follo  
 191. HE tried 828 to get up, but I motioned him not to bother. I  
 192. HE turned at 650 the foot of the barren stoop and looked up  
 193. HE understood at once, and the old bent 812 from moved on aw  
 194. HE walked into the hall and pulled open door. 61 "I will lea  
 195. HE walked slowly in his pointed shoes and leaned on a 807 gi  
 196. HE wanted 426 to strike Laura, cried, "No, you're lying! The  
 197. HE was a good athlete when he came 763 by his wild idea at a  
 198. HE was as quiet as a hunting dog when it is near a bird. His  
 199. HE was born\_1 a good athlete." 766 "But wait a moment," said  
 200. HE was drenched in the hotness of his fear. He wanted 426 to  
 201. HE was gone, Arthur tore it in half and tossed the pieces on  
 202. HE was gone. 441 In town on the shadowy step of the grocery  
 203. HE was in 711 triumph. 712 "What grieved me as much was not  
 204. HE was lead to a 815 seat, his life's ambition achieved. It  
 205. HE was not 625 going to run now, nor did she watched her pur  
 206. HE was not smiling. Poor 1101 fellow, he was only twenty two  
 207. HE was only twenty two and with a family to take care of! He  
 208. HE was smiling. 47 "What are you talking about?" Arthur aske  
 209. HE went into politics. They all do in that country. 770 But  
 210. HE went into them harder than anyone else, and never gave up  
 211. HE went to the steps. 648 The boy wanted to say something ot  
 212. HE were fourteen or fifteen, frail and willow wild, in tenni  
 213. HE were standing at 377 the center of a vacuum. His wife, be  
 214. HE whiffed and whiffed the smell of this wild dirt into his  
 215. HE wondered. He glanced at his wife. She was golden and slen  
 216. HE won't hurt you." 860 At that I ground my teeth in disgust  
 217. HE wore down\_1 opposing 777 arguments, till he had taught pe  
 218. HE would consult the public 698 prosecutor and ask for the f  
 219. HE would do it if he had to crawl. He didn't care if it was  
 220. HE would explain this to me later. 364 "Oh, yes," he said. "  
 221. HE, as many young do, may 754 have wanted to prove them wron  
 222. HE, "let's put our Christmas gifts away and keep them a whil  
 223. HE'd be skating champion alright, if he really gave all his  
 224. HE'd build a skating ring in the Sahara and 747 organize a c  
 225. HE'd gone to work. Norma remained at the table, staring into  
 226. HE'd make the money," said Jorkens. "And he'd build a skatin  
 227. HE'll say 1093 I look like a girl who works

### iii. Reference to God

1. GOD 356 left. I had to come back and dig in it
  2. GOD Almighty, we are free at last!" 1041 The Gift
  3. GOD had made it and we had to do was to 336 clear
  4. GOD, if He didn't already know. Everybody's got something
  5. GOD, make him think I'm still pretty." 1100 The door opened
  6. GOD, the sacred 687 truth. I repeat it on my soul and my sal
  7. GOD's children will be able to sing with new 1018 meaning.
  8. GOD's children, 1039 black men and white men, will be able
  9. GOD'S children will be able to sing with new 1018 meaning
-

## APPENDIX III

### Transcription of the Interviews:

#### Group I – Male Participants

#### Group II – Female Participants

#### KeY:

I: Interviewer

M: Male

F: Female

S: Student (unidentified)

S1, S2: Two or more unidentified students giving opinion in turns.

Ss: Two or more students responding simultaneously.

ASM: Male interviewee, who did not participated in the questionnaire.

SMW: Female interviewee, who did not participated in the questionnaire.

*Italics*: Translation of the Urdu responses by the interviewer or student/s.

...: Incomplete sentence.

---: Long or short pause/s

\_\_ : Inaudible part/s in a response

**GROUP I – Male Participants)**

1. **I:** My name is Jabreel Asghar and I am conducting to discussion for my
2. PHD Thesis. I am really thankful that you have come here and give some
3. time to give me your opinion for the book. OK as already I explained that
4. we will discuss about the books as we studies and before you give your
5. opinion just please can you speak your language and so that I will trying
6. your interview I should know it who is saying or not OK so before we
7. start can I ask you to introduce yourself just give me your name so that
8. we know who is present in the discussion. So we can start from...
9. **ASM:** ASM.
10. **I:** Ok, ASM
11. **M14:** M14
12. **I:** Hafiz M21
13. **M21:** M21 Asif
14. **I:** M21 Asif
15. **Nadeem:** Hafiz Muhammad Nadeem
16. **I:** Ok
17. **M11:** M11
18. **M 19:** M 19.
19. **M 45:** M45.
20. **I:** M45. Ok. Thank you very much. So should we start?
21. **Ss:** Yes.
22. **I:** If during the discussion you want to say something, you can just point,
23. give give me a signal, raise your hand so apart from your turn you want
24. to say something ok. So we can start this way. We should go this way?

25. **Ss:** Yes

26. **I:** From ASM. Ok? So as you have already filled your questioner about

27. the book. And you have identified some stories that you think they are

28. easy. You remember this? you think some stories are really easy in this

29. book. So when you say these stories are easy what do you mean by that?

30. How, why do you think some stories are easy? What makes things you

31. are easy? Because there is easy language, characters are familiar to you

32. or the theme of the story is common or what. Why do you think they are

33. easy. ASM.

34. **ASM:** Sir simple theme

35. **I:** Hm

36. **ASM:** Simple theme and characters.

37. **I:** Simple? What do you mean by simple, language simple or what?

38. **ASM:** Theme Sir. Story's theme is simple.

39. **Sir:** Ok. So that's why you think they are easy. Can you name one or two

40. stories that you feel they are easy?

41. **S:** Sir, Norma, sir, Button Button

42. **I:** Button Button. Ok.

43. **ASM:** and Overcoat, sir.

44. **I:** Overcoat. Ok, thank you. And M14 what do you think which stories

45. were easy for you, and why do you think they were easy. And why? Why

46. do you think they were easy?

47. **M14:** Sir because of its ---- like A Mild Attack of Locusts, sir. So

48. simple like a story...

49. **I:** Simple in what sense?

50. **M14:**In language in translation.

51. **I:** Ok. Any other story? You can take a look at the book as well.
52. **M14:** Sir A mild Attack of Locusts.
53. **I:** Ok. This story you feel is very simple because its got simple language.
54. **M14:** Simple langaige.
55. **I:** ok. M21.
56. **M21:** Sir, *the theme of the story should be simple and easy. Its language*
57. *should be simple so if you are reading on your own, you could*
58. *understand without any external help. Whatever story is being told,*
59. *should be related to our life like the stories we hear from our elders. For*
60. *example, in Gulistan of Sa'adi has tales which we have already heard*
61. *from our elders. There are some stories that are uninteresting.*
62. **I:** *You said that Gulistan of Sa'adi is simple. Which other stories do you*
63. *think are simple?*
64. **M14:** *Button Button is also simple and interesting but its language is*
65. *quite difficult. Another story is The Gift of Magi*
66. **I:** *The Gift of Magi*
67. **M14:** *The gift of Magi is also nice. Overcoat is also interesting.*
68. *Overcoat is interesting because it has also been dramatized on TV. I have*
69. *watched that drama. Besides it is also in our Urdu syllabus which made*
70. *it easy to understand.*
71. **I:** yes, Muhammad –
72. **M39:** M39
73. **I:** M39. Which stories do you think are easy and why? What you mean
74. by that?
75. **M39:** First is Thank you Ma'am. Second is Reward and third is ---
76. Overcoat.

77. **I:** Overcoat. Why do you think they are easy? Something interesting
78. you feel that is easy.
79. **M39:** Because they are lessonable and
80. **I:** Will you speak loudly, sorry.
81. **M39:** We can learn something extra by these stories and say these are
82. too much interesting stories for learning something extra.
83. **I:** So if something is interesting, you think it's easy and if something is
84. not interesting, boring you think its difficult. Ok, the stories you have
85. mentioned you feel they are interesting.
86. **M39:** yea. They have been mentioned already.
87. **I:** Ok. Thanks. Next, M11 what do you think?
88. **M11:** Sir, Buttom Buttom, Thank you Ma'am and Overcoat because
89. these stories are taken out in our daily life.
90. **I:** Ok.
91. **M11:** These stories very simple and taken out our daily life, belonging
92. to our daily life and we taken these stories as our house stories, -- as our
93. own stories. We taken out, like, many stories in this book mentioned on
94. that very difficult and very uninteresting but Thank you Ma'am, Buttton
95. Buttton and Overcoat, especially Thank you Ma'am is very, is very
96. interesting story and very easy story.
97. **I:** You said that these stories have been taken from our daily life. Buttton
98. Buttton is it taken from our daily life? Is it Pa -- what you mean by that?
99. **M11:** Sir, Buttton Buttton is a simple story and taken out – in this story
100. explained a daily work, a daily life And Norma and Athur – also
101. taken out by our daily life.
102. **I:** Hm, ok..



103. **M11:** And this story also mentioned about the daily life and our  
104. daily working.

105. **I:** Ok Yes M21, do you want to say something?

106. **M21:** *Sir, like you asked about Button Button, this story tells us*  
107. *about the way women generally think or how does men think;*  
108. *about the significance of money in term of who give priority to*  
109. *money. Some people give huge importance to money Like Norma*  
110. *who believes that money can make her life better unlike her*  
111. *husband. This is the main message of the story and you can*  
112. *observe that we have same thinking in our real life.*

113. **I:** So you think that the themes of the stories for example Button  
114. Button and Thank you Ma'am, though these stories belong to  
115. foreign literature, foreign culture but the theme is related to our  
116. life.

117. **Ss:** Yes, sir.

118. **I:** So you find that easy. M 19, what do you think which stories  
119. you find easy and what you mean by easy, that you mentioned in  
120. your questionnaire?

121. **M 19:** *The Gulstan of Sa'adi is easy because it carries a lesson. I*  
122. *personally follow such things which I can learn from that's why I*  
123. *found it easy.*

124. **I:** *If something carries a lesson, you find it easy?*

125. **M 19:** *Yes that look easy.*

126. **I:** *Sometimes a difficult story may also carry a lesson*

127. **Jwasad:** *First it depends on the person; if he is good at English*  
128. *--- My English is not very good so which story I can understand*

129. *easily and I get the lesson...like Gulsitan of Sa'adi, or The*  
 130. *Clearing in the Sky, it also tells us about hard work. I also found*  
 131. *this story very easy.*

132. **I:** Ok. Thank you. And M45, what do you think? You have  
 133. mentioned that some stories are easy. Why do you think they are  
 134. easy? What you mean by easy.

135. **M 45:** Button Button --- A Piece of String. *Because in The Piece*  
 136. *of String, they tell about a person who is blamed for stealing and*  
 137. *everyone is against him. But when he is died of this blame, and a*  
 138. *storm comes which shows wrongly accused him of a sin and with*  
 139. *storm the whole village is destroyed except his grave. It reflects*  
 140. *that sometimes wrong accusation takes life of an innocent person*  
 141. *but also becomes a means of salvation.*

142. **I:** *But why did you find it easy?* How do you think it is easy?

143. **I:** Any other thing?

144. **M 45:** *you can understand without taking any help from*  
 145. *someone else.*

146. **I:** OK Thank you. Now I would like you to ask – in the  
 147. questionnaire you have identified some stories that you found  
 148. difficult. Will you explain again what do you mean by difficult. If  
 149. you say this story is difficult. What do you mean by that? ASM.

150. **ASM:** Sir, first of all The Piece of String, and Dark they were  
 151. and Golden Eyed and God be Praised are difficult stories.

152. **I:** Why

153. **ASM:** Because God be Praised wording –*its language doesn't*  
 154. *make sense. Secondly I could not understand what is the lesson in*

155. *this story? Similarly in Dark they were and Golden Eyed – I am*  
156. *not clear what is the story about and also it's language is not*  
157. *easy. For these reasons, it is difficult.*

158. **I:** Right. M14.

159. **M14:** *Sir, the third story Dark they were and Golden Eyed is*  
160. *difficult because it tells us about a kind of life which is hard to*  
161. *believe; it is boring. If stories are selected from our real life,*  
162. *perhaps we could believe but this story talks about life which is*  
163. *hard to believe. That's it.*

164. **I:** So it's not related to our life and you think it's not a real thing.

165. **M14:** Yes

166. **I:** That's why you think its not real thing. Ok. M21.

167. **M21:** *Sir, It's an imaginary story....*

168. **I:** Sorry, which story?

169. **M21** *Dark they were and Golden Eyed*

170. **I:** Dark they were and Golden Eyed, ok.

171. **M21:** *According to Islam, it is not possible. It is true that this*  
172. *world will see the Doom's Day, many nations were destroyed and*  
173. *then re-established but none of them left the earth. On the day of*  
174. *judgment, everyone will be held accountable on the earth. From*  
175. *that aspect, it is very difficult. At the top of that, the thinking it*  
176. *reflects is very difficult. Will it really be possible? Where will they*  
177. *get so many rockets from? No one would be able to go to the*  
178. *Mars. Only those would go who had so many rockets. And no one*  
179. *knows if it will ever happen. It does not relate to our life.*  
180. *Therefore, this story is very difficult.*

181. **I:** Ok. Thank you. M39.

182. **M39:** *About this story – Dark they were and Golden Eyed – it’s*  
183. *about the coming life which is hard to imagine. If one cannot see*  
184. *something, like one cannot see Allah, but looking at various*  
185. *symbols, we can identify Him despite not having seen Him. But*  
186. *this story talks about something which we can’t observe around*  
187. *us. Also it’s language is quite tough. It’s theme is not easily*  
188. *understandable. This thing makes it boring for students. There is*  
189. *another story I Have a Dream. Dreams are never true. Every*  
190. *night we see a new dream. We don’t believe in others’ dreams.*  
191. *Sometimes, Allah does reveals some signals to some pious man*  
192. *about the future, through dreams. But that is an exceptional case.*  
193. *But these days it is not possible. We may have satanic dreams*  
194. *which are mere shadows of our own thoughts and whims.*

195. **I:** So you feel that if something is not related to our life..

196. **M21:** Yea, that becomes very difficult and boring.

197. **I:** Ok. It’s difficult to understand.

198. **M21:** Yea.

199. **I:** Yes, M11. What do you think?

200. **M11:** Sir, I think so Dark they were and Golden Eyed is not  
201. difficulty stories or uninteresting story. *In fact this story has been*  
202. *described in a difficult way in our nook. I searched this story on*  
203. *the Internet and in the book this story covers only 5-6 pages but*  
204. *actually this story covers 15-20 pages. They should have included*  
205. *the complete story. Now it seems difficult to all students but*  
206. *actually it has been taken from the middle of the original. It*

207. *neither has the beginning nor the end. The story has been*  
208. *narrated in the book from the middle, missing a good part from*  
209. *the both ends. This story is quite interesting but they should*  
210. *include such stories as could give us some idea. It is true that we*  
211. *get encouraged by this story to research about other planets and*  
212. *possible creatures over there. Secondly the story I have a Dream*  
213. *mentions something undecipherable and undefinable, about a*  
214. *man's dream. Everyone has some dreams, I acknowledge but it*  
215. *does not mean that he starts narrating his dreams. They should*  
216. *include such moral stories as could teach some lessons to*  
217. *students. For example, in the second year, we have a story in our*  
218. *text book "Why Boys Fail in College". This story teaches student*  
219. *something practical. This story should be in the first year rather*  
220. *than in the second year so students could avoid those mistakes in*  
221. *their college life. In the second year at college, students have*  
222. *already made those mistakes. That is like crying over spilt milk.*  
223. *Dark they were and Golden eyed is ok, but they should either*  
224. *describe the first part or the last one. At least the story would*  
225. *make some sense. Because of including just the middle part, it*  
226. *does not seem to make any sense.*

227. **I:** And you mentioned that Dark they were and Golden Eyed is  
228. spread over 20 pages, so did the teacher mention this in the class?

229. **M11:** No, sir.

230. **I:** No. The teacher didn't mention it.

231. **M11:** Sir, I searched for net and I also read out all the story. No  
232. teacher mentioned, no. And anybody not and me about the story

233. and about all the characters. *Teachers just say that this is just an*  
 234. *idea existing in the mind only. The story is just imaginary.*  
 235. *Teachers ask us just to read it because there is nothing to learn*  
 236. *from this story. If you look at the story, it contains deep thoughts.*  
 237. *It tells about a man's struggle who despite the opposition of*  
 238. *everyone, keeps on making the rocket to return to the earth. There*  
 239. *is nothing about what happens after that. But the best part is his*  
 240. *struggle which should have been taught in the class. They should*  
 241. *have mentioned it thoroughly all about it*

242. **I:** Ok. Thank you. M 19. Which stories do you think are difficult  
 243. and why do you think? What do you mean by difficult?

244. **M 19:** *This story – Dark they were and Golden Eyed – is*  
 245. *interesting. Story is after all just a story. One reads and enjoys it.*  
 246. *It is difficult only because the words used in the story are very*  
 247. *different, difficult. Words have different meaning in American,*  
 248. *and English speaking countries have different meanings. There is*  
 249. *a difference. Now it is difficult to decide which ones we should*  
 250. *prefer – American or English? They should consider all American*  
 251. *words ... of course there are difficult words. The story is difficult*  
 252. *because it contains difficult words.*

253. **I:** Ok. Thank you. And M45.

254. **M 45:** *Dark they were and Golden Eyed. Like this brother said*  
 255. *that they have missed the beginning and end parts of the story due*  
 256. *to which it doesn't make sense. As this brother mentioned, I also*  
 257. *found its wording difficult. I can't understand it.*

258. **I:** Only one story – everybody has mentioned that dark they were

259. and Golden Eyed is difficult. What about other stories? Other
260. stories are fine? You are ok with them?
261. **M11:** I have a dream.
262. **I:** I have a Dream is difficult?
263. **M11:** Yes, sir.
264. **I:** Any other story?
265. **S:** The Use of Force.
266. **I:** Yes, M11, you want to say something?
267. **M 45:** Sir I have not read any story beyond Gulistan of Sa'adi.
268. **I:** Ok. And you know, at the end of these stories... erm... ok.
269. You know, if you look at the characters...there are twelve stories
270. fifteen stories and there are various characters. Do you remember
271. the characters, the major characters in each story? For example, in
272. Button Button, the main characters...
273. **Ss:** Norma and Arthur, Mr Steward
274. **S:** The old man in Clearing in the Sky..
275. **I:** Ok. If I...there is a list of main characters – Norma, Arthur,
276. Jess' father, Laura in Dark they were and Golden Eyed, Mrs
277. Jones..
278. **Ss:** Yes, sir.
279. **I:** And Mathilda, the child in the Use of Force...
280. **Ss:** Yes
281. **I:** Mathild's parents, Jim and Della, Abdul in God be Praised..
282. **Ss:** yes
283. **I:** Zaibun Nisa, Abduls wife, Mehrun Nisa Abdul's daughter,
284. Chaudhry, and the young man in Overcoat, and the foolish quack.

285. So If I ask you which character, or which characters do you think  
286. are strong characters? And why do you think they are strong  
287. characters? And which characters are weak characters and why do  
288. you think they are weak? One by one. We can start from ASM.  
289. First which characters you think are strong?
290. **ASM:** Sir, Arthur, Jess' father. Sir, Mrs Jones and Mathilda. Jim  
291. and Della
292. **I:** Hm. Why do you think they are strong characters?
293. **ASM:** *Arthur sticks to his resolution. He says he won't do what*  
294. *he has been asked to do. Therefore, he is strong. The same is in*  
295. *case of Jess' father. Doctor had asked him not to do particular*  
296. *jobs, and he still does it. He climbs high hills and work there. Mrs*  
297. *Jones teaches a child that stealing is not good. He could ask for if*  
298. *he needs something. Mathilda sticks to her resolution and doesn't*  
299. *let herself examined. Therefore, she is strong. Jim Della have*  
300. *been shown in deep love. Della loses her hair for him and Jim*  
301. *sells out his watch for her. Therefore, they are strong.*
302. **I:** Ok. You said Jess' father, he doesn't follow the doctor's  
303. advice. Do you think it is a good thing? Or in real life, if doctor  
304. advises us to take rest, or to take medicines and do this and don't  
305. do that. Do you think it's a ...I don't have any objection by  
306. saying this. I just want to know some more explanation. And  
307. similarly, you said Mathilda, she resisted, she resists and doesn't  
308. let the doctor examine her. Do you think it's a ...really.....
309. **ASM:** *According to them, they have shown their passion for hard*  
310. *work. He works really hard and instead of hiring a taxi, he goes*



311. *home on foot and he still remains fine. He is quite fine even going*  
312. *against the doctor's advice.*

313. **I:** Ok. Good. Thank you. Next, M14..

314. **M14:** Yes, sir.

315. **I:** Which character do you think ... you can talk about one of the  
316. characters that you feel is really a strong character.

317. **M14:** Sir, first of all, Jess' father.

318. **I:** And why do you think that he is strong?

319. **M14:** Sir, because he is too hard worker. And not a weak  
320. person like....*as described in the story that he works hard and*  
321. *fulfills his dreams such as growing crops up on the mountain, and*  
322. *things like that. As you asked why he doesn't follow the doctor's*  
323. *advice, it shows that he was fit and healthy. A man always knows*  
324. *about his fitness, that is why he doesn't follow the doctor's*  
325. *advice. And he is absolutely right in doing so because at the end*  
326. *of the story we don't see him sick. Had he followed his doctor's*  
327. *advice, he perhaps could not be able to accomplish what he has*  
328. *done. He absolutely did the right thing.*

329. **I:** And which character do you think is the weakest character, or  
330. weak character?

331. **M14:** Norma.

332. **I:** Norma. Why do you think that Norma's character is weak?

333. **M14:** Sir, *because she changed her opinion for money.* That's  
334. why she is weak.

335. **I:** Thank you. M21.

336. **M21:** Yes, sir. Sir first of all Jess' father *because he spends all*

337. *his life in hard work. You asked the question why he ignored the*  
338. *doctor's advice. Sir, I have heard about a research regarding*  
339. *tsunami, or a storm like that, everyone undergoes the same*  
340. *conditions but some people die and some survive. Why is it so*  
341. *when they all face the same disaster? The research says that it is*  
342. *people's own mind level. Some people lose their heart altogether,*  
343. *they die. And people with strong determination biologically start*  
344. *generating hormones in their bodies and help them to face the*  
345. *disaster. Similarly, if a sick man can recover even without*  
346. *medicines because they have confidence to fight against the*  
347. *disease. They start generating hormones which eliminate the*  
348. *disease. Basically you get ill because your hormones are getting*  
349. *weak but Allah gives them power to fight against the disease.*  
350. *That is why Jess' father survived because he had confidence in*  
351. *himself that he can do it and he actually did. Second character is*  
352. *that of Mr Jones....*

353. **I:** Mrs. Jones

354. **M21:** *Mrs Jones. She teaches the child a lesson. She could have*  
355. *beaten her or be cruel to her. She did what she could do. In the*  
356. *long run, the child got something good and quit stealing. She*  
357. *could have beaten her but she took her to her home. The child did*  
358. *have some benefit, even she had to waste her time on it but*  
359. *she taught something beneficial to the child. And....*

360. **I:** And which characters do you think, they are weak?

361. **M21:** They are weak, sir. Norma.

362. **I:** Norma. Why do you think Norma is weak?

363. **M21:** Her husband should be her first priority. She gave too much  
364. importance to money. But she should have realized that money  
365. shouldn't be preferred to husband. Money was not guaranteed. It  
366. could have been a fraud. But she didn't realize this. She was  
367. trapped by greediness.

368. **I:** Ok. Yes, M39. Strong character.

369. **M39:** Mrs Jones.

370. **I:** Mrs. Jones. Why do you think she is strong?

371. **M39:** *Mrs. Jones is strong because the child tried to steal and*  
372. *cause harm to her but that woman took her home and made him*  
373. *realize with love that that was a wrong action. She could have*  
374. *handed him over to police or could have left him to the crowd*  
375. *who might treat him badly. But she taught him lesson with love.*  
376. *These days no one bothers to show such gestures. Even our own*  
377. *relatives do not show that much concern. It was the best thing in*  
378. *her character that she made the child realize that if he has been*  
379. *saved this time, next time he might face bad consequences and*  
380. *thus he should not repeat it.*

381. **I:** And which character do you think is the weak character?

382. **M39:** Norma. Because she tried to kill a human being for little  
383. money. Secondly, she opposed to her husband....and besides  
384. that.....money is not a reliable thing these days but she does not  
385. give importance to human life which was going to be wasted.

386. **I:** That's why you feel that she is a weak character. Muhammad  
387. M11.

388. **M11:** *I tend to disagree with others because whatever Jess'*

389. *father did is an exceptional case, like one out of hundred. He*  
390. *didn't choose to hire a taxi and there was a possibility that he*  
391. *could have died the same moment. Who would have been*  
392. *responsible for that? His own negligence.*  
393. *He did not think of*  
394. *his children or anyone else. He did work hard which is a positive*  
395. *trait in him. Anything has a positive or negative side. Had he died*  
396. *that moment, his would have hated him because he had not cared*  
397. *for them.*

398. **I:** How do you perceive Jess' father? As strong character or as a  
399. weak character?

400. **M11:** Sir I think so, in between,

401. **I:** Ok.

402. **M11:** Sir because hard working is a – make his personality  
403. strong.

404. **I:** Which character do you think is strong?

405. **M11:** Sir, I think, Mrs. Jones. *Sir, she could have done anything*  
406. *with the child. Secondly, if she had beaten, it was for his*  
407. *betterment. Had she not hit the child, the child could have run*  
408. *away. Man is always domineering over woman. She hit him to*  
409. *teach a lesson. Had she not beaten him, the child could also have*  
410. *run away from her home. She proved to him by showing trust in*  
411. *him that if someone is not looking at you, he is still observing you.*  
412. *Her gesture actually symbolizes that Allah is watching you all the*  
413. *time. Because of that fear of Allah, the child quit stealing.*

414. **I:** And which character...

415. **M11:** *Sir, in all this, Mrs. Jones is the best. And Norma's*  
416. *character is weak character because she considered a human life*  
417. *meaningful and she did not realize that by pressing the button,*  
418. *her own life could have been ended. Sir, he had told that you*  
419. *would not know him. She actually didn't know herself. Had she*  
420. *known herself and that her husband loved her very much and that*  
421. *money is not everything and that her husband can get her*  
422. *everything. Actually, instead of Arthur, she should have died in*  
423. *order to teach her a lesson. Arthur was a good human. And with*  
424. *his death, Norma would --- for 4-5 days --- a person's death does*  
425. *not significantly change life. She might have difficulty for 4-5*  
426. *days. Actually in the story, Norma should have died so she could*  
427. *know that how does it feel when someone dearest dies.*
428. **I:** Ok. M 19 ---- strong character and weak character.
429. **M 19:** Jess'
430. **I:** We have got a long list. Everybody is talking about just four or  
431. five characters. A long list. Nobody is looking...
432. Students peak simultaneously (unaudible).
433. **M 19:** Jess' father is a strong character *because of his hard work.*  
434. *Therefore, I consider him strong. He was courageous, worked*  
435. *hard and...*
436. **I:** And weak character?
437. **M 19:** Norma.
438. **I:** Ok. For the same reasons?
439. **M 19:** Yes. *I found Norma weak because I did not like her*  
440. *character.*

441. **I:** Why not? What is bad in her character?

442. **M 19:** *Her lust for money. I didn't like that in her character.*

443. **I:** M45, what about you?

444. **M 45:** *I think Jess' father because as one of the brothers said*  
 445. *that he was hard working. It was a blessing from God. He rightly*  
 446. *said that the man could have died and he himself will be*  
 447. *responsible for it, not the doctors. The doctors have warned him.*  
 448. *But still he continued working hard. Perhaps he still had days to*  
 449. *live that's why he survived. But he was strong because sometimes*  
 450. *doctors don't guarantee if their instructions are not followed.*  
 451. *Had he weak, he would have give huge importance to the doctor,*  
 452. *and survived because of his courage.*

453. **I:** And which character do you think is weak character?

454. **M 45:** Norma.

455. **I:** For same reasons \_\_\_\_ or for some other reasons?

456. **M 45:** Same reasons.

457. **I:** And ASM, you didn't mention weak characters.

458. **ASM:** Sir, I have mentioned. Norma.

459. **I:** Norma. Ok. Yes?

460. **S:** *Sir, I would like to say about Jess' father. I accept that he is a*  
 461. *strong character but just considering about oneself is not the*  
 462. *main thing. Mrs. Jones was good in herself but she strived to*  
 463. *reform others. In a reformative plan, one can bring complete*  
 464. *change in oneself and in others too. Like Mathilda. She has done*  
 465. *the same. She resisted for herself. If she had died ---- I personally*  
 466. *know someone who similarly resisted treatment of hepatitis B at*

467. *the last stage. Everybody came to know of his disease on the day*  
 468. *he died. He was my class fellow. Resistance does mean this. They*  
 469. *are trying to teach that we should hide; we should resist and*  
 470. *should not share with others. That is a negative thinking. This*  
 471. *resistance should be taken with a positive attitude. Taking it in*  
 472. *negative sense may cause too much harm.*

473. **I:** It is interesting discussion but we have short time so I will  
 474. switch to the next question. There are four couples in this book.  
 475. The first couple is Norma and Arthur. The second couple is Jim  
 476. and Della. The third couple is Zaibun Nisa and Abdul and the  
 477. fourth couple is Mathilda's parents. And the fifth couple is in...

478. **S:** Jess's father and his parents

479. **I:** Yes. And there is another couple in Dark they were and Golden  
 480. Eyed.

481. **Ss:** yes sir.

482. **I:** If you, do you feel, do you find something new in these  
 483. couples? If you look at your life, if you look at people around  
 484. you; if you compare these couples with the people around you, do  
 485. you find something new, something different? For example, if  
 486. Norma and Arthur – as husband and wife. Are they different from  
 487. husband and wife --- from Paksitani husband and wife?

488. **S:** Yes, sir.

489. **I:** And similarly the other couples?

490. **S:** (*Unaudible*)

491. **I:** In what sense?

492. **S:** *Sir, first, Norma and Arthur did not have any understanding*  
 493. *between them. Couples in our society do have some sort of*  
 494. *understanding. Their couple was not strong in that sense. The*

495. *couple was weak because Arthur had very different views from*  
 496. *that of Norma and vice versa.*
497. **I:** What about Zaibun Nisa and Abdul?
498. **S:** *Sir, this is strong couple, sir.*
499. **I:** Why is this a strong couple?
500. **S:** *Sir, both had mutual understanding. Both cared for each other.*  
 501. *They never thought of themselves.*
502. **I:** Ok. M14.
503. **M14:** *Jim and Della were stronger than any other couple*  
 504. *because they sacrifice for each other; care for each other. The*  
 505. *story shows their love for each other.*
506. **I:** Are they different from your life experience, people you see in  
 507. your life. Are they different from them - Jim and Dell....or
508. **M14:** Not more different *but a little bit different.*
509. **I:** In what sense?
510. **M14:** In what sense...*because they don't think about*  
 511. *themselves but about each other. In real life we find many people*  
 512. *who also care for others.*
513. **I:** Do you feel that they are closer to the people around you?
514. **M14:** Yes.
515. **I:** Yes, M21.
516. **M21:** **Also** Jim and Della because *both sacrifice their most*  
 517. *precious thing. Both of them don't know that the other is*  
 518. *sacrificing. Both of them sacrifice their precious asset for each*  
 519. *other. Therefore, Jim and Della are the most.....*
520. **I:** Ok. What about you, M39? I remember your name, don't  
 521. worry.
522. **M39:** *Are you asking about favourite character..?*
523. **I:** Yes...couples. What is difference between these couples...for  
 524. example Norma and Arthur. Are they different from Jim and  
 525. Della in any sense? Are they different from Zaibun Nisa and  
 526. Abdul
527. **M39:** *Yea. They were very different because Jim and Della had*  
 528. *mutual understanding and they loved each other very dearly.*



529. *They always considered what might bring happiness to their*  
 530. *conjugal life. On the other hand, Arthur and Norma were very*  
 531. *different from each other. They didn't have any common opinion*  
 532. *on any issue. They used to quarrel with each other. They never*  
 533. *sat together. But Jim's and Della's was a love story as we may*  
 534. *find in our life.*

535. **I:** And what about Zaibun Nisa and Abdul?

536. **M39:** *You may call it an Islamic relationship. They were strong.*  
 537. *They didn't discuss things a lot.*

538. **I:** Are they different from your life experience, or you find the  
 539. same sort of couple in your life, in your society?

540. **M39:** *No. Zaibun Nisa and Abdul are very rare in our society.*

541. **I:** *What types of people are found in our society? Similar to*  
 542. *Norma*  
 543. *and Arthur? Or....*

544. **M39:** *Usually, we find couples like Norma and Arthur.*

545. **I:** Ok.

546. **M39:** *Whose opinion doesn't match. In Pakistan, we may find*  
 547. *2-3% people like Jim and Della and even that in higher class of*  
 548. *society like people living in "Defence Area" or other posh areas*  
 549. *where they have family relationships. They get to know and*  
 550. *understand each other and sacrifice. These are.... (inaudible).*

551. **I:** You want to say something M21?

552. **M21:** *Sir, he said that people like Abdul and Zaibun Nisa are not*  
 553. *very common in our society. I think we have such people in*  
 554. *plenty. In our society, arranged marriages are more common*  
 555. *than love marriages. The latter is rare case. Arranged marriage*  
 556. *mostly works on compromise. Arranged marriage is another*  
 557. *name of compromise. Abdul and Zaibun Nisa and Abdul bring up*  
 558. *their children by compromising with each other unlike Norma*  
 559. *and Arthur who have disputes from the very first day because they*  
 560. *never compromised. Both are stubborn due to which they*  
 561. *destroyed each other's life. But people like Abdul and Zaibun*  
 562. *Nisa do exist in this society. We can find many such examples in*

563. *our villages.*
564. **I:** Ok. Thanks. M 19, sorry, M11. I am sorry.
565. **M11:** *Sir, I think that this story has been taken from western*
566. *culture.*
567. **I:** Which one?
568. **M11:** Jim and Della
569. **I:** Jim and Della
570. **M11:** *Because the understanding shown in this story –*
571. *especially in our culture, it is eastern culture. Here one sees his*
572. *bride on the day of wedding. Before that there is no concept of*
573. *meeting or viewing photos of the bride. In such a situation, there*
574. *is no question of understanding. We usually have those types of*
575. *couples as Norma and Arthur...it's true that in our society, we do*
576. *have some sort of understanding but these are compromises. And*
577. *between Jim and Della, there is no compromise. They might have*
578. *saved their assets by compromising. We have sharing with each*
579. *other. They did not share with each other. They hid things from*
580. *each other. Jim and Della belong to western culture. You will not*
581. *see such example in our society. It is only in highly rich families*
582. *where people allow their children to see each other. As far as*
583. *Abdulah and Zaibun Nisa are concerned, they are good. They*
584. *provide a good example to us that we should also be like that.*
585. **I:** Ok. Yes, M 19. Which couple? Zaibun Nisa and Abdul, Norma
586. and Arthur..
587. **M 19:** *Zaibun Nisa and....*
588. **I:** What about them?
589. **M 19:** *They married in Islamic way and leading life accordingly*
590. *and due to this reason there seem to be some understanding – the*
591. *way they live, they work and bring up children. For these*
592. *reasons, they are good.*
593. **I:** M45.
594. **M 45:** *Jim and Della. One of my friends is saying that they*
595. *belong to western culture but I don't think so. Like, he says that*
596. *people in our society meet each other for the first time, people*

597. *meet even before that. If one gets married, he would have seen his*  
 598. *would be bride.*
599. **S:** *What if one gets marries outside (the family)?*
600. **I:** What do you think?
601. **M 45:** *If one gets married outside the family...*
602. **S:** But sir....
603. **I:** What do you say...if we say that ..as M11 said that people  
 604. don't....if they want to marry, they are marrying, they don't see  
 605. each other before marriage, do you think it is still valid in this 21<sup>st</sup>  
 606. century in Pakistan?
607. **Ss:** No, no.
608. **I:** No?
609. **S:** *Sir, it used to be western culture but not any more. Now*  
 610. *people first meet and then marry. It is a story of a decade before.*  
 611. *Many students speak simaltenously.*
612. **S:** Sir, this story is perfectly true to Pakistanis.
613. **I:** Which story?
614. **Ss:** Jim and Della's. These days mostly love marriages occur.
615. **M11:** Sir, I want to ask one thing.
616. **I:** M11...
617. **M11:** *I think so, it happens when you marry with some cousin. If*  
 618. *you marry some relative, then you know your would be spouse. I*  
 619. *don't think that anyone of them...no one puts this condition*  
 620. *....even if you get married in future...you will not say that first I*  
 621. *want to see the girl out of house and then I will marry her.*
622. **S:** *Sir, but in love marriage...*
623. **I:** M45..
624. **M 45:** *He is saying that most marriages in middle class has*  
 625. *arranged marriages. It is not possible. We commonly see in real*  
 626. *life that at least both have seen each other's photo. It seems*  
 627. *exaggeration that people see their spouse on the day of wedding.*  
 628. *It is not realistic.*
629. **M11:** *Sir, there is huge difference between viewing a photo and*  
 630. *meeting in real life.*

631. **I:** M21.
632. **M21:** *These are the stories of the age before mobile phone was*
633. *introduced.*
634. Ss giggle.
635. **S:** Yes, sir.
636. **M21:** *Now life is very advanced.*
637. **I:** We have short time.
638. **Ss:** Now there are too many resources.
639. **S:** These days they meet at Burger Point and after they get
640. married.Ss giggle.
641. **I:** So most of the people in this group believe that we have more
642. chances now to see our spouse – who is he or she.
643. **S:** *These days, even family may arrange a meeting..*
644. **I:** Hopefully you will see your spouse before you get married.
645. **S:** I can see when I ---- (inaudible).
646. **I:** Ok.
647. **S:** *They are taking this question so seriously.*
648. **I:** A quick question. If I want to say, I ask you to give me a name
649. of one of your favourite couples out of six, which one would you
650. name?
651. **ASM:** Jim and Della.
652. **I:** ASM, Jim and Della.
653. **M14:** Jim and Della.
654. **I:** M14, Jim and Della. M21?
655. **M21:** Jim and Della.
656. **I:** M39?
657. **M39:** Jim and Della.
658. **I:** M11?
659. **M11:** Abdul and Zaibun Nisa.
660. **I:** Abdul and Zaibun Nisa. M 19?
661. **M 19:** Adul and Zaibun Nisa.
662. **I:** Abdul and Zaibun Nisa. And M45?
663. **M 45:** Jim and Della.
664. **S:** Majority is authority, sir.

665. **I:** Ok, there are different stories in this book, you know. So if I
666. ask you, can you group these stories that these stories are
667. American stories; these stories are English stories or British
668. stories; these stories are Pakistani stories or whatever. Can you
669. categorize them according to their cultural background? – Or not?
670. **S:** No
671. **S:** Only the ---- which sense---
672. **M11:** Most of them...
673. **I:** Can you...
674. **M11:** M11. Most of the stories also belonging to western and
675. English culture. Sir, few stories like ...
676. **S1:** Button Button..
677. **S2:** Overcoat
678. **M11:** er.. Overcoat and..
679. **S3:** God be Praised
680. **M11:** God be praised. Sir few stories ---- sir, I think so these
681. stories tell about the western culture and western – western –
682. English culture...
683. **S:** But sir, Button Button also...
684. **I:** One by one .... so M11 you want to say that God be Praised
685. and Overcoat – these stories belong to which culture?
686. **M11:** Pakistani culture..
687. **I:** Pakistani culture? And if we say...
688. **M11:** Button Button, Clearing in the Sky, Dark they were and
689. Golden Eyed, Thank you Ma'am, The piece of String, The
690. rewatd, The Use of Force – sir all these stories belonging to

691. English culture.
692. **I:** English culture..
693. **M11:** Western culture, Sir..
694. **I:** what do you mean by, what do you mean by.... What is
695. difference between English culture and Western culture? Is it the
696. same thing or?
697. **M11:** I think so, same thing..
698. **I:** Same thing. Ok, yes. M14 you want to say something? Can
699. you categorize them...
700. **M14:** *Button Button...mostly such things may happen in*
701. *Pakistan..*
702. **I:** No, no. I want to say, I want to ask if this particular this story –
703. Button Button – is it an American story? A British Story? A
704. European story? A Pakistani story? A story from Poland? A story
705. from Iran? A story from Australia? What?
706. **S:** It is also Pakistani..
707. **I:** This story, Button Button? For example as M11 said that God
708. be Praised is a Pakistani story. So Button Button is a Pakistani
709. story?
710. **S:** Sir, the story narrates an incident that might also be possible in
711. Pakistan.
712. **I:** No.
713. **S1:** it happens everywhere..
714. **I:** It happens in Pakistan but only if you....Norma and Arthur, if
715. you look at the names, if you look at their lifestyle, so are they
716. American people; are they British people;

717. **S:** British people.
718. **I:** British people. So ASM, what do you think? Can you
719. categorize them easily? Or you feel that they are just English and
720. Pakistani stories? Or you feel that they are American stories or
721. English
722. stories or stories from other cultures?
723. **ASM:** Sir, Overcoat and God be Praised ...sir, Pakistani stories,
724. sir, because sir, *Abdul and Zaibun Nisa, their culture is Islamic.*
725. *Similarly in Overcoat shows the city of Lahore. Therefore...they*
726. *are Pakistani stories.*
727. **I:** M21..
728. **I:** *These are Pakistani stories? And other stories?*
729. **M21:** Other stories – Button Button I think England or America;
730. Cealring in the Sky also America; Dark and Golden eyes \_\_\_\_\_
731. (Inaudible) and Thank you Ma'am from England; the use of
732. Force...
733. **I:** What do you think, what tells you if you say that Thank you
734. Ma'am is from England? Why, why do you think it's from
735. England? Something in the story tells you?
736. **M21:** *Because sir, in the story the woman easily takes the boy to*
737. *her home and nobody bothers. Had it been in Pakistan...*
738. **I:** No. Why can't it be American? You said that it's British. It's
739. England.
740. **M21:** yes.
741. **I:** Why is it not New York?
742. **M21:** (pause). *Sir, it can be from there as well.*

743. **I:** Ok. Yes, M39. What do you think? Can you categorize them?
744. **M39:** Can you repeat the question, please?
745. **I:** Yes. There are fifteen stories.
746. **M39:** yea.
747. **I:** Can you differentiate these stories if these stories belong to
748. Pakistani culture and these stories belong to America and these
749. stories belong to British..
750. **M39:** Yea, yea. These can be categorized...these stories..
751. **I:** Ok. Which stories are American stories and which stories are
752. British stories?
753. **M39:** You can say Button Button ....*it can be an American*
754. *story..*
755. **I:** *Can?* It can be or it is?
756. **M39:** May be or may it be not.
757. **I:** You are not sure?
758. **M39:** May be or may it be not
759. **I:** Ok.
760. **M39:** *Because if we look at the names of characters, they are*
761. *foreigners – western people. But if you look at the theme or*
762. *situation, it is similar to that of Pakistani where people might*
763. *murder for small amount of money.*
764. **I:** So, you are not pretty sure that these stories belong to a
765. particular culture. So what about M11?
766. **M11:** Sir I think so I categorize these stories in just two things –
767. eastern and western.
768. **I:** Ok. You can't be more specific about this.



769. **M11:** Yes, sir.
770. **I:** Ok, M 19.
771. **M 19:** *Same, sir, (as he said)..*
772. **I:** Same. M45.
773. **M 45:** *Same, sir.*
774. **I:** Same? You can't differentiate. Ok. I have just two or three
775. more questions. Then you will be free.
776. **S:** Sir, please can we finish quickly?
777. **S1:** Everybody is waiting for us outside.
778. **I:** Ok. So, how did teachers teach you these stories in the class?
779. What happens in the class? When teacher comes...comes in the
780. class to teach one of these stories, what happens?
781. **S:** when lecture....
782. **I:** Ok, it's Muhammad M11.
783. **M11:** Just lecture delivered...
784. **I:** Lecture on what?
785. **M11:** Lecture delivered, sir, on the story.
786. **I:** What is in the lecture?
787. **M11:** What is in the lecture...main points and reading the book
788. just. Not thought about the any question and not idea about the
789. any question. Telling..... *We are asked to have a look at the book*
790. *and get the answers from some guide book. Same happened in the*
791. *first year and same is happening in the second year at college.*
792. **I:** Hm. Ok. Yea, M21?
793. **M21:** *Before teaching the story, teachers should tell about the*
794. *theme of the story so we should know what is the story about? But*

795. *they never discuss this.They just do the simple reading and..*
796. **I:** Ok, you said that theme...at the end of each story, there is a
797. theme. Did you read this theme in each, in each case?
798. **S:** Sir, at the last.
799. **SI:** No, sir, our teacher discusses this theme before we start the
800. story. *This makes the story easy to understand.*
801. **I:** Ok, M14, your teacher told the theme, told about the theme
802. first and M11 your teacher...?
803. **M11:** Sir, we have the same class.
804. **I:** Ok. Ok. Ok. And is this theme useful for you?
805. **M14:** Mostly sir.
806. **I:** M14, mostly useful for you. What about you? If you read
807. this theme yourself, M39..
808. **M39:** I haven't tried..
809. **I:** You haven't tried that. Ok.
810. **S:** *It clarifies the concept to some extent like what is the story*
811. *about.*
812. **I:** And once you 've read the story, and you 've read the theme,
813. do you agree with the theme? Whatever the writer has written in
814. the theme, do you think it's correct?
815. **S:** Yea. Reality has been written at the end.
816. **I:** Ok. And there are lots of exercises at the end of each story,
817. question answers...
818. **Ss:** yes
819. **I:** have you done all these excercises?
820. **Ss:** Yes.

821. **I:** Everybody?
822. **S:** yes, sir.
823. **S1:** Mostly, sir.
824. **I:** Why all the questions? Is it important to do all the questions?
825. **S:** yes, sir.
826. **I:** Why?
827. **S:** Because Examination point.
828. **I:** Ok. Examination. Paper is set based on these questions?
829. **S:** ...from these questions.
830. **I:** How do you feel about these questions? ASM, do you think
831. they are useful? They are interesting? They help you to enhance, to
832. build your understanding of the story?
833. **ASM:** yes, sir. *Sir, these questions carry main points which one*
834. *cannot understand from the story. With the help of these*
835. *exercises, we can attempt the important questions about the story.*
836. *They clarify our concepts to some extent about the story. They are*
837. *also interesting.*
838. **I:** Ok. And..any other person wants to say anything about this?
839. **Ss:** No, sir.
840. **S:** I want to say something.
841. **I:** Yes.
842. **S:** *you earlier asked a question..*
843. **I:** About themes?
844. **S:** No, sir, about lecture.
845. **I:** Hm.
846. **S:** *It also depends on teacher's experience. Our teachers are*

847. *students themselves. They don't have much time. But if there is a*
848. *tight person like a professor, he should be fine.*
849. **I:** Ok. M39? You want to say something?
850. **M39:** No.
851. **S:** Sir, he want to say that time is very short and...
852. **I:** Ok, Just five minutes, one more question. If you are given a
853. choice, which stories you would like to exclude from this book?
854. **ASM:** Which stories you would like to..
855. **ASM:** Sir, again repeat the question, please.
856. **I:** If you are given a choice, which stories you would like to
857. exclude ..
858. **S:** *should be removed..*
859. **ASM:** *I would say dark they were and Golden Eyed, Second I*
860. *have Dream. That's all from me.*
861. **I:** M14.
862. **M14:** Angel and the Author and Dark they were and Golden
863. Eyed.
864. **I:** Why?
865. **M14:** Sir, because uninteresting.
866. **I:** Ok. And you have given the reasons why they are
867. uninteresting. So, M21.
868. **M21:** Dark they were and Golden Eyed, A Mild Attack of
869. Locusts and the Angel and the Author.
870. **I:** Ok.
871. **S:** Interesting stories?
872. **S:** *No, the ones which should be removed from the book.*

873. **I:** M39.
874. **M39:** Eliminate?
875. **I:** Yes.
876. **M39:** *Dark they were and Golden Eyed. The rest are fine.*
877. **I:** M11.
878. **M11:** *sir, I would not exclude dark they were and Golden Eyed.*
879. *I would rather include the full version so that students could*
880. *understand it fully...*
881. **I:** Which stories would you like to exclude?
882. **M11:** Sir, exclude? I think so the Angel and the Author and
883. Others, last story.
884. **I:** Hm. Because it is uninteresting as you mentioned earlier?
885. **M11:** *yes,*
886. **I:** M 19.
887. **M 19:** A Mild Attack of Locusts and Dark they were and Golden
888. Eyed.
889. **I:** Ok.
890. **M 45:** *Dark they were and Gold Eyed.*
891. **I:** Ok. So you want to exclude these.
892. **M 45:** Yes.
893. **I:** Ok. It was really interesting to talk to you. And I really learnt
894. lots of new things about the book. It will be really useful for my
895. thesis. Thank you very much for your contribution,
896. **Ss:** Sir, most welcome.
897. **I:** for your time and for your interest. Ok? Thank you so much.
898. **Ss:** Thank you.

899. **I:** *Allah Hafiz.*
900. **Ss:** *Allah Hafiz.*
901. **GROUP II – Female Participants)**
902. **Interviewer:** Aslam o Alekum! Good Morning My name is
903. Jabreel Asghar and I am doing my PhD. I am here to share your
904. views about book i.e. book 1 that you have studied and I would
905. like you to express your and feelings about this book. .
906. You can speak in English or in Urdu, OK.
907. Before we start can I ask you to say your names. So that we know
908. that these people are here. So can we start from here.
909. **F26:** F26.
910. **I:** F26.
911. **F20:** My name is F20.
912. **I:** Sorry,
913. **F20:** F20.
914. **F7:** F7
915. **Samawiya:** Samawiya
916. **I:** Samawiya
917. **F28:** F28.
918. **I:** F28.
919. **F14:** F14.
920. **I:** F14.
921. **F45:** F45.
922. **I:** F45. OK. Good. I will be recording you
923. interviews. I will use these interview to quote in my research.
924. And where ever I will quote these interviews they will be quoted
925. they will be referred anonymously. Nowhere....your name will
926. not appear anywhere in research. OK. I have got the books as
927. well. Questions will be about these books – the stories in this

928. book. Are you familiar with the book?
929. **Ss:** yes
930. **I:** Are you sure?
931. **Ss:** (smiels)Yes.
932. **I:** I'll ask questions about this book and all you have filled in the
933. questionnaire based on this book. So should we start now.
934. **Ss:** yes.
935. **I:** Ok. Great. So my first question is about the stories. In your
936. questionair all of you mentioned that some stories are easy for
937. you. Will you tell me again in one by one .....two or three stories
938. you think are easy and will you also explain why they are easy?
939. What do you mean by easy?
940. *Whether their language is easy or their characters are familiar to*
941. *you....or anything else? Can we start with F26? Which stories in*
942. *this book do you find easy?*
943. **F26:** Button button
944. **I:** OK
945. **F26:** *Its language is easy and also its characters are easy...*
946. **I:** *What do u mean by characters are easy...*
947. **F26:** *I mean their names....and it has got a good moral too*
948. **I:** Ok.
949. **F26:** *And also it is interesting.*
950. **I:** Ok. And F20 which stories do you think are easy for you.
951. **F20:** Thank you mam.
952. **I:** OK
953. **F20:** *Story is easy and...*
954. **I:** *Easy in what sense. What do you mean by easy?*
955. **F20:** *It contains a moral lesson that she is kind and Moral and*
956. *lesson hay ke ek woman hay and want to she want to teach a boy*

957. *who shows the right path to a spoiled boy*
958. **I:** *What are the other reasons which you think make these stories*
959. *easy?*
960. **F20:** *This story?*
961. **I:** *Yes. What are the other reason which make you feel that this*
962. *story is easy?Is it the language which is easy or its characters do*
963. *you think are familiar to you, in the society around you?*
964. **F20:** *ye they do exist*
965. **I:** *Or the situations in the story are familiar to your experience?*
966. *What makes you think that this story is easy for me?*
967. **F20:** *The language is easy and also such gestures are quite*
968. *common in our society too.*
969. **I:** *OK. Therefore you found that...*
970. **F20:** *Yes.*
971. *Yes*
972. **F7:** *Clearing in the sky*
973. **I:** *F7?*
974. **F7:** *yes.*
975. **I:** *clearing in the sky..*
976. **F7:** *yes. One of the reasons is that the story is about a man*
977. *who loves nature so much that despite that he is sick and despite*
978. *that doctors have advised him not to exert himself, love for nature*
979. *compels that man to work hard and he is successful in his life to a*
980. *large extent. Despite that he is sick and it is very hot, he goes*
981. *there..*
982. **I:** *But why did you find it easy?*
983. **F7:** *It seemed easy because first its language is easy to*
984. *understand*
985. **I:** *OK*



986. **F7:** *Secondly, it reflects his inner feelings like what he wants*  
 987. *to tell his son; he wants to advise him that he accomplished in his*  
 988. *life due to his hard work and his son also should develop same*  
 989. *quality...*

990. **I:** OK. So SMW, what do you think which story.....

991. **SMW:** Thank you Ma'am *because it gives a lesson. A*  
 992. *woman reforms a boy by putting him on the right path. She*  
 993. *reformed him so that he could develop good characteristics*  
 994. *him. There is much evil around us (giggles) but she brought him*  
 995. *towards goodness. That is why I liked this story.*

996. **I:** *And was it also easy for you? Or some other story....?*

997. **SMW:** *It was easy.*

998. **I:** *why? What do you mean by easy?*

999. **SMW:** *It was easy because if we may get lesson from*  
 1000. *something, we are getting some benefit out of it, we would like it*  
 1001. *and it will look easy. We get a moral in this story that we should*  
 1002. *help others and show others the right path or someone shows us*  
 1003. *the right path that is good for us.*

1004. **I:** *So if something you feel is applicable in your real life and can*  
 1005. *be beneficial for you, you feel your this kind of interest makes it*  
 1006. *easier.*

1007. **SMW:** yes.

1008. **I:** F28, what about you?

1009. **F28:** *I think God be Praised was quite interesting because...*  
 1010. *the character of the man in the story was quite similar to*  
 1011. *characters found in our religious (village?) life. In our rural life,*  
 1012. *there are many people who can't earn anything. Their daughters*  
 1013. *are to get married....a person who can learn lot of things. It is*  
 1014. *quite interesting because it gives us many lessons. We are rich*

1015. *people and we can say that we can do anything. But we don't see*  
 1016. *the people under us. We never look at them. We should pay*  
 1017. *attention to them and we should realize how much hard work*  
 1018. *those people have to do in their life.*

1019. **I:** So the same as SMW's point that if something is relevant to  
 1020. our life, we find it more interesting.

1021. **Ss:** yes.

1022. **I:** F14 what do you think

1023. **F14:** According to me the lesson Overcoat was interesting  
 1024. because in this they describe such a funny character and that was  
 1025. interesting. W can just enjoy it

1026. **I:** *What funny thing about it?*

1027. **F14:** We really understand the main idea but on the other hand I  
 1028. can say it is not good because we should not have to be this type  
 1029. of topics in our syllabus. We should have the topics like the  
 1030. Gulistan of Saa'adi. And this lesson we have some history and  
 1031. that is remind to us but in Overcoat it is just funny role played...

1032. **I:** But you have said funny what do you mean by that? How  
 1033. is it funny?

1034. **F14:** It mean the person who want to show his self that he is good  
 1035. looking but neither he is what he want to be and in the end that  
 1036. the structure described that is totally you know I just think also -  
 1037. ----- it is unexpressed to you that what the structure has been  
 1038. described in this. Because of this we cans ay that it is easy.

1039. **I:** Ok. and F45

1040. **F45:** *I like Thank you Ma'am in this book because it carries an*  
 1041. *advice that she reformed a boy, even being a woman. And he was*  
 1042. *reformed.*

1043. **I:** So overall we have agreed that the stories that are relative to

1044. our life and the stories that have some moral lessons they are ore  
 1045. interesting for us and they tend to be easier. Ok. Another  
 1046. question: which stories did you find difficult? And when you say  
 1047. that this story is difficult for me, what do u mean by that? Again,  
 1048. is it difficult in term of language; is it difficult in term of some  
 1049. cultural environment *that the atmosphere depicted in the text is*  
 1050. *difficult to understand or its language or characters or their*  
 1051. *actions or their situation that makes it difficult to understand?*  
 1052. Can we start with  
 1053. **I:** F26?  
 1054. **F26:** No I think all was easy  
 1055. **I:** No story was difficult for you? Ok. And F20?  
 1056. **F20:**dark they were and Golden Eyed---erm--*I found it*  
 1057. *difficult.*  
 1058. **I:** *why it was difficult? What was difficult about it?*  
 1059. **F20:** *I don't understand the language used in it which is very*  
 1060. *difficult. And also it is not possible that they have gone to the*  
 1061. *Mars by rocket after the earth has been destroyed after bombing.*  
 1062. it's quite away from real life. It's not possible  
 1063. **I:** and theme? Did you understand the theme? What is the  
 1064. meaning of the story the purpose of the story?  
 1065. **F20:** I can't understand.  
 1066. **I:** No. Ok. And F7  
 1067. **F7:** The author and the Angel. *First, its language is very*  
 1068. *difficult and secondaly it is far from reality. If something is closer*  
 1069. *to reality,that makes sense more easily due to which it was*  
 1070. *difficult and I could not understand it.*  
 1071. **I:** And Sama ! Why is it difficult  
 1072. **Smawaiya:** *Because it tells the story of a family that went to the*

1073. *Mars and started life anew. First there is no life at Mars and this*  
 1074. *(unrealistic aspect) makes it uninteresting. There is no water or*  
 1075. *electricity on Mars. These are earthly elements being provided to*  
 1076. *them on Mars. This makes this story uninteresting for me.*

1077. **I:** Ok. It's not practical so difficult. Ok. F28?

1078. **F28:** I think Dark they were and Golden eyed that was quite  
 1079. away from reality. It is all about Mars *etc etc*. This is not the  
 1080. reality *because* we are living in the world..... we can't  
 1081. compare them with the Mars. There is no life. It is imaginary; it's  
 1082. Imaginary *and a kind of fantasy*.....*It's* all about fantasy not  
 1083. reality.

1084. **I:** Ok. Because of its impracticality, it's not easy or it's difficult.  
 1085. Ok. F14!

1086. **F14:** According to me I think Button Button is not difficult  
 1087. chapter but it is not such type of chapter which they should have  
 1088. included in our syllabus. They---er---the life is going on and we  
 1089. should promote our life to modern way neither on the past. In this  
 1090. chapter they discussed that a lady Norma just pushed the button  
 1091. and her husband died. How is this possible by pressing the button  
 1092. one can die? This is ridiculous and they have to remove this type  
 1093. of chapters from our syllabus. They give the idea to the students  
 1094. ...er...just superstitious...against the facts of superstitious. They  
 1095. should have to remove this fact because superstitious is nothing.  
 1096. In the past they were a great value – superstitions but now there is  
 1097. nothing. But they are reminding the same thing again and again  
 1098. that superstition is present till now but it is nothing.

1099. It is no difficult.....

1100. **I:** but it is far from....

1101. **F14:** F26 said that this one chapter is easy. Yes, there is a

1102. language easier use but the concept is nothing. They should have  
 1103. to give the some concept from which we can get lessons but there  
 1104. is nothing.

1105. **I:** Ok. Good. And F45!

1106. **F45:** *I would also like to talk about Button Button. It is a kind  
 1107. of lie that a man can die by pressing a button.*

1108. **I:** So it's far from reality and that's why it should be eliminated.

1109. Ok. I have a got a list of characters. These are the characters that  
 1110. you have come across in these stories. I am sure you are familiar

1111. with them: Norma, Arthur, Jess's father, Laura, Mrs Jones,

1112. Mathilda, Jim, Della, Abdul Zaib-un-Nissa Mehr-un-Nissa

1113. Chaudhry in God be Praised, the young man in Overcoat and the

1114. foolish quack. So I will give you the list one by one. Just have a

1115. look at the list – and which character do you think is strong, the

1116. strongest character and which character do you consider as a

1117. weak character? Ok. Can we start again with F26? Take your

1118. time and have a look at the list and see which character .... You

1119. can talk about any other character that I have not mentioned in it.

1120. *If there is any other character which I have not mentioned in it,*

1121. *you can talk about that character as well. --- any character that*

1122. *you think is strong – and why is that character strong?*

1123. **F26:** Jess's father.

1124. **I:** Jess's father! He is strong or weak?

1125. **F26:** strong.

1126. **I:** He's strong. why?

1127. **F26:** Because *he has such strong will power that despite being*

1128. *sick for many years – it was due to his will power that he could*

1129. *survive and achieved so much in his life.. . doctor forbade him to*

1130. *walk but still he worked hard.*

1131. **I:** Which character is weak character?
1132. (Long pause)
1133. **I:** No idea. Ok. I will come back to you. Ok? F20, which
1134. character you think is strong character
1135. **F20:** Arthur
1136. **I:** Arthur, he is strong. Why?
1137. **F20:** Because he don't want to hurt any one and he is strong
1138. person, I think.
1139. **I:** Any other quality?
1140. (pause)
1141. **I:** You mean if somebody is good at heart, if someone is good by
1142. nature, he is a strong person a strong character? Ok. And weak
1143. character?
1144. (long pause)
1145. **F20:** Norma.
1146. **I:** Why is Norma weak?
1147. **F20:** *Because she could not achieve what she wanted – wealth.*
1148. *Her dream of a better life remains unfulfilled. In this regard, she*
1149. *is not morally strong*
1150. **I:** Morally she is not strong that's why you think she is weak? Ok.
1151. And F7?
1152. **F7:** *I think Norma is a weak character.*
1153. **I:** Why?
1154. **F7:** *Firstly because her ambitions are so many that she can't*
1155. *overcome them. She has become greedy to achieve her ambitions.*
1156. *That's why Arthur forbade her not to choose that option – but her*
1157. *aim is good but the way she is trying to achieve her goal is*
1158. *wrong. She doesn't have power to overcome her wrong*
1159. *ambitions. And such person is an easy prey to evil. Such a person*

1160. *definitely deviate from the right path.*
1161. **I:** Which character is strong?
1162. **F7:** Mrs Jones.
1163. **I:** Why?
1164. **F7:** *Because she is so strong that she can persuade anyone*
1165. *Towards goodness. Through her behavior and attitude, she*
1166. *reformed a boy who was deviated from the right path. She*
1167. *convinced him to choose the right option and she developed*
1168. *positive thinking in a young guy was spoiled.*
1169. **I:** Ok. SMW!
1170. **SMW:** Norma
1171. **I:** Norma what? She is weak or she is strong?
1172. **SMW:** Weak. Because she is a selfish woman. *She was selfish*
1173. *in the sense that she was greedy for money and for the same*
1174. *reason she pressed the button given by Mr Steward and which*
1175. *caused Arthur's death. She was actually greedy which is a wrong*
1176. *thing...*
1177. **I:** Morally, you think, she is weak.
1178. **SMW:** *And strong character is Arthur because.... F26 you*
1179. *mentioned earlier that he didn't want to hurt anyone. He can't se*
1180. *anyone in pains. That's why he has been portrayed as very nice*
1181. *person because he cant see anyone in trouble. That is why he*
1182. *asked Norma not to press the button because it can cause*
1183. *someone die.*
1184. **I:** Any other character? We are talking just about two or three
1185. *characters. There is a long list.*
1186. **F7:** *I would like to mention that Della is also a weak*
1187. *character.*
1188. **I:** How is she a weak character?

1189. **F7:** *Because one aspect is that she is not cooperating with the*  
 1190. *doctor.*
1191. **I:** Della?
1192. **S:** she is a young girl...
1193. **I:** Mathilda in the Use of Force.
1194. **F7:** *Doctor is trying to attract her in order he could examine*  
 1195. *her condition. She is not cooperating with him. She is showing a*  
 1196. *very rude attitude which is irritating for him.*
1197. **I:** *Don't you think she is strong that despite being a young child,*  
 1198. *she is competing with those people? She is acting according to*  
 1199. *her will power. Can't we call her strong in that sense?*
1200. **F7:** *She can be strong in that sense but such children irritate*  
 1201. *elders. Now everything cannot be accepted. They brought the*  
 1202. *doctor to help her and to examine her but she is getting stubborn.*  
 1203. *This is what I think is wrong and I didn't like it.*
1204. **I:** *yes, it might be wrong but can't we still say that she is strong?*
1205. **F7:** *She is trying to get things done in her own way. She is*  
 1206. *strong in that sense. Similarly Norma also wanted to do whatever*  
 1207. *she was determined. She pressed the button. It was a mistake. But*  
 1208. *she is also then a strong character but is being viewed as weak*  
 1209. *character.*
1210. **I:** I will come back to this point again. F28!
1211. **F28:** I think, Mehrun Nisa's character was quite strong  
 1212. because Mehrun Nisa is a mother of a young girl.
1213. **I:** Zaibun Nisa
1214. **F28:** Sorry Zaibun Nisa
1215. **I:** Mehrun Nisa is the daughter.
1216. **F28:** She has a young daughter and she saves money for her  
 1217. marriage. Her husband – he is a poor person and he don't have



1218. any allowances or finances to marry her daughter. The mother,  
1219. she is a very strong lady. She is the lady of today. She saves  
1220. money for his young girl. She knows how to save money. She is  
1221. quite a strong character. And weak character I Think is Norma.  
1222. She don't know how to control her ambitions. She don't know  
1223. how to overcome her ambitions. *She doesn't know how to fulfill*  
1224. *his dreams.* That is a wrong thing.
1225. **I:** Thank you. F14!
1226. **F14:** The foolish quack is a strong character.
1227. **I:** why is he so?
1228. **F14:** It's unique but from my point of view, the foolish quack was  
1229. a person who just examined the diseased goiter and the people  
1230. believed on him that he is a doctor. In reality he was not a doctor.  
1231. He just examined the camel and ----- practical ----- putting  
1232. heavy load on his neck and the goiter –melon I think that was in  
1233. the neck of the camel and that was removed. From that point, he  
1234. was a doctor. He shows, he show to the people that even he ....  
1235. from his examining three people were died. But he continuously  
1236. show that he is doctor and he is the familiar doctor from the  
1237. disease of goiter and he got this.
1238. **I:** So you think that he is strong because he made people believe  
1239. what he wanted to do.
1240. **I:** Ok.
1241. **F14:** And...again Norma. Because she...(giggles) Norma was a  
1242. foolish because she didn't, as F28 said, she didn't know how  
1243. to control her desires. She just overcome ----- even her husband  
1244. disagreed with her point, disagreed with Norma's point but  
1245. Norma just said I want to be get whatever she wants.
1246. **I:** Ok. And F45!

1247. **F45:** *Jess's father is strong because doctor asked him not to*  
 1248. *walk and still he walked on his way back. He covered a long*  
 1249. *journey on foot. And Norma is weak character. Because she*  
 1250. *thought of herself only.*
1251. **I:** *Ok. That's interesting that everybody says that Norma is a*  
 1252. *weak character. For a change, what if I say err if we compare*  
 1253. *Norma and Arthur --- if we compare both husband and wife --*  
 1254. *who has stronger domestic role in the house? Norma's or*  
 1255. *Arthur's?*
1256. **Ss:** *Norma's.*
1257. **I:** *In that sense, can't we say that Norma is strong? Because, we*  
 1258. *cannot judge the strength of a character only by moral strength.*  
 1259. *May a person is morally strong but weak in some other aspect.*
1260. **F28:** *If we see practically, then Norma is weak because she*  
 1261. *doesn't know how to overcome her desires. A stronger person is*  
 1262. *one who can control her desires, ambitions and dreams. But she*  
 1263. *was not that kind of person. She is a selfish person. A selfish*  
 1264. *person is not a strong person.*
1265. **I:** *Ok. Yea, F7?*
1266. **F7:** *F28 said that she (Norma) is selfish. She is selfish*  
 1267. *when she insists on doing whatever she wants to fulfill her*  
 1268. *desires. Earlier, she abstained from pressing the button on*  
 1269. *Arthur's request. She tore Mr Steward's card into pieces. But it*  
 1270. *was MR*  
 1271. *Steward who was trying to persuade her to press the button...*
1272. **F28:** *She was not a kid to be tempted by him. She was a <sup>lady</sup>.*  
 1273. *She should have realized what she is doing. And the person who*  
 1274. *was convincing her, he had told her that by pressing this button,*  
 1275. *someone would be killed. She was so selfish to press the button*

1276. *even when she knew that it would cause One more question. die*  
 1277. *somewhere in the world. It is sheer selfishness.*
1278. **I:** Ok. Most of you said that Jess's father is a strong character  
 1279. because he's got strong will power. He did not follow the doctor's  
 1280. advice and he did what he wanted to do. *If we compare him with*  
 1281. *Norma, she also did what she wanted, like Jess's father. Then*  
 1282. *why do you think Norma is weak?*
1283. **I:** I don't disagree that Norma is weak. If you feel that Norma is  
 1284. weak, that's fine. Just for the sake of discussion, I want to know  
 1285. *that if we see from that side – who is strong...someone who gets*  
 1286. *his things done in his own way or the one who is morally strong?*  
 1287. *What do you think about this?*
1288. **F14:** I think that whatever Jess's father does, no one get hurt. But  
 1289. Norma --- someone is died, someone who is dead...his  
 1290. husband died and someone is hurt but from his father, no one is  
 1291. hurt.
1292. **I:** Ok, So again if morally you are strong, only then you will be  
 1293. strong.
1294. Ss: hm.
1295. **I:** Again, there are, in this book, there are a few couples – Norma  
 1296. and Arthur, Jess's father and his mother, and then Della and Jim,  
 1297. and then Abdul and Mehrun Nisa, and Mathild's parents. *If you*  
 1298. *compare all these couples, can you categorize these couples into*  
 1299. *two – what criteria will you use? What are the similarities and*  
 1300. *differences? For example if you compare Norma and Arthur &*  
 1301. *Abdul and Mehrun Nisa – what are the differences between these*  
 1302. *two couples?*
1303. **F28:** *Abdul and Mehrun Nisa are realistic characters.*  
 1304. *Normand Arthur are fantact. It doesn't happen.*
1305. **S:** *Noone dies by pressing the button*
1306. **F28:** *Yes no one dies by pressing the button. But in Abduls'*

1307. *case everything is happening in reality, he works hard for*  
 1308. *income, for kids, to get his daughter married whereas Norma and*  
 1309. *Arthur are completely opposite. They can't be compared.*  
 1310. **I:** hm. You think that Abdul and Mehrun Nisa are realistic  
 1311. characters. This is the difference. F45, you want to say  
 1312. something *about these couples*? Which couple you feel – which  
 1313. are the – anything new you found, you find in the ... *something*  
 1314. *new in any couple which you feel is remote from your*  
 1315. *experience....in Norma and Arthur or Jess's father and mother or*  
 1316. *in James in Dell, in Abdul ...*  
 1317. **F45:** *I would refer to Norma and Arthur...*  
 1318. **I:** *Yes. What did you see in them? .....Something different from*  
 1319. *your experience ... if we see in our daily life that, do we find same*  
 1320. *type of couples or different?*  
 1321. **F45:** *No they are very different from Norma and Arthur...*  
 1322. **I:** *How are they different? How are they different?*  
 1323. **F45:** *Like in general life if a husbands asks his wife not todo*  
 1324. *something, she will stop but in this story (Button Button) she*  
 1325. *(Norma) has done against her husband's will.*  
 1326. **I:** *Ok. Do you agree to this? If a husband in our society stops his*  
 1327. *wife doing something, she will stop?*  
 1328. **Ss:** *No. No.*  
 1329. **I:** *No?*  
 1330. *(Giggles)*  
 1331. **S:** *yes.*  
 1332. **I:** *She will act like Norma?*  
 1333. *(Laughter)*  
 1334. **I:** *The she (a Pakistani wife) will say that she will follow her own*  
 1335. *consent?*  
 1336. **F28:** *She will already do that.*  
 1337. **I:** *I mean, yes, there are always some exceptions but what does*  
 1338. *generally happens? If a Pakistani husband asks his wife from*  
 1339. *doing something, will the wife disagree with him? Will she argue*  
 1340. *and try to convince him?*

1341. (Giggles)
1342. **S:** *She will first do what she wants and then she will inform her*
1343. *husband.*
1344. **S:** *It depends on situation what he is forbidding. Whether such a*
1345. *restriction if for some good purpose? For example wife insists*
1346. *that she has to go somewhere and husbands doesn't want that and*
1347. *visiting that place is important. In that case it is right to*
1348. *contradict because there must be some reason why wife insists to*
1349. *go. In this case husband will be wrong.*
1350. **I:** So a Pakistani wife will convince her husband
1351. \_\_\_\_\_ (unaudible) giggles and laughter
1352. **I:** Yes, F14?
1353. **F14:** No comments (Laughter)
1354. **I:** No comments? And SMW?
1355. **SMW:** *I think....*
1356. **I:** Anything in some couple which you think is different from
1357. your daily life experience?
1358. (Silence)
1359. **I:** You can think about Jim and Della, Abdul and Zaib un Nisa,
1360. Norma and Arthur....
1361. (Silence)
1362. **I:** So you don't remember? Ok. F7!
1363. **F7:** Jim and Della. *Other characters do not get on well with*
1364. *each other. Like Arthur forbids Norma and despite that she*
1365. \_\_\_\_\_ *they don't agree on anything. But in the case*
1366. *of Jim and Della, they have sacrificed for each other like Della*
1367. *had haircut though she loved them just to give present to her*
1368. *husband and to see him happy. But in Arthur and Norma's case,*
1369. *Arthur stops Norma from doing something particular but Norma*
1370. *followed his own will. We see a mutual chemistry between Jim*
1371. *and Della.*
1372. **I:** *If you look at Jim and Della, do you think we have such couples*
1373. *in our society or they are far from our social circumstances?*
1374. **F7:** *We can't say that they don't exist in our society. Such*

1375. *characters do exist. Even I find such examples in my own family.*
1376. *But they are realistic unlike Button Button which is totally*
1377. *unrealistic. Though, it does give a moral lesson.*
1378. **I:** Ok. F20, what do you think?
1379. **F20:** I Think Abdul and Zaibun Nisa are strong characters.
1380. *Zaibun Nisa cooperates with him in helping to get their daughter*
1381. *married, to save money...*
1382. **I:** And are they different from your personal life experience? *The*
1383. *characters you see around you in daily life, are they similar or*
1384. *different from them?*
1385. **F20:** *Not very different. You may find such characters. All*
1386. *types of examples exist. Some wives do not cooperate with their*
1387. *husbands as much as Zaibun Nisa did.*
1388. **I:** Ok. Yea, F14. F26, sorry. F26.
1389. **F26:** Jim and Della.
1390. **I:** *In what way they are different or how are they similar to your*
1391. *real life experience?*
1392. **F26:** *Both of them share chemistry. She loses her hair for the*
1393. *sake of her husband.*
1394. **I:** Do you think the same chemistry is also found in our society or
1395. it exists only in stories?
1396. **F26:** Yea. It does.
1397. **I:** It does exist in our society? We may find such couples in our
1398. society? Ok. If I ask you to give me the names of one of your
1399. favourite characters and least – the most favourite character and
1400. the least favourite character, *which character you will choose?*
1401. F26.
1402. **F26:** I think (giggles)
1403. **I:** Who is your most favourite character? Ok. Think about it. I
1404. will come back to you. F45.
1405. **F45:** Jess's father.
1406. **I:** Jess's father. Most favourite?
1407. **F45:** yes
1408. **I:** And least favourite?

1409. **F45:** Norma.
1410. **I:** Norma. (some Ss laugh). F14
1411. **F14:** Sa'adi from Gulistaan of Saiadi
1412. **I:** Sa'adi is your favourite character?
1413. **F14:** yes
1414. **I:** Sa'adi is a writer, basically...
1415. **F14:** Yes, author. And the least favourite ---- I don't know the
1416. name
1417. exactly ---- the character from Overcoat.
1418. **I:** Overcoat ----- the young man in Overcoat
1419. **F14:** yes
1420. **I:** That is the least favourite. Why is Sa'adi favourite? What is the
1421. reason?
1422. **F14:** His life style, \_\_\_\_\_ the description of his lifestyle..
1423. **I:** But it is not mentioned in the story – his lifestyle
1424. **F14:** em---
1425. **I:** Based on your personal knowledge?
1426. **F14:** Yes \_\_\_\_\_ He was a kind person from the story...*the*
1427. *incident...I think from that he is strong...*
1428. **I:** And why is the young man in Overcoat is least favourite?
1429. Silence
1430. **I:** What do you dislike about him?
1431. **F14:** He want to show himself so much powerful but he is not.
1432. **I:** So his snobbish nature –pretentious nature
1433. **F14:** yea
1434. **I:** Ok. F28!
1435. **F28:** I think the most favourite is Maulwi Abdul
1436. **I:** Most favourite?
1437. **F28:** yea. And least favourite was the foolish quack who said
1438. he was a doctor...
1439. **I:** Why do you think that Abdul is most favourite?
1440. **F28:** He is my most favourite because most of the persons in
1441. our real life, we can resemble, we can I can resemble....resembles
1442. that person with a reality. \_\_\_\_\_ persons are like that. But in that

1443. foolish quack, he was a very stupid kind of person. He was really
1444. a selfish person, very stupid person saying that he was a doctor
1445. but he was not. Reality is not like that. But in Maulwi Abdul case,
1446. he was very kind person. He was a very nice person. The
1447. characters of that person, the nature of that person, you can
1448. resemble with the reality.
1449. **I:** SMW.
1450. **SMW:** Della.
1451. **I:** She is most favourite ...
1452. **SMW:** Yes
1453. **I:** Or least favourite? Most favourite. Why?
1454. **SMW:** *Because she sold out her most beautiful asset – her*
1455. *hair. She does so only to purchase a present for Jim.*
1456. **I:** So her sacrificing nature?
1457. **SMW:** Yes.
1458. **I:** Ok. And least favourite?
1459. **SMW:** least character ...Norma
1460. *(Other Ss laugh)*
1461. **I:** and we have discussed why she is least favourite....
1462. *(Other Ss laugh)*
1463. **I:** Yes, F7.
1464. **F7:** The foolish quack was the least person..
1465. **I:** Least favourite...ok
1466. **F7:** *Yes....and.....Mr Arthur is....*
1467. **I:** *Most favourite.*
1468. **F7:** *Because Arthur possesses strong will power that he can*
1469. *control his inner desires because his wife was astray but Arthur,*
1470. *despite knowing that doing such a task he can fulfil all his dreams*
1471. *and desires, he wants to achieve his goals through fair means*
1472. *only. That is why I liked his character.*
1473. **I:** Thank you. And **F20.**
1474. **F20:** Mrs Jones.
1475. **I:** Mrs Jones. She is most favourite or least favourite?
1476. **F20:** Yea. Most favourite. Because she is a kind lady, want to



1477. teach lazy or \_\_\_\_\_ boy.
1478. **I:** Ok. And least favourite?
1479. **F20:** Least favourite -- again Norma
1480. **I:** Norma
1481. *(Ss laugh)*
1482. **I:** And F26? Have you got any idea...
1483. **F26:** My favourite character is Jess's father
1484. **I:** Jess's father
1485. **F26:** And least favourite Norma
1486. **I:** And least favourite Norma.
1487. *(Interviewer to the staff: just another 5-10 minutes. Do you want*
1488. *to say something?)*
1489. **Staff:** They shortly have a class
1490. **I:** Just another 5-10 please. Is that ok?)
1491. **I:** Ok. If I ask you to categorize these stories, in terms of Pakistani
1492. stories, American stories, English stories, can you categorize. *Can*
1493. *you put them in different groups like these stories are American*
1494. *stories or these two or three stories are British stories, or these*
1495. *stories are Pakistani or European stories.*
1496. **F7:** *God be Praised is a Pakistani story.*
1497. **I:** Ok.
1498. **F7:** *Overcoat can also be Pakistani...*
1499. **I:** Can be or it is?
1500. **F7:** *It is. Both of these stories are Pakistani stories.*
1501. *(Another S conforms the same)*
1502. **F28:** \_\_\_\_\_(unaudible)
1503. **I:** F28, you feel Gulsitan of Sa'adi is Pakistani..
1504. **F28:** Yea
1505. **I:** Ok. If I ask you to identify Pakistani stories, can you, are you
1506. sure about Pakistani stories that These are the Pakistani stories?
1507. **Ss:** Yes.
1508. **I:** And if I ask you to identify American stories, which stories are
1509. American stories. Can you identify easily or you think....
1510. **S:** I think Dark they were and the Golden eyed is an American

1511. story.
1512. **I:** You think, or you are sure?
1513. **S:** I think so...
1514. **I:** You are not sure? And if I ask you to, which stories are British
1515. stories. Anybody can identify?
1516. **S1:** Button Button
1517. **S2:** Use of Force
1518. **I:** Are you sure that these are British stories?
1519. **S:** yea...
1520. **I:** Are you sure about that?
1521. **S:** Yea.
1522. **I:** And how these stories in the class? *How does teacher teach,*
1523. *what is the procedure? F28?*
1524. **F28:** She explains everything *which is asked.*
1525. **S:** \_\_\_\_\_ (Unaudible)
1526. **I:** *No. Imagine, teacher enters the class holding the book in hand.*
1527. *What happens after that?*
1528. **S:** She will open the books.
1529. **I:** Yes, she opens the book, Then?
1530. **S:** She will ask us to read one by one and later she will explain it.
1531. **I:** Ok. Right. Is it the same procedure with all of you? Ok.
1532. **I:** Ok, at the end of each story, there is a section called Theme.
1533. **Ss:** yes
1534. **I:** Have you studied that part in your class?
1535. **Ss:** Yes, sir.
1536. **I:** Is it helpful to understand the story?
1537. **Ss:** yes, sir.
1538. **I:** And do you agree whatever is written in theme? *Do you think*
1539. *the theme corresponds to the story?*
1540. **Ss:** hm
1541. **I:** and you...
1542. **Ss:** teacher first teaches theme before she starts teaching the
1543. lesson.
1544. **I:** Hm

1545. **S:** First we have discussion about the theme and students are  
 1546. asked if they have read this story before this. She will then  
 1547. explain what the story is about.
1548. **I:** This almost the last question, almost the last one. If you are  
 1549. given a choice, which stories you may recommend excluding  
 1550. from the book?
1551. **S:** Overcoat
1552. **I:** F45?
1553. **F45:** Overcoat and Button.
1554. **I:** Why these stories you want to exclude?
1555. **S:** *Button Button has a bad impression about the lady.*
1556. **I:** *Hm.*
1557. **S:** *Overcoat because it is included in both of our English and*  
 1558. *Urdu books.*
1559. **I:** ok, so repetition. So, yes, F14
1560. **F14:** Overcoat and Dark they were and Golden eyes because it is  
 1561. away from the reality.
1562. **I:** Ok, F28.
1563. **F28:** Dark they were and Golden eyed and foolish stag.
1564. **I:** Ok. Foolosh Quack.
1565. **F28:** Yea
1566. **S:** Button Button
1567. **I:** Button Button
1568. **S:** and Drak they were and Golden Eyed.
1569. **I:** Ok. F7
1570. **F7:** Dark they were and Golden Eyed and Overcoat.
1571. **I:** Ok, and F20?
1572. **F20:** Dark they were Golden Eyed and the Piece of String.
1573. **I:** Ok, and F26?
1574. **F26:** Dark they were and Golden Eyed and Overcoat.
1575. **I:** Ok. Great. I understand you have to go to your class so you are  
 1576. in rush. Thank you very much for your participation. I am very  
 1577. thankful for your cooperation and for your time. Thanks.
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