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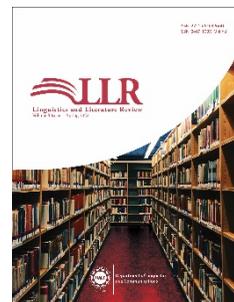
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The Absentee Author and the Plane of Understanding in *Six Characters in Search of an Author*

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Abstract

The study explores how the characters in Luigi Pirandello's play *Six Characters in Search of An Author* expose the limiting and conventional frames of understanding that fetter the imaginations of both theatrical actors and their audience. In general, when watching a play on a stage, conventional theatre-goers are usually rigid conformists who seek the validation of preconceived notions nurtured by their subjective planes of understanding. When such notions are challenged by modern dramatists like Pirandello, who dissolve the division between theatrical action and the audience, the audience feels displaced from their secure planes of understanding. Pirandello's metatheatre evokes a poignant conscious response from his audience who had to become participants in stage action due to the authorial absence. Subsequently, rather than rejecting a play that shifts their secure coordinates of existence, the audience must construct meaning based on their varied versions of understanding. In a self-reflective stance induced by the play, the modern audience realizes that identities, meanings, and representations are not absolute. Hence, the aforementioned realization highlights the limitation of conventional frames of understanding, which not only hinders the performance of actors but also limits the understanding of the play itself.

Keywords: actors, author, characters, understanding, reality, theatre

Introduction

Usually, when we consider a text, a narrative, or a play, it is governed by certain rules, conventions, and constraints, maintaining the decorum of the artistic piece. We often forget that meaning of a text is produced during the act of reading, interpreting, or directing a script itself. The audience or the reader may appear passive, but the moment they observe/read a spectacle or narrative, meaning starts processing in the reader's mind. As a result, the reader creates their own version of understanding. In such a case, the author

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dies, and the passive receiver comes alive. To associate a meaning of a text with authorial intent alone limits the possibilities that might emerge in a reader's mind. In this regard, Roland Barthes declared in "The Death of the Author", "To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing" (Lodge&Wood, 2003).

Modern texts invite readers to participate actively in the process of production of meaning. The stress is on the plurality of meaning, rather than production of a single meaning. Writing becomes a space where identity and history are lost, and a motley of meanings emerge. If writings are seen as works divested of didactic intent, the literary work develops its own reality. Language reverberates with a life of its own since the author is no longer a primary source of meaning. Modern texts are more open-ended, often leading to an 'aporia' like condition where it is difficult to decide upon the basic understanding and linear structure of a text. The text appears to be 'fragmented', which makes the author's intent impossible to trace in the text. The multiple possibilities and approaches of reading the text put the reader in a position of power. When a text begins to decentralize, it alienates the reader from the primary interpretation and sequence, allowing him to produce his own understanding of the text.

Objectives

To explore:

- The characters in Luigi Pirandello's plays, their complicated situation, and their search for a satisfying dénouement, which is the dilemma of most modern individuals.
- The movement of the theatre-goers, transitioning from being passive audience to metatheatrical audience to dispel the commercial illusion of conventional theatre.
- The existential choice made by characters, who have been liberated from authorial conventions and omniscience.
- The significance of the shift from authorial intention to reader/spectator response.
- The artifice and pretension of social illusion in the microcosm of conventional theatre.

Research Questions

1. What does Pirandello hope to achieve when he demolishes the wall between illusion and reality in his metatheatrical play?
2. How does identity become problematic when viewed from multiple vantage points?
3. A pivotal figure like an author confers identity upon the characters that are depicted in his works. Why does the absence of this authentication create an existential dilemma?
4. How is the traditional concept of 'catharsis' inverted in Pirandello's theatre? Does imbuing the theatrical self-consciousness enable the spectators to unwittingly participate in stage action?

Methodology and Theatrical Framework

The study investigated the inversion of conventional classic theatre by exploring Pirandello's modern age innovations in *Six Characters in Search of an Author*. The reader/audience response takes center stage in the absence of an author who denies conventional closure and security to the plot and characters of the play. An immature audience would rebel against such a turn of events, but Pirandello's metatheatre exposes the artificial schema of representation adopted by theatre and media to satisfy the audience's quest for closure.

Audience/Reader Response in Today's World

For example, in *Six Characters in Search of an Author* by the Italian dramatist Luigi Pirandello, the audience feels painfully aware of the metatheatrical quality of the play. The spectator is unwillingly driven into a reality existing in the very set-up and exhibit quality of the stage. For instance, Pirandello composes metatheatrical plays that remind "the audience that the drama they are witnessing is a structure put together from a variety of disparate elements, including props, costumes, music, the architectural environment which are part of the total experience, and the service of personnel to enact the fable" (Rosenmeyer, 2002, p.103). The audience becomes reluctant participants in the metatheatrical chaos of Pirandello's texts. Hence, it is of no surprise that the initial defamiliarization of an audience accustomed to conventional theatre results in an unfavorable response from the audience, resulting in a negative reception of the play (the play was initially staged in 1921, inciting an audience riot). The audience is denied the therapeutic expectations of catharsis with which they enter the

theatre. Nevertheless, Pirandello would have expected such a response to his subversive plays from his target audience as, “In the 1920s, the writer even tried to substitute “movement” for the term “life”, meaning action” (Argentero, 1996, p. 131). The passive audience was successfully provoked into action, rather than snugly absorbing stage action with cathartic lethargy like conventional theatre-goers.

Inconclusive Characters/Elusive Author

Further investigations revealed how the six characters in Pirandello’s play represent six vantage points of a doomed plot without any hope of a conventional resolution. In this regard, Tapan Babu (2008) points out that the fate of the characters appears to “end up in a limbo wherein the audience is unable to see any *dénouement*” (p. 32). Unlike conventional plays, where spectators can identify with the characters, this play does not offer any such respite. The plot fails to observe the unities; instead, acts and scenes seem to be stumbling after one another. The stage is stripped of illusory scenery to make the spectators participants in a slice of everyday life itself.

The characters in the play expect the stage director to assume the role of the author, even though he does not feel secure in a dramatic situation where socially acceptable conventions are flouted. He chooses to stick to the closure of the ‘book’ or text that they are supposed to present on stage. The modern play baffles him since the author is absent. The absent author’s intent becomes ever-evasive as he “plays the fool with us all” (Pirandello, 1921). The spectator is forced to become the author of the presented play which is twice removed from the original play that the author had in mind. For instance, the director decides that the concluding scene should be limited to the setting of the garden only; however, in reality, the dark nooks and corners of the father’s house play a poignant psychological role in the little boy’s mind (a truth sacrificed for stage impact). The characters are also dissatisfied with the way the actors handle their roles since the characters believe they only “represent the shell of the eggs” (Pirandello, 1921), not the substance itself that the author has originally invented. The author has presented a “demon of experiment” (Pirandello, 1921), which perplexes stage direction and action. The director, the actors, and even the spectators give different reactions to the textual version of the characters. They adopt the position of readers due to their plural interpretations of the texts which become mere subjective illusions. The characters are denied the security of the ultimate author, who might claim them and provide them with a resolute

framework of stage representation with unities and conformist imitations of life where the characters are depicted without fear of rejection.

The stage manager is not an ideal candidate for a “no-strings-attached” author that they wanted; rather, his vision is limited by the vision with which he made his drama subservient to the public taste. For him, actors and scripts are commodities required for a commercially successful play. Truth and essence hold secondary importance in his framework of limited reality. His actors remain spectators as long as they follow the manager’s stage directions. On the other hand, the characters object to any anomalies they find in the stage direction and repeatedly request the director to keep it as authentic to their version of reality as possible. The characters represent the original Platonic form, while the actors are imitations. The characters are a part of an eternal work of art, while the actors are passive readers of it. Resultantly, the fleeting performance of the actors on stage can never match the original tragedy of the characters. The actors seek applause, while the characters seek recognition. The characters also seem to be clinging to each other, as if finding solace in each other’s proximity, despite the situation being saturated with conflict. As declared in the article, “Characters in Search of a Conflict”, “this is the dilemma at the core of Pirandello’s vision. We live in separate worlds; incomprehension breeds conflict; nevertheless, what identity we have is entirely relational. Hence to abandon conflict is to destroy oneself” (Parks, 2021).

Pirandello’s Meta-Theatre

Pirandello, like a true avant-garde playwright, questions the formal conventions of modern popular theatre. When the truth is sacrificed for commercial effect, Pirandello’s play is “the voice that cried out for light” (Herman, 1966). Often, the artistic potential of characters is sacrificed to meet the demands of the theatre and the expectations of the theatre-goers. The father in *Six Characters* is rightly furious when the actors and manager refused to take him seriously. He cries out, “The man, the writer, the instrument of creation will die, but his creation does not die” (Pirandello, 1921). The restless characters need to reaffirm their existence in vivid stage performance. They are the embodiments of the drama of life itself, while the actors are mere imitators. It was noted that the characters of the father and the step-daughter were given undue importance, while characters such as the little boy and the little girl suffered in silence. However, at the end of the play, both the silent characters face the most tragic end. Any hope of

redemption is effaced in this tragic dénouement. The text of their lives becomes an interesting study which in the words of Barthes, reflects, “a skein of different voices and multiple codes which are at once interwoven and unfinished” (Lodge & Wood, 2003). The personalities of the characters are fragmented and frayed, and the author’s ownership could give them the artistic security that is denied to them in a commoditized modern existence. No linear narration can absolve the characters from the prisons of their personal hells. The characters’ consciousness urges them to exonerate their troubled state of mind. The father is the “base of that Oedipal triangle on which the family story rests” (Bentley, 1968). While the father philosophizes and presents his defense with cerebral schematization, the step-daughter keeps recounting the symbolic details, such as those pertaining to the blue envelope and the yellow sofa. The spectators feel indeterminacy and undecidability as they fluctuate between different versions of the truth and are lost about which version deserves priority. These different perspectives and biased renderings make both the father and the step-daughter ‘unreliable narrators’ (Antczak, 1995). In this regard, Wolfgang Iser reports, “Reading reflects the structure of experience to the extent that we must suspend the ideas and attitudes that shape our own personality before we can experience the unfamiliar world of the literary text” (Lodge & Wood, 2003). Since the spectator is not spared the intensity of the characters’ dilemma, he must become the subject who is forced to think of a way out. The only way a reader can avoid feeling alienated is when he is on the same page as the author. Their thinking must coincide. Thus, the book becomes an author conversing through its characters trying to find a common plane of understanding and negotiation. D.W. Harding (1962) says, “It seems nearer the truth... to say that fictions contribute to defining the reader’s or spectator’s values, and perhaps stimulating his desires, rather than to suppose that they gratify desire by some mechanism of vicarious experience” (p. 313). The common plane of negotiation is achieved when the reader’s or the spectator’s desires or values are stimulated and defined. The conventional reader or spectator would feel secure with a unified sense of self; they would approach a play’s text with the surety of knowing that a comfortable aesthetic distance is maintained. However, Pirandello’s play disrupts this false sense of security when the audience is exposed to “the masochistic thrills of feeling that self-shattered and dispersed through the tangled webs of the work itself” (Eagleton, 1983). This reflects the tenacious position of any identity. Pirandello’s plays were

often accused of defining values in a taboo or unconventional way, but like D.H. Lawrence and Manto, he just holds up a mirror to human beings who couldn't come to terms with their ugly, instinctual side. Pirandello's creativity emerges from a "fascinated recoil from life" (Hughes, 1927). Values that elude our sanctioned consciousness are often spelled out by disillusioned authors. We must let them reformulate our known world to evolve a deeper understanding of complexity of identities that is inspiring rather than intimidating.

At the time of the play's staging in 1921, the spectators were quick to condemn the theme of the play and failed to analyze the unwitting nature of the crime presented on the stage. The theatre presented a state of chaos, "a battle threatening to erupt between defenders of the playwright's daring vision and detractors, who, faced with absurdity, saw only incomprehensibility" (Caesar, 2021). The characters reveal this aspect gradually. It is human nature to jump to conclusions when one is unaware of the authentic version of reality. The spectator feels a puerile sense of revulsion at the state of the step-daughter and her siblings. The audience would rather disown them like the absentee author himself. The text presented by the characters becomes a riddle that needs to be solved into a structured narration, but the literary orphan is sidelined by a society ruled by their moral perceptions. The spectator is expected to become the dispenser of priorities to the characters. The original author assumes a lost or dead role, and intense theatrical dilemma ensues. Michel Foucault says in his essay, "What is an Author?", "we must locate the space left empty by the author's disappearance, follow the distribution of gaps and breaches, and watch for the openings that this disappearance uncovers" (Lodge & Wood, 2003). Just like God is sought in the unseen, the author's essence is dispersed in these gaps. The characters must receive the status of characters, which can only be accomplished by the absentee author.

The author, on the other hand, appears to be hiding from punishment and judgment. He has denied the markers of identity to the characters, which Foucault conventionally analyzes as marks of "demonstrated truth" (Lodge & Wood, 2003), rather than actual, verifiable realities. The author, who could be considered a constant measure of value against the characters' capriciousness, surreptitiously avoids rediscovery. Thus, the conceptual and theoretical coherence of the plot is implicitly whisked away by the author's disappearance. He, who could have provided authorial testimony about the

extent of each character's truth, is no more. Sogliuzzo (1966) elaborated this dilemma, "the unseen protagonist is the author himself, who has refused to realize his characters into an artistic entity, forcing them to find their own author, and so complete the purpose for which they were intended" (p. 226). Thus, incompatibilities and contradictions become the fate of the characters' fecundating matrix.

The characters become pluralities of the author's self that he chose to express in the work. They have discursive and philosophical possibilities, but they still desperately seek realization. They want an accurate dictation of their drama; what they get is a mere transcription. This transcription causes them to become estranged from the depiction on stage. The unsatisfied characters want to rectify estrangement by performing on the stage themselves. This is one of the gaps where the authorial intention lies latent and out of reach. The characters yearn for resolution which is evident through their restlessness. Since the characters are doomed to be a part of the infinite art world, their coordinates of reality are inevitably linked to the axis of their author. The unitary structure of the play must be restored for meaningful appreciation. The taciturn elder son, if not the two younger siblings, tries to disentangle the mesh of perspectives created by the characters. Unfortunately, when he does speak, his account is another biased rendering of his problematic childhood in the countryside and how he was deserted by his mother. However, his human sympathy is provoked by the drowning of his younger step-sister in a pond, and his existential dread is stimulated by the tragic jolt of his step-brother committing suicide. His aloofness is a sham to cover his guilt (feeling responsible for younger siblings). This guilt is difficult to present on stage since it is an abstract phenomenon, felt but never exhibited with aesthetic perfection. Thus, these are multiple characters with diverse consciences. The father feels pained by the encounter with his step-daughter and narrates that it is human nature to be judgmental. He declares that "all our existence is summed up in that one deed" (Pirandello, 1921), performed arbitrarily and unwittingly. We as readers are ever-ready to pass judgments. Iser says that the mind of every individual reader has "its own particular history of experience, its own consciousness, its own outlook" (Lodge and Wood, 2003). However, the mind of a reader has a literary sensibility only when it has the capacity to accept representations out of the ordinary. Consistent patterns are welcome for an average mind, but for a literary mind, the characters in the play represent an exotic challenge. The frustrated characters in the play are

important literary stimuli. Ritchie (1965) describes this tendency as, “Frustration blocks or checks activity. It necessitates new orientation for our activity, if we are to escape the cul de sac” (p. 230). If expectations are frustrated by surprises, it is a wondrous opportunity for the imagination to come alive.

Stage Direction and its Limitations

When the stage director offers to be the author and resolver of the characters’ issues, he can only act like a hopeless improviser, since the directed scenes border on mimicked comedy when executed by the actors. He takes liberties and freely manipulates the execution of scenes. The changes appear vulgar and deliberately contrived to the finicky characters. The stage director lacks literary sensibility, which is why his one-track pragmatic perception of commercial success prevents him from deciphering the essence of the characters. Due to his superficial and materialistic nature, the director bemoans the loss of rehearsal time towards the end of the play, rather than granting the characters with the license of high seriousness that they are so frantically seeking. He is obsessed with the play’s workings at the expense of the invested sentiments of the characters. He uses his reasoning to ceaselessly defend his own illusions about conventional theatre. He is, in fact, the biggest fool of all because he fails to acknowledge that the characters are superlatively more real than ‘body and flesh’ human beings. He chooses to feel secure with his illusion of objective certainty. He overlooks the fact that life comprises unpredictabilities, incongruities, and various dynamics, which produces new theories and demolishes the old ones. He never considers the relativity of truth, which posits that each person has his own version of the truth. Furthermore, identity is not an absolute construct since it keeps evolving with experience. In like manner, there is a thin line between sanity and madness. Such fine distinctions and labels are doomed to failure because the only certain thing is change. The father says that he cannot be defined by the weakest moment of his life, just as the step-daughter cannot be ‘branded’ as a prostitute if she was fighting a battle for survival. These aspects are a part of a larger picture of life.

The capacity for being an author is latent in all, since judging and manipulating are inherent to human beings. In this regard, the father declares to the manager, “Then why not turn an author now? Everybody does it. You don’t want any special qualities” (Pirandello, 1921). The only prerequisite of being an author is the acceptance of possibilities (the six

characters must be believed in order to be realized). The cynical son also points out (while jeering at the father's philosophizing) that everyone believes in their version of reality and consider it the only truth. In this regard, he states, "He thinks he has got at the meaning of it all. Just as if each one of us in every circumstance of life couldn't find his own explanation of it" (Pirandello, 1921). Meaning cannot be produced; it must be discovered through experience. Totalizing stereotypes must be avoided to resolve the characters' dilemma. The stage manager does allow flexibility at some points, for instance, he asks one of the stage-hands to write down spontaneous dialogues in shorthand as the drama unfolds. However, his unwillingness to depart from commercial effect makes him an unsuitable candidate for the sought author. The stage director and the actors cannot capture the uniqueness of the original situation of the characters, as is rightly exclaimed by the father at one point, "Already, I begin to hear my own words ring false, as if they had another sound..." (Pirandello, 1921).

The Artistic Dilemma of the Characters

The characters feel misplaced and face defamiliarization when the scene is rendered through someone else's imagination. It becomes important that the original author of the play might somehow, miraculously, be summoned into existence just like Madame Pace. The characters seek stability and closure through the enactment of the play. They wish to withdraw into the cocoon of conventional art. However, they fail to embrace this emancipating reality, "freedom of choice for these partially constructed characters is comprised in their independence from their author" (Clark, 1966). They also fail to grasp a major pitfall of the artistic world, where "Art may illuminate and console, but it does not absolve, it imprisons" (Mazzaro, 1996). In seeking a satisfying, conventional ending, they just want to exchange one artistic prison for another. In the article "Reaction in Metatheatre", the author draws attention to the fact that "when the conventions are drawn attention to, the line between art and life is made conscious, the life that the art represents is at risk of being shattered" (Brennan, 2019). That is why the actors on stage demonstrate limited planes of understanding when an unconventional theatrical situation confronts them. The actors and the stage manager feel that the play would be commercially threatened if the original script is realized on stage.

On the other hand, when the characters demand authenticity of expression from the theatre actors, they present a picture of "characters who

are obsessed by the agony of losing any sense of self-determination and becoming as marionettes guided by blind destiny” (Calendoli & Applin, 1978). Hence, characters, such as the step-daughter, resist the narratives of both the father and the stage director in order to hold on to their integral uniqueness. Mary Witt (1995) praises this characteristic of the step-daughter in these words, “None of Pirandello’s other actress figures so effectively challenge the surrogates of authority”.

When the author’s function disappears, the characters desire to be authentically presented on stage. They believe that just like Madame Pace, the author might be compelled to transcendently appear as well. Every one of the characters, except the little girl, tries to assume the authorial intention to justify their respective stance of existence. The father rightly utters at one point that humans tend to be “mentally deaf” (Pirandello, 1921) since they tend to react emotionally to every wrongdoing. They fail to reach the wavelength of empathy that comprehends individual intentions. On the whole, the characters share a common predicament and are all outcasts in one way or another, uncomfortable with their situations and the notion of home. They inevitably develop an egotistical obsession with their respective plights; thus, each character experiences “a tragedy of which he is the center”(Fiskin, 1948). Their versions of truth are relative, as Eagleton (1983) declares, “We can certainly never articulate the truth in some ‘pure’, unmediated way” (p. 169). Even if the transcendental authorial position could somehow be retrieved, there is no guarantee of closure that the characters are so keen to realize.

An example of estrangement can be seen in the little boy from the second husband of the mother. He commits suicide because his predicament is never resolved by the author. It is in certain fragments of the text that we discover the reason behind the suicide. For instance, the father remarks about the little boy, “The poor little chap feels mortified, humiliated at being brought into a home out of charity as it were” (Pirandello, 1921). He slips into dark nooks and crevices in his newfound father’s house. He is often in mental pain because his elder step-brother reminds him of his status and subjects him to humiliation. He decides to shoot himself when he sees his fellow sufferer, his younger sister, drown in the pond. He decides to make an existential choice of annihilation since he has no courage to endure the family torment. Hence, all characters have faced rejection at one time or another in their lives, but the biggest rejection is that of the author, who has

denied them a well-defined conventional plot (self-referentially Pirandello himself). These characters, however, daringly engage in an existential interrogation since they refuse to wallow in a dilemma that is not of their own making. What ensues is an endless struggle for poetic justice.

The stepdaughter and the father are two of the most tormented characters of the play. They demonstrate contradicting perspectives and a variation in meaning that forces the readers/the spectators to come to a conclusion themselves. By doing so, they become participant in the character's tragedy. They get involved in the process of disentanglement to make the situation more linear and poised towards resolution. The reader finds it difficult to sympathize with her predicament when she says that her father tried to commodify her by buying her human dignity for just a hundred lire (when ironically, her argument against the father can be used against her own actions as well). The father's sublime incantations on moral exoneration cannot be taken at face value either. There are no fixed meaning and interpretation in both the father and the stepdaughter's narrative since there is no absoluteness of truth. The father philosophizes about how his life turned into an empty shell with the departure of his family. His son contemptuously calls life mere 'literature' to which the father retorts, "Literature indeed! This is life, this is passion!" (Pirandello, 1921). The step-daughter and the father with their respective thesis soon make us realize that they have a didactic purpose of seducing the audience, persuading them to adopt their particular points of view.

The Spectator's Vantage Point

The spectator is dragged into a virtual reality conjured due to the discrepancy between text and imagination, between pragmatism and the world of art. The spectator's expectations of catharsis are not met since he must become an active agent of catharsis for the characters. He feels overwhelmed by the spectrum of connections and gaps that the stage throws at him. For this reason, choosing sides becomes a painful ordeal. The familiar world is stripped away, and the fragmentary world demands explanation. The original author, in other words, successfully realizes the intentions of his abandoned text by activating the passive reader's/spectator's imagination. The fourth wall of the theatre crumbles, and we, as spectators, need to relate with the suspended understanding of the characters. As is made evident in the article, "The Concept of Metatheatre: A Functional Approach," "The appeal to the audience is usually

made through the laying bare of the artistic devices, an operation that breaks the illusion of reality and demands a critical involvement on the part of spectators who are not treated as simple voyeurs” (Pérez-Simón, 2011). The father in Pirandello’s play accurately observes that the characters are more ‘real’ than the actors because the latter merely focuses on the exhibitory aspects of the text. Due to the director, the actor’s self-image and commercial cravings overshadow the real potential of a character. The personality of the actors pollutes the personality of the carefully created characters. Antonio Illiano (1967) answers the question “are the actors more real than characters” in his article, “Pirandello’s Six Characters in Search of an Author: A Comedy in the Making”, “We answer with an affirmative in the sense that the actors refer to people endowed with physical consistency; and we answer in the negative because people are changeable and perishable” (p. 4). When physical and creative consistencies are at odds with each other, the actors performing on stage will not conform to the original author’s vision. Due to the inconsistencies, multiple frames of reference are created, such as that of the actors, the original characters as they were meant to be, the director, and the audience. These individually viewed rhetorical narrations and their subjective, lumpy interpretations create what Walter Jost calls, “a crisis of coherence for the rhetorician” (Antczak, 1995). In this case, the person who assumes the role of the sought-after author tries to neutralize the discrepancies inherent in the play. Any director in the world (who actively replaces the position of the author) would subjectively interpret a script to present it on stage, bringing about a major artistic compromise on coherence between idea and its presentation. This tends to have a misrepresenting and mind-boggling impact on the audience due to an imperfect representation on stage.

The milliner Madame Pace’s entry triggers climactic action of revelation of past trauma. She bears a socially acceptable title and has an apparently respectable job, which is in reality a hub of prostitution. The step-daughter and her mother unwittingly get ensnared into Pace’s sinister trade. Resultantly, social and personal realities become entangled and undependable constructs, such as the narrative, become more convoluted. The spectators are forced to emancipate themselves from conventional prejudices regarding immorality and in the process, they become painfully conscious of the action on stage. The spectators are compelled to confront their condemnatory reality as critics. The characters are caught in a cycle of “shame and abasement” (Pirandello, 1921) and need to evolve

psychologically and dramatically in order to escape their nerve-racking dilemma. They need a liberating aesthetic to achieve catharsis. In this regard, Wolfgang Iser says in his article, “The Reading Process: a Phenomenological Approach”, “the artistic refers to the text created by the author, and the aesthetic to the realization accomplished by the reader” (Lodge & Wood, 2003). The characters need ‘absolution’ from their social ‘shame’, which can be achieved by developing a correct artistic/aesthetic bond. In their restless search, the characters demolish the fourth wall of the theatre and force the spectator to respond like a reader. In this regard, Iser says, “If the reader were given the whole story, and there were [was] nothing left for him to do, then his imagination would never enter the field, the result would be the boredom which inevitably arises when everything is laid out cut and dried before us” (Lodge & Wood, 2003).

The spectator needs to be shaken out of their reverie as passive recipients in order to draw out a response, which would enable them to constructively enact the human tragedy where all expectations have collapsed. The characters’ dimension is eternal and is not subject to time, so the spectators must leave their own finite, fleeting world behind to understand the character’s demand. The actors are caught in the world of illusions and masks, and are subject to public scrutiny.

Conclusion

The characters of the play have to face social stigma as well as come in terms with the fact that their author has abandoned them. In this regard, the father says, “One gives way to the temptation, only to rise from it again, afterwards, with a great eagerness to re-establish one’s dignity, as if it were a tombstone to place on the grave of one’s shame, and a monument to hide and sign the memory of our weaknesses” (Pirandello, 1921). The author must take ownership of the character’s vulnerable state, he must also acknowledge his complicity in designing the discreditable frame, capturing their artistic figures. An author defines a book’s history, which is why his intentions must be considered to properly understand the creations that stand before us as characters. Luckily, Pirandello (1925) has explained his intentions behind such a metatheatrical play. He stated that “‘Why not’ thought I, ‘represent this unique situation—an author refusing to accept certain characters born of his imagination, while the characters themselves obstinately refused to be shut out from the world of art, once they have received this gift of life?’” (p. 40). It is not a play to be superficially

scrutinized, commercially applauded, and then stacked up like a lifeless thing on a shelf. Rather, it is as Brecht would declare in his essay, "From Alienation Effects in Chinese Acting", "Everyday things are therefore raised above the level of the obvious and the automatic" (Drain, 1995). The spectator is brought out of his cozy and monotonous cocoon and made to question his absolute stance on reality.

Identities ultimately prove to be nothing more than oscillations between illusion and reality. The division between the two must be eradicated to acknowledge the flimsiness and artificiality of human social order and its conventions, including traditional theatre. As modern readers, we must be aware that, "Truth is an illusion by which we have beguiled ourselves that it exists in order to have an excuse for survival" (Sepehrmanesh, 2014). Pirandello's theatre asserts its significance among contemporary interpretive communities, who are well-aware of the artificial schema of representation, by asserting that traditional conventions are nothing more than superficial veneers hiding the complexity and shiftiness of identities in an ever-fragmented world.

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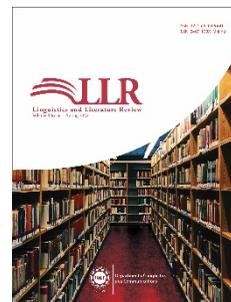
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I Fall Upon the Thorns of Life! I Bleed!
Tracing Ausi's Right to Maim in Omar Shahid Hamid's *The Spinner's Tale* (2015)

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Abstract

Crime fiction has emerged as a developing genre in the literary field of Pakistan. Moreover, Omar Shahid Hamid's fictional works have played a pivotal role in its emergence. The current review of *The Spinner's Tale* (2015) by the above author depicts Uzair, a.k.a. Ausi, as the hardcore terrorist who falls upon the thorns of life and bleeds. His defiance of the essentialist human nature changes his free will into a nexus of obligations. Although he transgresses the prescribed boundaries to achieve his standard of morality so as to make sense of his revenge, his super-humanness as antihuman and disabled otherness are challenged by the state. The current study examines his right to maim in light of Jasbir K. Puar's concept of maiming, disability, debility, and capacity. The insistent need of the time to optimize the level of violence perpetrated by the state and to revolutionize the philosophical standing about antihumanists and isolated figures remain the main aspects of discussion. Problematic characters, such as Ausi, present their defiance as resistance and take revenge from the technologized neo-imperial system for their maimed and disabled bodies. Through the lens of Jasbir Puar, Ausi's right to maim is gauged by deconstructing biopolitical power structures and the shifting of the responsibility of crime and terrorism onto the civilized posthumans who own power, although remain powerless to handle terrorists. The current critical examination exposes Ausi's standpoint of revenge against the posthumanist governmentality of neo-colonial powers and their unjust maiming and disabling of subjectified subjects in the colonized lands of Afghanistan, Palestine, and Kashmir.

Keywords: crime fiction, debility, disability, posthumanism, terrorism, violence

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Pakistani Crime Fiction: Textuality, and Actuality and Global Impact

Crime fiction, as a literary genre that remains a focus of literary research and criticism, has garnered considerable attention of scholars in Pakistan. This is especially true with regards to its orientation in the context of the global ‘war on terror’ and the onslaught of terrorism in Pakistan that has been fostered in the name of Islam. Moreover, as a literary genre, it has significant implications for the global ideation of Pakistan’s position in the ‘war on terror’. Keeping these in view, Cara Cilano examined many works of Pakistani crime fiction as critical sources of the western, specifically the American, post-9/11 literature. In the backdrop of the representation of terrorism, Islamophobia, and the “war on terror” in Pakistani literature, the victimhood of such apparently criminal persons, their debility, disability or inertia, and their capacity to harm others as the conundrums created by these fictional narratives, have not been focused previously with reference to *The Spinner’s Tale*. Owing to this lacuna in literary criticism and research, the current study is significant since it allows the assessment of the combatant characters’ right to maim in contrast with the maiming actions of state apparatuses and neo-imperial powers in the above mentioned work of crime fiction. It does not aim to make sense of terrorist activities as a whole. Instead, it focuses on the specific sufferer’s victimhood and creates a space for revenge in the oppressive and exploitative system.

Nonetheless, Ausi is alienated and othered out by the mafia and also by the state government as a public nuisance. The double folds of debility, indignity, isolation, and penalties garner such criminal activities that warrant space to neo-imperial and exploitative systems and allow them to oppress such problematic characters as a justification of the “war on terror”.

The current study endeavours neither to present a hagiographical account of either Uzair or Ahmad Saeed Sheikh, nor to present him as a caiff or a saint; rather, it aims to depict him as a maimed and psychologically disabled subject. Uzair (also known as Ausi), after bearing unjust torture in the prevailing exploitative political and economic system, snatches the right to maim and transforms his disability into anti-ability. By enhancing his capacity to debilitate the state apparatuses as his revenge, Ahmed Uzair Sheikh also known as Ausi- the son of an impoverished and honest bureaucrat in *The Spinner’s Tale* (2015) escapes decisively as a game-changer due to his spellbound speeches.

While keeping in mind the inception of such criminal characters who are also the sufferers, Omar Shahid Hamid, the renowned Police officer and the crime fiction writer (2015) has brought forward the fictional account of the factual crime story that links Ausi to a real life terrorist Umar Saeed Sheikh who has currently been released by the Supreme Court of Pakistan. Hamid's fictional account incorporates the plot to discuss the textuality of the actuality in the crime charge of Daniel Pearl's murder, accepted also by another Pakistani Sheikh Khalid detained in Guantanamo Bay Jail on accusation of supporting Al-Qaeda. Nonetheless, the decision of acquittal in favour of Umar Saeed Sheikh- an LSE graduate- has opened a new debate about the accused or the so-called terrorist Umar Saeed's real life experiences and his right to defend against the Pakistani court's previous decision of "sentence to death", especially after being accused of murdering an innocent foreign journalist.

A plethora of researches on Pakistani fictional and non-fictional writings, making sense of *Islamization* and *Islamophobia*, reveal the reality of many such criminals who follow their personal interests in the garb of jihad. Such vilification and defamation of Islam has been explored also by Hafiz Javed ur Rehman and Mustanir Ahmad, who critically evaluated the (mis)representation of Islamic scholars by the criminal character in *The Spinner's Tale* (2015). In contrast, the current study is designed to evaluate Ausi's right to maim, his paranoia as his psychological disability, his maimed, tortured, and raped body as debilitated and incapacitated, and ultimately the exploitative system capturing and imprisoning him several times without providing him with a proper advocacy facility. Nonetheless, the researcher has focused on the deconstruction method to cater to the need of assessing violence, as well as the crime of murdering an innocent civilian, while taking revenge from exploitative forces, and my argument is hinged in light of Derrida and Puar's assertions, interpreted specifically in the Pakistani context.

Crime Fiction and Pakistani Fictional Authors' Adoption of this Genre

According to John Scaggs, "crime has nevertheless been the foundation for an entire genre of fiction for over one hundred and fifty years" (Scaggs, 2015, p. 1). Many authors have produced fictional accounts in this genre. The researcher has sought the method of deconstruction along with Puar's philosophical concepts that underpin my argument. In this process, I have

assessed that crime fiction aids the purpose of highlighting the maiming ability of biopolitical powers, as well as the resultant disability of their villainous characters and their tragedies, as the main causes of their anti-social behavior. The purpose of the current study is not to represent the oppressive system maintained by state apparatuses, Islamophobia or Islamization, nor it is to present Aushi as a chivalrous jihadi. Rather, it highlights the plight of such tragic characters in the twenty-first century, who suffer under the revolutionized neo-imperial system. Afterwards, they react and try to debilitate their powerful oppressors and in this process, even kill the innocent mediators or harm the general public. Consequently, to maintain its central and imperial position, the state designs the justice system according to its standards to cater its utilitarian and totalitarian pursuits as a counterfeiting agency.

Fact and Fiction in Pakistani Crime Novel

Sheikh Ahmed Uzair Sufi, also known as Aushi, is the main character in *The Spinner's Tale*. Tracing his tragedy and disability paradoxically highlights his ability to spin the police department. The failure of the repressive state's apparatuses in controlling and bringing to justice the terrorist, who tops the list of the most-wanted criminals of the world, presents the whole milieu as a competition between neo-imperialism and fundamentalism. The intentional utilization of the fictional setting by Hamid as the main trope of crime fiction in order to maintain its fictional nature deploys his resistance (through writing) towards the neo-imperial and neo-colonial powers of the world. The references of big cities including Lahore, New York, London, Khost (Afghanistan), and Anantnag's prison cell in Kashmir portray the fictional character Aushi as "one superman fitting in all squares of global crises" (Hamid, 2015), and a fundamentalist Jihadi. It also aims to cater (in urgency) to all the problematic conflicts of the world in a single work of fiction. Hence, the study deconstructs the frailties attached with the term "global terrorist", used by the author as well as the manipulative neo-imperial anthropocenes, who believe in disciplining all human beings according to their set criteria. While referring to antihuman or posthuman jihadis, such as the likes of Osama Bin Ladin, the anthropocenes sacrifice these homosacers- the concept averred by George Agamben- as terrorists.

In the current study, the researcher assessed the tragic villain Aushi. Caught in the nexus of Aristotelian tragedy in the globalized world of

twenty-first century, he falls upon the thorns of life and bleeds. He becomes cognizant of his unacknowledged pain after bleeding that is reciprocated by his reaction of maiming others. The main argument of the current study is that he owns the right to maim others. When he bleeds, he chooses to bleed others as his *free will*. His choice of transforming himself into a terrorist is an act of becoming an inhumane posthuman, not harnessing the pain-inscribing biopolitical world. In continuation of Rosi Braidotti's *Posthuman Humanities* (2013) or Donna Haraway's cyborgian philosophy, the current study highlights Ausi as a misfit in the postcolonial world that is economically and mentally colonized by the USA and other western powers.

Posthumanism, according to the *Columbia Dictionary*, is the conceptualization of a human being's nature in the current digital age of scientific technologization or antihumanism (Childers & Hentzi, 1995). Terrorists, as antihumans and "others", subvert the conceptualization of civilized society by using individual or collective power to assert their stance of "difference as inferior" in the posthuman, technologized society (Ferrando, 2013; Braidotti, 2013, p.2), which fails to discipline the productive workers. According to her,

In tune with antihumanism, posthumanism stresses the urgency for humans to become aware of pertaining to an ecosystem which, when damaged, negatively affects the human condition as well. In such a framework, the human is not approached as an autonomous agent, but is located within an extensive system of relations. Humans are perceived as material nodes of becoming; such becomings operate as technologies of existence (Ferrando, 2013).

The antihumans, in the new materialist environment, where their vital social and humanist activities are not disembodied, network with the traditional nature, whereas the part of the system with transgressing natures, are represented as terrorists. Their identity as "terrorists" purports to their non-conformity that does not proceed further and is proclaimed to be fit in the process of "becoming". Nonetheless, these antihuman terrorists are disabled by the neo-imperial system because of their incapability to be productive with meaningful existence; while their anti-ability leads to speciesism as different from technologized and productive beings that categorize them as unwanted "terrorists".

Conceptualization of Debility, Disability, and Capacity

Jasbir Puar describes debility as “injury and bodily exclusion that are endemic rather than epidemic or exceptional, and reflects a need for rethinking overarching structures of working, schooling, and living rather than relying on rights frames to provide accommodationist solutions” (2017). While keeping in mind this framework of reference, those who transgress humanity and approach the threshold of animality, are categorized as those who repress their desire for accommodation in an oppressive system. They rely on their individually-designed solution as they lose trust on the universal system of justice. Puar explored the disabling system that “maintains the precarity of certain bodies and populations precisely through making them available for maiming” (2017). Her examination of the Foucauldian notion of disease, impairment, toxicity, and productivity ascertains the ableist mechanism of powers to disable others as their biopolitical hegemony.

The postmodern world shifts the responsibility of moral values and collective goodness as presented by Rawls in his egalitarian libertarian philosophy towards the neorealist stance of waging war onto others as a concept propounded by Foucauldian proponents in favour of biopolitical power to colonize through debilitation. As profoundly stated by Slavoj Žižek, “In the endless complexity of the contemporary world, where things, more often than not, appear as their opposites — Intolerance as tolerance, religion as rational common sense, and so on and so forth — the temptation is great” (Žižek, 2009). In defiance to the compliant society created by Rousseau’s general *will* and Žižek’s rational thought, where tolerance is actually intolerance and religious sanctity has been altered, sacrificed or violated according to the general will of the repressive state for non-compliant subjects, Ausi’s *free will* subverts the normalization of self-sacrifice by repudiating the general *will*. He complies with his inner voice of conscience as the assertion of his right to harm or injure all those who fail to understand his mental disability to accept exploitation. Defiant philosophy of *existence is resistance* (emphasis; Puar, 2017) becomes a problem for the powerful neo-imperial structures. To cater it, they need disciplining as a debilitating act to undermine resistance.

Ausi’s emotional enthusiasm and irrationality limits his worldview. He focuses on the Afghani Sheikhs’ jargon of sacrifice and jihad as his inherent flaw or *hubris*. His *peripeteia* is the consequence of the same *hubris* in

Aristotlean conceptualization of a tragedy, which is essential to his transcendental nature. However, in the Christian world, it is termed as the *original sin* that purports the Nietzschean philosophy of equality for all, as well as the reconceptualization of morality to end elitism. If the world is rife with such corrupt elements that affect the nature and development of human beings adversely, then the responsibility of crime shifts towards civilized elements who systematize their maiming action as the need to control social and political systems and not directed towards the maimed and disabled man who himself is a victim.

In the current research, the researcher sought the exploration of tragic incidents that contribute to Ausi's tragedy. What circumstances transform him into a terrorist and how his right to maim is systematized in the posthumanistic world, according to Jasbir Puar's conceptualization of the biopolitics of debility, capacity, and disability, are the focal points of the current study. These aspects are assessed using the deconstruction theory proposed by Derrida. I have taken the title from Shelley's work. It represents the dubious characterization of Ausi as a tragic villain, who in the process of salvation commits the irreversible crime of murder. The quote *I Fall Upon the Thorns of Life! I Bleed!* symbolically represents Ausi's debilitated and maimed body along with psychical aberrations caused by social and political circumstances, so much so that he is unable to comprehend the situation rationally and decides to take revenge.

Research Methodology Adopted for Comprehending the Right to Maim

The qualitative nature of the current research rationalizes it as a factual addition to the onto-epistemological world, in cognizance of the fact that a real life person and his factual representation do not necessarily constitute a contrasting bifurcation. Rather, the fictional account superimposes the real onto the fictional to some extent. It initiates the debate for seeking out the truth or the reality in a fashion parallel to the real life acquittal of the apparent terrorist after eighteen years of imprisonment, in order to give him space to continue the process of his "becoming or Dasein" in a better environment. The current study has sought a posthumanist stance to underpin its main argument using Jasbir Puar's theorization from her works *The Right to Maim: Debility, Capacity, and Disability* (2017) and *Terrorist Assemblages* (2018). The theory of deconstruction proposed by Jacques Derrida is used to deconstruct the words and their meaningful binaries in the context of the "war on terror", as the exploitation of Muslims in

Kashmir, Palestine, Syria, and Afghanistan continues. Puar deconstructs the Israeli and American maiming acts as unjust because of their power-seeking strategy of maiming, disabling, and debilitating freedom fighters. Whereas, in my argument, I have incorporated her views along with Slavoc Zizek's concept of violence to establish a methodology with the objective to assess the maimed terrorist's right to maim and deactivate the exploitative setup.

The Posthuman's Right to Maim Due to Disability and Debility

Jasbir Puar's *The Right to Maim* is an account of the exponential power-seeking act of a posthuman in the contemporary scientific age, in which human beings have been transformed into posthumans or cyborgs. She discussed the case of the Israeli encroachment of Palestinian land with the support of the USA, aimed at its settler colonial occupation (Puar, 2017). According to her, the disability caused by the brutal act committed by the Israeli security forces of shooting bullets into unarmed and subjugated bodies manifests their exasperated attempts of maiming those who have no power. The pressure exerted by the muting or silencing of the Palestinian resistance leads to their mutilation by posthumanist power-seeking soldiers. Jasbir writes, "Shooting to maim in order not to kill might appear as minor relief given the proclivity to shoot to kill" (Puar, 2017). The subtle nuances of *not letting one live or die* (italics for emphasis) dehumanize the inhuman authorities, whose maiming act does not suffice to criminalize them for their abrogation of human rights, rather it creates a nexus for the sufferers. Whereas, the direct act of killing or murdering, whether just or unjust, brings forth the connotation of terrorism. Similarly, conflict of intentions and the illegal use of power to cater personal grievances or revenge does not come into the jurisdiction of terrorism. It so happens when the police deals with terrorists or innocent and unarmed subjugated people in the anarchic biopolitical system.

Radicalizing such biopolitical logic of deliberate debilitation and maiming, supported by the powerful regime, results into resistive or subjugated utterances of the victims and the innocent non-combatants, such as *Don't Shoot! Hands Up!* and *I Can't Breathe!* (italics in original). The connotations of pain and torture hidden behind these utterances made by the innocent sufferers provide the evidence of the materialization of the disability and debility of the victims, far from seeking power. Such nuances and paradoxes need serious attention to focus on the human rights of the criminals and terrorists, assigned to them not only by the Islamic law (as in

case of Pakistan) but also by the Geneva Convention. The exploitative forces have the power to manipulate the circumstances in their favour and harm the whole community on the basis of racialized or religious bias and discrimination. It also provides a tactic to keep oppressing the resistive *others* to continue the process of biopolitical encroachment.

According to Puar, debilitation (of a community) is different from disability in its core meaning of weakening the whole race or colony, aimed to cripple them for life and to destroy their powers. The study hinges on the context of targeting resistive forces or subjugated human beings, who are blamed to act as puppets in the hands of powerful terrorists. The concept of debilitating the objectified subjects, in Puar's view, does not contextualize to make them subjugated. Rather, it rationalizes the need of powerful political subjects to wholly disarm the resistance without ending it by force with an immediate blow.

The critical examination reveals the biopolitics behind the apparent counter-terrorism. Puar writes, "The biopolitics of debilitation is not intended to advocate a facile democratization of disability, as if to rehash the familiar cant that tells us we will all be disabled if we live long enough". The main purpose of disability is to undermine all those subjects who aim to seek physical armament in order to revolt against or defy the current powers, either military or civilian (Puar, 2017). The humanist stance of death is already inculcated among the masses that cannot be diminished but by debilitation, in order to make them urge for death or for perishing. However, the fear of countering a powerful terrorist creates trouble for the oppressive powers in the government. These fears hovers over them and threaten their governmentality. Jasbir Puar mentions,

Technology acts both as a machine of debility and capacity and as portals of affective openings and closures. I engage technology and slow death as they modulate debility and capacity without relying on conventional and straightforward political cants of a rational public sphere, autonomous political actors, and the binary of resistance/passivity (2017).

The global technologized world portrays the combatants and defendants of their human rights as terrorists and dangerous non-state elements. This bifurcation provides a non-resistive degenerative speciesism on the basis of the individual thinking faculty, and their meaningful existence after the

process of becoming daseins in Heideggerian terms. These actors are needed to be disabled for the sake of anthropocentric neo-imperial libertarian projects, including colonizing the lands of disciplined subjects where these “terrorists” pose a serious threat to exploitative neo-imperial powers by exposing and dismantling their capitalistic projects. Puar (2017) profoundly elaborates, “The non-disabled/disabled binary traverses social, geographic, and political spaces” (p. xiv) in the posthumanist world, where the internet has made it possible to connect with the global world within seconds. Puar exposes the expense of the common people as ‘others’ to fulfil the political agenda of biopowers as follows, “The relation of disability to U.S. incarceration, settler colonialism, and imperialism; and a systemic critique of the military-industrial complex and its debilitating global expanse” (xx), has brought forward an insight into the matter of fundamentalism associated with the posthumans or antihumans like Ausi. Puar avers,

While the rise of digital forms gives control an anchoring periodization and geospatial rationale, a reliance on this narrative obscures the ongoingness of discipline and the brutal exercise of sovereign power, often cloaked in humanitarian, democratic, or life preservationist terms (2017, p. xxi).

According to her, the legalization of the invasion of private spaces has transformed moral values, especially in case of the United States of America, which as a neo-imperial posthuman power reserves all rights of surveillance. The US invades personal spaces either through cyber-security applications or through hacking, “as a regulatory part of their subject formations while also capacitating bodily habits and affective tendencies” (2017). She (2017) criticizes the evasive nature of digital evidence in the following words, “Events are thus data-driven, informational as well as experiential, the digitalizing of information rotating in the loop between memory and archive” (p.5). This fact is important in conceptualizing the dilemma of impasse between the authorities and the defiant persons. She writes,

Savage’s “retro-homo-reprofuturism,” a term coined by Dana Luciano to describe “the projection of one’s own past self onto the youth of today in order to revise one’s own ordinary life into exceptional progress narrative,” functions to misread the impasse of the present as an inability to imagine the future (2017, p. 7).

Such chronopolitics becomes critically active and forceful to justify the right to occupy and gain territorial control. The US presents the ‘you’ (the terrorist) killing ‘us’ (the authorities) (Puar, [2017](#), p. 9) binary. Such normalization using the power of their unjust acts as a posthuman requirement of the time to deal with non-compliant subjects is stated by Elizabeth Deviant as *deviant chronopolitics* (2007, p. xxi) and also discussed by Puar in *Terrorist Assemblages* ([2018](#)).

U.S. exceptionalism hangs on a narrative of transcendence, which places the United States above empire in these two respects, a project that is aided by what Domenico Losurdo names as “the fundamental tendency to transform the Judeo-Christian tradition into a sort of national religion that consecrates the exceptionalism of American people and the sacred mission with which they are entrusted (‘Manifest Destiny’) (p. 8).

Giorgio Agamben builds a terrorist’s image as a *Homo Sacer*, who is castrated with the society and considered as an ‘othered’ out human being devoid of any ability or humanness. It depicts the nature of violence with subtle nuances. Puar writes,

Visually, the body reclaims the faggotry, the effeminacy, the failed masculinity, always already installed in the naming of the terrorist, staging further defiance in the face of such easily rendered accusations of being a terrorist. The (white) secular norms by which queerness abides contributes greatly to (racist) Islamo- and homophobic representations of terrorists (2007, p. 14).

Ascertaining Puar’s views, it is determined that the neo-imperial power’s “politics of sympathy” is the “technique of converting his injury into cultural capital not only through rhetoric of blame, guilt, and suffering but also through those of triumph, transgression, and success” ([2017](#)). It leads to the concept of the rebirth or reemerging of the antihuman to counter the oppression, tyranny, and maiming of authorities by retaliating towards them and maiming them. *Reified as the true site of insufficiency and instability* (italics for emphasis), while disability as a consequence of debilitation and injury brings a slow death. The life of a criminal or a terrorist is a practical example of a disable body, seemingly normal but tainted and coded for its recognition as maimed ([2017](#)). Temporal extension also brings disability. Puar ([2017](#)) describes the process of debilitation as

“profitable for capitalism” (p. 13). It demands compliance from the consumers and provides an alternate of maiming their capacity to bring reform. “In neoliberal, biomedical, and biotechnological terms, the body is always debilitated in relation to its ever-expanding potentiality” (p.13) as also presented in *The Birth of Biopolitics* (1979) by Foucault. The body is facilitated in the capitalistic environment according to its increasing use-value. Whereas, those debilitated for life so as to end their use value and to make them posthumans who are liable only to terrorism, is the main policy of posthuman capitalism. Puar devises the standard, “All bodies are being evaluated in relation to their success or failure in terms of health, wealth, progressive productivity, upward mobility, enhanced capacity. And, there is no such thing as an “adequately abled” body anymore” (Maim 15). Such transformation of human beings into posthumans has not been philosophized accordingly to deal with the need of curbing non-compliance to such exploiting systems.

Moreover, justice and equality are not the same (Maim, p.15). Rather, by focusing on the double meanings of these terms as discussed by Derrida in his theory of deconstruction, it becomes evident that justice and equality never pose their literal meanings (Howells, 2013) as far as religious fundamentalism as reactionary act is concerned. Bringing forward the concept of rationalizing new means to devise the legal faculty for dealing with criminals and terrorists, Puar (2017) expounds, “Rights discourses produce human beings in order to give them rights; they discriminate which bodies are vested with futurity, or more accurately, they cultivate (some/certain) bodies that can be vested with futurity” (p.15). Regulating order and disorder in the age of biological control comprises the regularization of bodies according to their use-value in the future and not their disciplining (Puar, 2017). Nonetheless, discipline is centripetal, while the apparatuses of security are centrifugal (Puar, 2017). Such centripetal forces attract and converge the subjects to be maimed as expounded by Zizek in the following words, “Transgression is more and more directly enjoined by the Law itself” (Zizek, 2009). Althusserian repressive apparatuses act upon the jargon “the power of normalization versus normalization of power” (Puar, 2017, p. 22) and gain benefit from both. Hence, to maim is the right of such victimized terrorists, who are already maimed, disabled, tortured, debilitated, and their capacity contained by neo-imperial biopowers in the posthuman world. Either these subjects’ ancient instinct of realizing the colonial agenda was initiated as a paradox of their powerful posthumanistic essence of

optimizing life, or these objectified subjects have become posthumans due to the activated or anti-able essence present in their disabled bodies. Derrida describes their right to maim in terms of the repetition of the language they use, holding the opinion that language is stolen and does not belong to the speaker. Rather, it comprises “repeated speech” with a minor role of the speaker, instead of the constitutive role played by the individual (Howells, 2013).

Analysing Ausi’s Right to Maim because of his Disability and Debility

Michael A. Peters has identified the wounds of a racially segregated society, where ethnic, religious, gender, class, caste, and other differences create backward and forward traumas, which bring human behavior closer to animal behavior. Such animalization of human nature or reversal of civilization becomes the cause of terrorism and moral misinterpretation, where elites attain power to facilitate themselves, while the rest are othered-out as inferior non-humans. Such non-humanization or anti-humanization reverts the values of cosmological and ecological justice and relapses to inhuman essence of animalities. Heideggerian essence transforms into antihumanism through the constant state of “becoming a Dasein” (Peters, 2020). Nonetheless, the onto-epistemological standpoint is that the antihuman considers him as the embodiment of truth and all others at an essentialistic position. Peters writes,

Poststructuralism questions philosophies of the subject that do not take account of the external conditions of its own possibilities. The emphasis on absolute self-consciousness and its alleged universalism is regarded as socially exclusive and, ultimately, oppressive, of the other – of social and cultural groups – that operate with different cultural criteria. By contrast, poststructuralism emphasizes the discursive constitution of self (and self-regulation), its corporeality, its temporality and finitude, its unconscious and libidinal energies, and the historical and cultural location of the subject (2020, p. 582).

Ausi’s constantly changing future or his “becoming” is the urge of Dasein enmeshed in intelligent technological surveillance systems. His relational and distributional standing in the posthuman world provides the justification of his criminal or anti-human essence. His *cognitive efficiency* as a posthuman assists him in devising the game for collecting clues.

Parallel to this, Momina Hafeez narrated state terrorism as a strategy of violence that it uses through repressive apparatuses to normalize Ausi like characters, while promoting their representation as anarchists in the twenty-first century. According to her, Ausi as a Homo Sacer faces oppression and becomes a rebel (Hafeez, 2019) for abducting a female American journalist and beheading her. His brutal treatment transforms him into an antihuman Ooankali, a slaver and a non-viable mutant of human generation (Canavan, 2016), now termed as a *terrorist* in a dystopian world. Moreover, his disposition towards becoming such a disable mutant goes back to his rape by the Indian interrogation officer. It paradoxically has reduced the possibility of his homosexual tendencies and/or castrated personality. Simultaneously, it has also transformed his otherness into anti-humanness as more evident than before.

The police confines him behind bars for disciplining, as described by Foucault in *Society must be Defended* (2003, p. 239-64). The act of disciplining makes citizens behave and help them to become productive workers as compared to biopolitics that manages their use-value in a more capitalistic fashion. In this process, Ausi understands his productive capabilities and debilitates the police because of his own debility and disability in order to make his voice recognized and heard. Puar writes, “As episteme with operational logics, rather than a system of power wedded solely to specific periodizations and geographies” (2017). Ausi has a specific set of operational logic to justify his right to kill the representative of a particular exploitative system.

To regain his power, Ausi spellbinds the soldiers who snatch his gun, that acted earlier as his prosthetic limb, with the aim to attack the maiming agency. Consequently, gullibility to such spellbinding proffers the soldiers the ability to grasp the maiming hands. In this way, Hamid reveals that systemic neo-imperialism continues for more than seven decades, tracing it back to World War II. The realization of the terrorists or other such antihumans’ actions as just, while they are aimed to resist the powerful biopolitical structures, allows Ausi’s followers to make others disabled and debilitated. His precarity and (un)livability in an otherwise civilized world alienates him. The deliberate act of supporting homonationalism or creating space for his fellow terrorists by spellbinding and maiming all those who oppose his stance is his revenge that presents him as psychologically debilitated and disabled, yet otherwise just.

Furthermore, Ausi is given a slow death by exerting on him a centrifugal decentralizing pressure for his evacuation as a disabled body, such as the Sisyphus. It acts as a metaphorical process of maiming the state apparatuses by snatching their power lying in their guns. Further, he continues his struggle of coming back to the center using force. Nevertheless, as his reaction, he selects the option of giving sudden death by beheading English journalist Rachel Boyd. His kidnapping of her makes her crippled and debilitated and it presents Ausi's metaphoric killing of the whole system as a consequence of his own fall on the imperial thorns of the life. In Puar's words, "He is monied, confident, well traveled, and suitably partnered; he betrays no trace of abjection or shame" (2017, p.7). While analyzing Octavia E. Butler's works, Peter writes, "The existence of boxing and football taught her that "the threat of shared pain wouldn't necessarily make people behave better toward one another," while a literally contagious empathy might well destroy any possibility of necessary care work" (2019, p. 122). This is why Ausi rejects empathy for those in power. In liquid modernity, the emergence of a savior who is termed as a terrorist by the anarchist capitalistic or neo-imperial authorities "often serves the function of mediator figure that enters a community in crisis with the aim of resolving its conflicts and restoring the *status quo*" (Schmeink, 2016). The effect of inherent essence or postmodern civilization brings the chaotic merging of boundaries between the just and the unjust that baffles Ausi. He becomes a Homo Sacer in the posthuman age, who asserts his spellbinding power to keep himself outside the legislative grip because of his crippled humanness. He cannot be trialed on the basis of the law that preserves the rights of all those whose essence is *homo sapien*. Ultimately, he devises his own laws and reserves the right to kill for appeasing his revenge that remains against contemporary human rights in the pre-postmodern world.

The end result of apocalyptic purification often seems of less importance than the narrative pleasure derived from the bizarre and opulent tribulations of the bodies being burnt by fire and brimstone, tormented by scorpion stings, trodden like grapes in the winepress. In this interplay between the incorporeal purity of the ends and the violent corporeality of the means the apocalyptic body is born. It is a body whose mortal sickness is a precondition of ultimate health, whose grotesque and excessive sexuality issues in angelic sexlessness, and whose torture underpins a painless-and lifeless-millennium (Gomel, 2000).

Now, Ausi's state is like "an image of purity so absolute that it denies the organic messiness of life" (Gomel, 2000). He has made his mind to punish those who conform to the norms and values of the oppressive system. His denial is already incumbent in case of neo-imperial state apparatuses that deny him all his rights to justify his position of killing an innocent woman who transgresses her limits and contacts the terrorist for her journalistic research. The contemporary moral thinking under Kantian philosophization of *free will* or its quality (Taylor, 1988 ; Puar, 2017) reverses goodness on mere chance failure. Ausi's good intentions become criminal. According to Taylor, "Socrates' argument in the *Gorgias* that it is better to be a just man under torture than a successful wrong-doer. And substantially the same doctrine is defended in the *Republic*" (1988, p. 805). It problematizes as well as solves Ausi's confusion. There is no apparent and observable guilt felt by Ausi, as described by Hamid, that derogatorily justifies his position as a victimizer or a terrorist who has become a demagogue against the repressive forces in order to support the marginalized and betrayed common people, symbolically.

Hamid also plays with Ausi's characterization to create the scheme of investigation through tracing the letters, "At first Omar didn't recognize the manacled figure that emerged from the APC. The Sheikh Uzair on television had seemed taller. This figure appeared bent over. He wore a simple prayer cap on his head, and the black, bushy beard had been reduced to a neatly trimmed two weeks' growth. He still looked young, not older than mid-thirties" (2015, p.16). Such conversion from a demonic figure to a normal religious person with "quizzical expression on his face" (2015, p.17) becomes a problem for the police and soldiers who find it difficult to differentiate between the right and wrong. Ausi's submissiveness and debility is visible when he says to Omar, "I acknowledge your power over me and am ready to cooperate with you in any way possible" (Hamid, 2015). The interplay of fate or playing with the fate to face the thorns of life is shown by the author as Ausi's expertise. Moreover, it also represents his tragic flaw of undermining the rights of innocent human beings to live peacefully so much so that his position is questioned paradoxically, despite all his sincerity and effectivity in bringing change in legal faculties.

Tragic Incidents in Sheikh's Life that Convert him into an Antihuman

The burden of racial segregation and religious bind onto Ausi in the racist American society are enough to make him realize that he should

return to where he belongs, as enunciated by Puar (2017). Hamid (2015) writes, “Something broke inside him” (p.192). He is a queer subject in an Indian jail where he is considered as the ‘other’ and marginalized. His (homo)-rape is the act of disciplining him in the racialized queer world. According to Puar, “The “Cripple” toggles a very tenuous line between the “Cripple” as a metaphor of regeneration and the crippling effects of amputation” (2017). Ausi’s self-respect is amputated and his concept of justice is shattered. Moreover, the subtle coercive nuances of digital media and the surveillance strategies of spies proves him to be a demonic person with “unwavering... black smouldering eyes that burned with a fire that surely must have been forged in the depths of hell” (2015, p.11). Previous studies presented Ausi as a rebel and Satan like character who uses violence to disambiguate the system and the state. My argument presents him as a tragic villain who has chosen the maiming strategy to counter the oppression and the neo-imperial project of America and India. The essentialist evil bias towards citizens because of its inherent evil spirit (as a presupposition of the *original sin*) has converted all resistive factions into terrorists who demand a just society for themselves. In such a dilapidated situation, Ausi (being sensitive and compliant to his party’s Sheikhs) becomes a pawn in the hands of a terrorist organization and it brings his predicament. He gets injured and maimed by the neo-imperial powers in Afghanistan and in the Indian jail for supporting Osama bin Laden, Kashmiri militants, and Palestinians. His sufferings and traumatic experiences transform him into a rebel who wants to maim all those who have played any part in maiming him.

He joins the party for Sohail, who is a Kashmiri, when he tells him “you can spellbind an audience” (2015, p.79). Hamid mentions that “they suffered harassment” (Hamid, 2015) for not complying to the militant organizations’ demands. Afterwards, Ausi finds an anchor to attach with. He “wasn’t a pariah anymore” (p.80), he “was sold” (p.81) to the party and couldn’t take any action without the party’s permission. Police officers kill Sohail. His mutilated body during postmortem debilitates Ausi’s mental state (2015, p.95). Consequently, he is arrested by police for supporting Sohail (p.95). Ausi, under Sohail’s spell, considers his narration of exploitation as the only truth. It makes him believe the party’s intention as right and the police as the repressive power directed to control their capacity and capability. He changes from a disable party worker into an able terrorist. Hamid mentions that even his party does not support him in the case of

sabotaging peace and causing destruction in the college (2015, p.98). Sheikh, as Ausi's mentor, also supports him apparently in his struggle to opt for jihad as the final battle to save Muslims all over the world, "Look around you. Kashmir, Bosnia, this place. All these horrible things are happening to good people, just because they are Muslim... Perhaps even the Almighty doesn't want the good ones to be corrupted by this world" (Hamid, 2015). His transformation lessens his humanness and makes him an antihuman without the essential emotions and feeling of pain while killing human beings.

His best friend Sana who once declared "can you believe our best friend is a kidnapper!" (2015, p.180) also supports him so much so that she herself admits, "Ausi is not a terrorist" (p.205) and "He just did what he thought was right... who are you to go around calling someone a terrorist before he has been convicted in a court of law, before he has had any access to any kind of judicial process" (p.205), thus supporting Ausi's naivety in not understanding the biopolitics because of his rash behaviour. According to Hamid (2015), CID, ISI, Special Branch Corps, Intelligence, and the police department, after the beheading of British journalist Rachel and two attacks on the President's convoy, arrest Uzair's two brothers Rameez and Ashfaq and break their bones. "Ashfaq was lucky, he got away with a broken arm and leg. They broke all the bones in Rameez' fingers" (p.197). The debilitation, disability, and incapacitation of the innocents proves Ausi's right to maim, so as to cater justice denied by the state apparatuses. It is evident by the fact that Ausi's father pays for their acquittal each time his sons are arrested without their involvement in any crime (p.198).

Ausi is cognitively disabled at an inert passive position of confinement in jail. Puar (2017) writes, "Because the inability to "communicate" functions as a significant determinant of mental or cognitive impairment (thereby regulating the human/animal distinction, as well as a distinction between humans and objects), thus destabilizing the centrality of the human capacity for thought and cognition" (p.26). Ausi's disability in communicating his pain is his real ability to manipulate his compliant subjects against the biopowers from the peripheral position of inactivity. Using his language to impose his power of spellbinding as a non-anthropomorph increases his capability of doing harm, thus positioning him as an unmute but heard subaltern. Although he is termed as the hardcore "terrorist" with a spellbinding capability, his speech comprises merely the

repetition of words used by the maiming and exploitative state agencies in their defense. This reversal of speech or Ausi's reply in similar words, as expounded by Derrida (2018), complicates his position as a disciplined subject. Instead, he is posed as a rebel and willful antihuman in his approach.

The anthropocene as a white subject and the antihuman other as a brown terrorist appears as a universal binary that is irreversibly evident in the current work of fiction. Ausi is not a violent character by choice but because of the developmental flaw that he experiences as a consequence of his social, political, cultural, and religious upbringing. His inherent human attributes make him liable to earn the right to justice, not just as a terrorist but also as a human being who has the ability to correct his disability in moral favour and collective goodness. He uses exploitative means to maim those who report or assist authorities in his surveillance and tracking. The experiences of violation, intrusion, and exposure throughout his life make him a depressed subject who starts to live in a dystopic imaginary world of pain and bloodshed. Mutilation as a war myth terrorizes him and makes him paranoid. He dismantles the myth by snatching the right to maim through his anti-able body in the exploitative system before his physical confinement.

Ausi's Hubris, Defiance, and Revenge as Tragedy

According to Sherryl Vint, "The separation of human from animal was central to the Hobbesian ideal of the social contract" (Vint, 2010), that is reserved for the legitimate state as solely responsible to control other persons' lives and property by limiting their sovereignty. Vint and Hafeez also contend about Agamben's argument of *decisive political conflict* between a man and an animal and the boundaries between them (p.445). Ausi's defiance emerges the moment he is disabled by the able authorities. He rejects the leap of faith and chooses courage as his only option for ending all fears. At that moment of disciplining his body, the birth of prison dismantles the notion of human rights as well as the Hegelian concept of his right to seek fairness, as undermined by the sovereign powers. Ausi's *bios* has been captured and has become a *zoe*. While conceptualizing Derrida (as in *The Beast and the Sovereign*, p.149), who recalls it as a failure of the western philosophy to comprehend the blurred boundary (Vint, 2010; Braidotti, 2013), we come across such rare cases of confused and misdirected terrorism or antihumanism that has not been addressed in

legislation. In Derrida's words, "A political revolution without a poetic revolution of the political" (290): not a choice between sovereignty and its absence, but merely a struggle to transfer the power of sovereignty" (Vint, 2010), is a failure of biopower to control a terrorist.

Ausi does not disavow his linkages with totalitarian organizations built on the ideological framework of terrorism. Hamid writes, "Sheikh [Ausi] was unwavering, unblinking, the only visible emotion was in his eyes, those smouldering black eyes that burned with a fire that surely must have been forged in the depths of hell" (Hamid, 2015). Then, after being captured, "Only *he* remained defiant" (p.11) as the antihumanist. Dozens of cameras capture the "ferocity etched on his face" (p.11), which is his hubris to remain resistant against the imperial powers in the digital age.

Hamid's words "Sheikh had convinced the man to become a suicide bomber and blow up the prisoner" (2015, p.19) comprise the articulation of Ausi's revenge. However, his unbelongingness to neo-imperialism is the root cause of his becoming a terrorist. Hamid writes, "If it involves Sheikh Uzair, the instructions must have come from the very top" (2015). The system where Rachel Boyd as a neo-imperial agent enters illegally and forcefully to meet Ausi is not questioned because she is a compliant subject of a colonial power. Ausi is made a part of her plan and her killer because of the *war on terror* (Hamid, 2015). Ausi's defiance is evident when he says, "I don't think I am scared of dying. After all, a man like me who has cheated death so many times has no excuse to fear it. It's dying alone that frightens me" (2015). He resists by sacrificing, not by bringing "collateral damage" (p.299). Hamid gives the same defiant voice to Sheikh, "[T]his nation is diseased and needs to be cleansed" (p.228). Whereas, Ausi "never believes any of what he says" (p.228).

Ausi's oration and spellbinding makes him a powerful man and people follow him blindly. However, his inner wounds are torturous and without any healing when he observes that his ability has been rejected. The label of "terrorist" onto him has transformed him into an anti-able disable. Such a depressed, complying, incapacitated, and objectified subject is symbolically presented as a terrorist as a part of the imitated speech delivered by neo-imperial subjects and not as the original speech. A person who is unable to attend a cricket match without his parents' permission (p.32-3) is psychologically tortured and appeases his injury by killing others as presented by Hamid. Ausi's act of killing the journalist is presented as a

past event that remains under discussion and not proven yet in the fictional work. On the basis of such repetition and reiterating of the already made speech, as suggested by Derrida, it acts as a metaphor for the legal faculties. However, the real is different from the symbolic and the imaginary on the basis of the letters written in Hamid's epistolary fictional work.

When Hamid writes, Ausi's allies "had been making plans to blow up the jail" (2015), it is based on the assumptions and possibility of crime, coupled with the fear of Ausi's revenge. The government constantly shifts him into different prison cells to increase his debility; however, paradoxically, he makes his followers everywhere because of his spellbinding power. Hamid mentions this fact about Ausi, "Sheikh can be extremely persuasive. So we don't want him becoming too chatty with anybody" (p.18). The state apparatuses' verticalization of space and earth through confining him from all sides is the aftermath of their fear of Ausi. The soldiers are not naïve to misunderstand Afghanistan, Palestine, and even Kashmir cause. Hamid writes, "The prison guards weren't some green youths on their first job. They were men with fifteen or twenty years' experience, and they had been used to guarding high profile, dangerous prisoners. But he flipped them as if they were children" (p.18). The sarcastic tone of the author depicts his resistance towards the exploitative systems that are unable to differentiate between criminals and bleeding victims on the basis of valueless emotions and feelings, hence providing Ausi the right to maim. Further, it also proves Ausi's understanding of collective debility as the new ability to harm the exploitative systems, especially the capitalistic system where anthropocenes use soldiers merely as labourers with limited use-value. While, Ausi inspires these soldiers through his oratory and flips the coin against the exploitative system.

Assessment of Maimed Ausi's Right to Maim

Hamid's sympathetic tone towards Ausi is evident when he writes, "It bleeds when he shits the morning after the jinn's visit" (2015). Ausi bleeds because "the jinn is his captor's special punishment for him" (2015), who rapes him in the Kashmiri jail, especially after losing a cricket match with Pakistan. Anantnag's massive massacre (p.216) where Ausi killed mercilessly, whether trialed or not, is taken as an excuse to treat him brutally. Sodomy is among the thorns of life on which he falls and bleeds as a symbol of his suffering, debilitation, and maimed status. Hamid also mentions, "Without guns and remote Kashmiri villages and the blood of two

dozen soldiers on his hands. A world without Sinha and the Jinn. One day, he reminds himself, he will get his revenge on him. On all of them” (p.237).

He is transformed into a queer terrorist at the time of settler-colonial regime formation after his debilitation in order to disable him for life without pronouncing his death or freedom from life. Such inbetweenness, as a part of the neo-imperial powers’ chronopolitics of inflicting pain at the critical time of colonizing marginalized communities in regions such as Kashmir, Palestine, and Afghanistan, while containing Ausi’s power by crippling him psychically as mentioned by Puar (2017), brings his tragedy. Nonetheless, the chance to correct his ways from his earlier life is snatched from him. However, he himself never shows any signs of regret or guilt on his *free will* because he was choked several times. He wanted to say *I can’t breathe!* His punishment is declared as his choice, where he has the option of remaining silent and passive to become a part of the exploitative system. The timely killings in Kashmir and the blame onto Ausi, the occupation of Palestine, and the meeting with Osama Bin Laden in Afghanistan, provide the notable illustrations of the chronopolitics of the exploitative powers. Hamid (2015) mentions,

He [Ausi] thinks about his life, and the choices he has made. He has never regretted coming to Kashmir. He found himself here. He found that he revels in the chaos of conflict. In fact, he thrives upon it. He has also discovered that it is not the call of God that motivates him to violence. He has found it that he has a taste for it. Slitting the throats of those men in Shopian gave him an inner satisfaction. In a strange way, he even understands the violence that is being done to him. After all, if the roles were reversed, this is probably what he would do to them (2015, p.221).

According to Hamid, “An anger” (p.222) within him has risen to the level of hatred because of his Tanzeem that “abandoned him” after maneuvering him (p.222) and that is his predicament. His injured body’s “death becomes durational” (Puar, 2017) when he is raped under Indian oppression that forces him to think about his past crimes as the precursor of the maiming project. Although he is backlashed by his own allies, after his rebirth, he gains power to counter the biopolitics of authorities and spellbinds people to make way for his escape. Structural inequalities, as conceptualized by Puar, dismantle his count of time. Puar (2017) writes, “That is to say, slow death is not about an orientation toward the death drive,

nor is it morbid; rather, it is about the maintenance of living, the “ordinary work of living on” (p.12) as the bricolage of suffering, anxiety, revenge, and justice for himself. Ausi is indebted by the maiming agencies and he returns the same debt by putting the same onus onto agent Rachel, who belongs to the exploitative agency that problematizes Deleuzean philosophy “Man is no longer man enclosed, but man in debt” (Puar, 2017). Hence, Puar’s right to maim is allocated to Ausi on the basis of his victimhood in the exploitative state.

Conclusion and Recommendations

Ausi’s revenge, in the form of killing an innocent journalist Rachel Boyd, fails to provide an answer to his right to kill a human being. However, it is also hidden behind the trial and the past debilitation and suffering that he bore, as his family members and he himself were also innocent at the time of their debilitation. It shows that many of the unjustified allegations and disinformation that has maimed and debilitated him have created a difference due to the ambiguity associated with the meanings, as philosophized by Derrida. Ausi’s letters tell his story, taken as the proof of his actions with all possible connotative meanings. Whereas, his own sarcastic tone brings forth his damaged psyche as his real tragedy and not his villainous acts.

The open ended fictional account, nevertheless, conceals the fate of the terrorist Ausi, who remains the tragic villain. The protagonist himself is unaware of his future, especially when the USA and Afghanistan are coming together for the settlement of the dispute through peaceful dialogue. Indian occupied Kashmir has been colonized by India while Palestine by Israel and it proves the chronopolitics of the neo-imperial powers. All these changing scenarios have created more debates on human rights to be pondered on through different philosophical lenses. Ausi’s damaged psyche is value-less in the exploitative system which has compromised his individuality that needs to be reinstated to bring him into the developmental sphere of productivity. Hence, the resolution to his *free willed choice* is that his intelligence and plotting capabilities can be used in several positive ways. However, the lacuna created by the loss of all those maimed, damaged, debilitated, and disabled human beings cannot be filled. The need of the hour is to create a system for such paranoid persons to utilize their exasperation in creative works. The philosophy of justice needs revision in

the post-postmodern posthuman world, especially when Derrida himself comments that every discourse is bricoleur.

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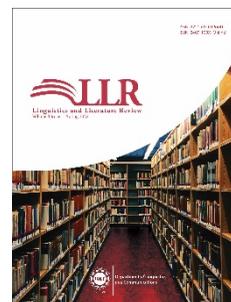
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The Constitution of Pakistan: A Textual Perspective Analysis

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Abstract

Constitutional texts are known for their linguistic complexities related to vocabulary, grammar, and syntax. The complexity increases when the language of the Constitution is not commonly used by the citizens. Despite the use of technical terms, legal jargon, and complicated sentence structures, the Constitution is frequently referred to in matters of state and governance. The study is built on the textual perspective of the Critical Genre Analysis (CGA) framework (Bhatia, 2004, 2016). Looking at the patterns in which the text (Constitution) is arranged in a hierarchically nested way, the analysis moves on to explore what linguistic features lend specificity to the form of this genre which is constructed in a nontraditional way. This study used quantitative and qualitative methods and offers prototypical instances of lexico-grammatical and syntactic features of the constitutional genre, which included the use of adverbials, nominalization, modal auxiliary verbs, long sentences, adverbial clauses, passivized statements, and conditional sentences. The study looked into how cohesion and coherence were formed in the text using repetitions and synonyms, adverbials, references, definitions, footnotes, interdiscursivity, intertextuality, and intra-textuality. The findings of the study will help ESP teachers to design effective learning interventions and will assist law students, researchers, policy-makers, and parliamentarians to be familiar with the constitutional text for better cognition and use.

Keywords: constitutional genre, constitution of Pakistan, critical genre analysis, English for specific purposes, textual perspective analysis

Introduction

The constitution of any country or state is the core document that lays the foundation of all of its policies designed to regulate the government and institutions. It makes a distinguished and differentiated genre of text because of its specific objectives and functions. A state constitution is a good example of an authoritative text, created and executed in formal

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contexts. The discussion and the interpretation of constitution demands a good command over its language. Hence, the former becomes difficult to understand when it is not written in a language. readers are fully familiar with. The same is true in the case of the Constitution of Pakistan (Government of Pakistan, 1973). The Constitution of Pakistan (GOP, 1973) declares in its Article 251(1) that “arrangements shall be made for the national language of Pakistan Urdu to be used for official and other purposes within fifteen years from the commencing day”. However, Urdu is still on wait to be replaced by English in official machinery. On the other hand, as the Constitution allows in Article 251 (2), that “English may be used for official purposes until arrangements are made for its replacement by Urdu.” Still, it continues to enjoy the status of official language. In the multilingual context of Pakistan, most people speak at least one native or regional language besides Urdu, which is the national language. However, English language is institutionalized and enjoys the privileged status of being the official language (Zaidi & Zaki, 2017). This linguistic situation equally increases the learning difficulties for the teachers and the students in law and policy-related disciplines. The learners struggle to understand the concept of decoding the language. The unfamiliar language and its content become cumbersome even for the literate citizens, learners, researchers, practitioners, and teachers to fully comprehend the constitutional text (Jabeen, 2019). In the given situation, the current study explores the linguistic structure of the Constitution of Pakistan written in the English language keeping in view its linguistic complexity.

In traditional approaches, the law is considered to be an autonomous text (Posner, 1987). Since language is the "medium, process, and product" of law, many legal scholars believe in the existence of a specific language of law (Maley, 1994). The relationship between legal language and reality is arguably different from the relationship between ordinary language and reality. Legal texts using (Maley, 1994) the particularities of syntax and vocabulary have been widely studied to simplify the legal jargon. Legal English has been the focus of many discourse and genre-related studies The available literature may be categorized into three foci, that is, testing linguistic theories (Solan & Tiersma, 2005), deepening the understanding of the law itself (Gibbons, 2003), and understanding the social correlates of law (socio-psychological and socio-political) (Conley & O'Barr, 2005).

In the Pakistani context, (Ahmad, 2016; Jabeen, 2012, 2019) have worked on the legal genre of the spoken and written language to identify the

prominent grammatical features, contributing significantly to the field of ESP in Pakistan. However, only some studies such as Jabeen (2019) focused on the language of the genre of the Constitution of Pakistan. Thus, the current study fills this gap by offering a nexus of language and law. It explores the linguistic complexities and structure of the text of the Constitution of Pakistan. This is achieved by using the ‘textual perspective’ from the Critical Genre Analysis (CGA) framework, as proposed by Bhatia (2004, 2016). The findings are likely to be useful in CDA, CGA, and ESP circles.

The focused study initially offers the layout and structure of the constitutional genre, followed by the description of the vocabulary used in the text. Since the selected framework encourages the use of corpus tools wherever possible and needed, Antconc version 3.4.4w (Anthony, 2014) was used to reveal the textual patterns. Similarly, the structure of the genre was understood by scrutinizing the use of word count and word type. After analyzing the lexical instances, the current study analyzed the techniques used in the constitutional genre to achieve coherence. In the later sections, other prominent linguistic features, such as definitions, references, syntactic structure, auxiliary verbs, adverbial clauses, passivization, conditionality, and footnotes are discussed.

Literature Review

Genre Studies

Language study can be grouped under the areas of structure and use. The Language structure identifies the structural units and classes of a language. The language use is about how speakers and writers exploit the resources of their language (Biber & Reppen, 1998). Register, Discourse, and Genre studies can be seen as a coherent progression in the field of text analysis. Initially, register studies were focused on the frequency of lexico-grammatical structures in ESP. Later, discourse studies extended the circumference of analysis to the communicative values of discourse, focusing on the language structures longer than a sentence.

Register and discourse analyses paved the way for genre analysis to study that how language is used within a particular setting. The concept of genre has been much investigated, questioned, answered, and widely debated by (Swales, 1981, 1990, 2004; Shehzad, 2016, 2008; Bhatia, 1993, 1997; Halliday & Hasan, 1989). The use of lexico-grammatical analysis was

proposed for the deep understanding of the genre in comparison to the traditional lexicology-based analysis. Halliday and Hasan (1989) took genre studies further, from the perspective of Systemic Functional Linguistics (SFL) by proposing the genre theory known as Generic Structural Potential (GSP). Context of culture in relation to SFL studies explains the connection between the concepts of ‘context’, ‘register’ (Halliday & Hasan, 1989; Halliday, 2002), genre (Martin, 1992, 1997), and language education.

Genre Analysis

Register and genre provide ways to discuss which linguistic choices are more likely to be made in its textualization, as well as help teachers “to identify and focus on whatever aspects of language in use the learner needs most help with” (Painter, 2001). Swales, first user of the term ‘genre’ (1990), proposes three key concepts in genre analysis: discourse community, genre, and language learning. Genres are clustered into sets and systems to regulate the flow of work and to compile information for discussion and retrieval (Spinnuzi, 2003). Genre analysis is suitable for various practical linguistic purposes when describing the legal texts and searching the functional explanations for characteristic features of these texts.

The tendency to include discourse analytical approaches in genre studies has been increased after 1990s. He mentions that outsiders, even the native speakers, cannot follow the specialists’ speech or writing. For this case they have to understand the intricate insider’s knowledge, conventions of the genre, and professional practices (Swales, 1990). Around the time of the Swalesian approach, two other approaches towards genre analysis namely the American New Rhetoric or (Northern American School) and Sydney or Australian School of Systemic-Functional Approach emerged. While the former school believed that genre was a repeated activity to achieve similar goals in similar situations. On the other hand, the American New Rhetoric School was focused on the relationship between the language and its functions in social settings (Hyon, 1996). Later, Bhatia (1993) summarized that Swales’ definition (1981) of the genre as “a distinct communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs” (p.13).

Critical Genre Analysis (CGA)

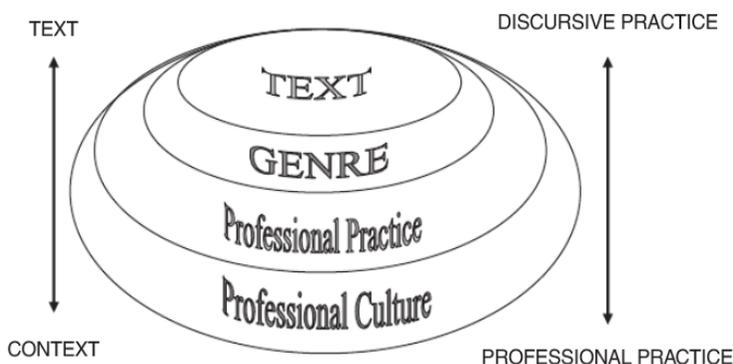
Miller (1984) was called the pioneer of the CGA concept, as she was the first person who drawn analysts' focus towards the value of genre studies. It created some "kind of taxonomy and also emphasized some social and historical aspects of rhetoric that other perspectives did not" (p.151). She emphasized that "for the critic, genres can serve as an index to cultural patterns" (p.164), and thus had the potential to formulate a critique of social actions (Björkvall, 2018). The concept of CGA was developed by Bhatia (2004, 2008, 2016), who described genre analysis as a multi-disciplinary and multi-faceted activity leading towards different conclusions prompted by different motivations for the analyses. The shift from GA to CGA was not as sudden as it seemed. In 2002, Bhatia had already posed the question "is a generic description a reflection of reality or has a convenient fiction invented by applied linguists for pedagogical and other purposes?" (p. 6).

Multidimensional and Multi-perspective Model of CGA

Identifying the needs to combine different frameworks on genre analysis, Bhatia (2004, 2008, 2016), proposed a 'genre analytical model' to focus on *the world of professions* and to be able to see as much of the 'elephant' as possible.

Figure 1

Levels of Discourse Realization (Bhatia, 2004)

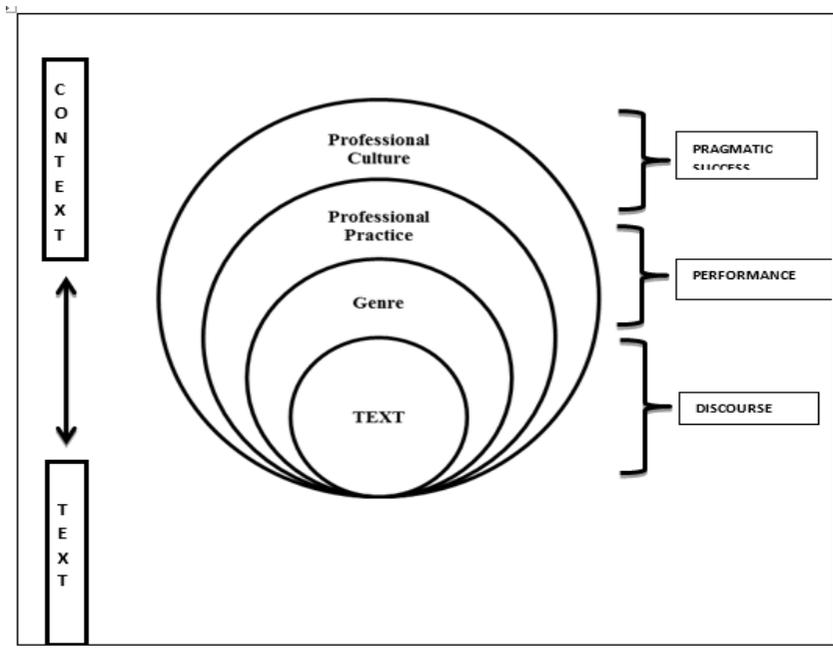


Bhatia's (2004) 'multidimensional and multi-perspective model' tried to distinguish discursive practices from the professional practice. It

maintained that discourse operated at four levels, as shown in Figure 1, something Bhatia believed was never done before. The multidimensional model was revised by replacing the continuum of discursive and professional practices. These were replaced with the discourse, performance, and pragmatic success to make it a part of more flexible framework (Bhatia, [2016](#)). The revised model has been illustrated in Figure 2.

Figure 2

Levels (Revised) of Discourse Realization (Bhatia, [2017](#))



Critical genre analysis describes the constitutional genres with a primary focus on how it is constructed, interpreted, used, and exploited in professional practices (Bhatia, [2016](#)). The initial framework of the CGA as proposed by Bhatia focuses on the multi-perspective and multi-dimensional analysis of the genre ([2002](#), [2004](#)). This framework has four standpoints to analyze the text of the genre, such as textual, ethnographic, socio-cognitive, and socio-critical. Later on, he adds more elements of criticality and interdiscursivity to it.

The framework of CGA was revised in 2015 and 2017, including the three main elements: 1) multi-perspective & multidimensional analysis, 2)

criticality, and 3) interdiscursivity. The multi-perspective & multidimensional elements of CGA comprised of four standpoints to scrutinize given genre. These standpoints were termed as perspectives and each perspective was suggested to view certain aspects of the given genre. These perspectives included 1) textual perspective, 2) ethnographic perspective, 3) socio-cognitive perspective, and 4) socio-critical perspective. The above-mentioned framework provided an opportunity to analyze genre of the text in a precise manner due to its meticulous procedures focused on microscopic details of the genre. This particular framework helped to combine the discursive practices with the professional practices (Bhatia, 2004) and offered many points of analysis with some recommended procedures. The framework was quite flexible in giving a chance to the researcher or analyst to make an informed decision about those aspects of genre they wanted to explore. They utilized a variety of procedures and tools from different schools and disciplines for this purpose.

Theoretical Framework

The CGA framework by Bhatia (2004, 2016), offers four perspectives to analyze the genre critically. These perspectives can either be used together or separately. The Constitution of Pakistan (GOP, 1973), can be studied from sociolinguistic, historical, and ideological perspectives. Durant & Leung (2017), express that examining the genre of law [...] brings different rewards depending on the nature of particular perspective showing such reports. The scope of this study has been delimited due to the complex linguistic nature and length of the text. This particular study uses one of the four main perspectives, that is, 'the textual perspective', from the CGA framework to analyze the text of the Constitution (1973), of Pakistan.

According to the presented framework (Bhatia, 2004, 2016), a textual perspective was concerned only with the text (as a product) but not with its interpretation. The textual perspective analyzes the following aspects of a genre:

- Statistical significance of lexico-grammar
- Textual corpora
- Textualization of lexico-grammatical resources
- Discourse/rhetorical or cognitive structure
- Intertextuality or interdiscursivity
- Generic conventions and practices

Methodology

The discussed framework offered flexibility to select the preferred tools to match with the aspects and objectives of the analysis. Thus, all these aspects were analyzed by the researchers to understand the textual perspective of the constitutional genre. The constitutional text was taken from the official website of the Government of Pakistan. The PDF file, 225 pages in total, was downloaded from <http://www.na.gov.pk>. The title and the preamble pages were placed in the Appendix. For the present study, the following aspects and procedures/tools were used to interpret the textual perspective of the constitutional genre.

Table 1

Aspects and Procedures of Analysis from the Textual Perspective

Perspective of CGA	Aspects	Procedures/ Tools
Textual Perspective	<ul style="list-style-type: none"> • Statistical significance of lexicogrammar • Textual corpora • Textualization of lexicogrammatical resources • Intertextuality or interdiscursivity 	<ul style="list-style-type: none"> • Linguistic description, textual layout, and analysis • Corpus-based analysis of language (use of vocabulary, definitions, synonyms, nominalization, modals, adverbials clauses, • Analysis of syntactic structure and the use of adverbial clauses, conditionality, passivization) • Analysis of cohesion, intertextuality and interdiscursivity and use of footnotes

The analysis was both subjective and objective in its nature. Along with the above-described procedures and tools of the textual and discourse analysis, a corpus tool Antconc version 3.4.4w (Anthony, 2014), was used to study lexico-grammatical instances, and a Natural Language Processing (NLP) tool WebAnno (Yimam et al., 2013), was used to illustrate an example of a prototypical syntactic structure used in the constitutional text.

Analysis and Discussion

“To see as much of the elephant as possible” (Bhatia, 2016), it was necessary to conduct a deep analysis of the textual features of genre taken

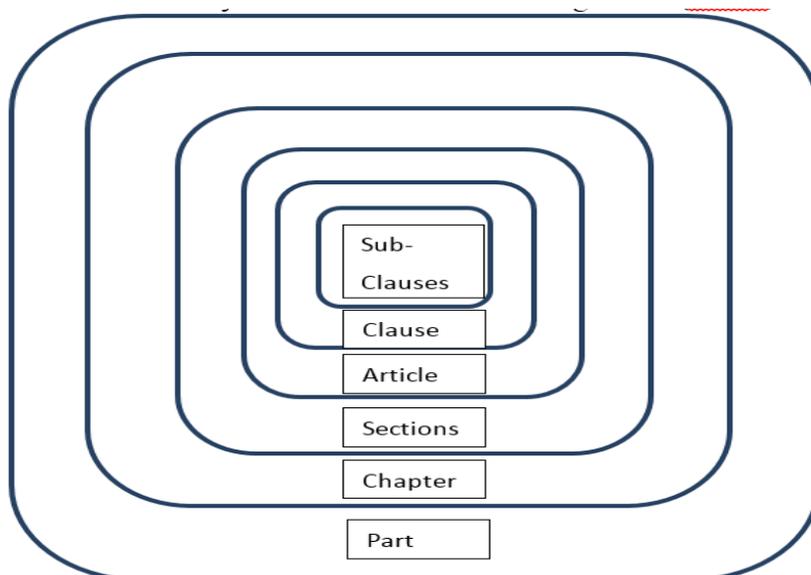
from the Constitution of Pakistan (GOP, 1973). Some of its prominent features were discussed below.

Layouts and Schematic Structure of the Constitutional Text (1973)

The current study begins with a broad view of the format and layouts of constitutional text. Following the generic trend, the Constitution starts with a Preamble to introduce its purpose and scope. It also has the schedules annexed at the end. The rest of the text is divided into various chunks of discourse, that is, 12 parts, Chapters, and 280 articles. This study finds that the text of the Constitution has a hierarchical structure. The largest discourse unit in the Constitution consists of parts and each part is further divided into different Chapters. Chapters contain constitutional articles which are further elaborated through clauses and sub-clauses. These building blocks of the Constitution are thematically and hierarchically grouped. A visual arrangement of these constituent discursive portions or chunks of the Constitution of Pakistan (GOP, 1973), is presented in Figure 3. We believe that “students comprehend the texts in a better way when they are shown the visuals of how text information is organized” (Grabe, 2003).

Figure 3

Nested Hierarchical Structure of the Genre of the Constitution of Pakistan



The thematically coherent units, in the text of the Constitution, are stacked together under the next discursive structure and it is finally

combined under a *hypertheme*, to borrow Danes' (1974) term. Each Part of the Constitution has the same arrangement structure, therefore, we named it as *nested hierarchical structure* of genre. The current study noticed those Parts of the Constitution which represent thematic focus while the number of Chapters in a part determines the variety of topics. Similarly, the number of articles in each part determine the quantity of information therein. The number of articles show the load of information provided therein. For example, Part XII of the Constitution has seven Chapters and 47 Articles. On the contrary, Part III contains only three chapters but 61 Articles.

The special feature of the articles is permanence of their respective serial numbers. These amendments result in revision, insertion, or omission of articles. Consequently, when an article is amended, its numerical position is not altered. In order to avoid the disturbance in the seriation of the Constitution, only the serial number of the Article is mentioned in case of the omission of an article. Similarly, as a result of the amendment, if a new article has to be inserted between different articles, or a previous article has to be replaced then alphabets are added on the right side of the previous article numbers. *Article 186A* (Powers of Supreme Court to transfer cases), *Article 270AA* (Declaration and Continuance of laws, etc.), and *Article 270BB* (General Elections 2008) are few such examples.

This study notices that the continuation of the serial numbers of articles is supporting the reader's comprehension. From learning viewpoint, this observation is helpful in learners' cognition. It may add to their orientation and comprehension of the Constitution if they are informed about the different seriation of the constitutional text from the other genres.

Salient Linguistic Features of the Constitution of Pakistan (1973)

The CGA framework encouraged the use of corpus tools wherever it was possible and needed for the textual perspective analysis. Antconc version 3.4.4w (Anthony, 2014) was used to get the word count and word types in the constitutional text under this analysis. The complete text of the Constitution of Pakistan (1973), had 68,132 words and 3,033-word types. Moreover, the word count gives the analysts a good understanding of the total number of words in a text or corpus. On the other hand, the word types point out the lexical diversity from the text. The word count and word types in the preamble and parts of the constitution are provided in Table 2.

Table 2*Word Count and Word Types in the Constitution of Pakistan (1973)*

Parts of the Constitution		Word Count	Word Types
<i>Preamble</i>		449	209
Part I	Introductory	541	193
Part II	Fundamental rights and Principles of Policy	4300	883
Part III	The Federation of Pakistan	15936	1185
Part IV	Provincial Assemblies	5515	702
Part V	Relations between Federation and Provinces	3330	556
Part VI	Finance, Property, Contracts and Suits	2757	507
Part VII	The Judicature	9886	923
Part VIII	Elections	2414	432
Part IX	Islamic Provisions	913	260
Part X	Emergency Provisions	2172	333
Part XI	Amendment of Constitution	302	28
Part XII	Miscellaneous	10719	1043
<i>Schedules</i>		8543	1166

It is worth noting that out of 3,038 word types used in the constitution, 904 word types occur only once and 463 word types only twice. The first 104 word types take place on the frequency range from 6,470 times to 100 times, in descending order. It shows that the complexity of ideas is presented through less but diverse lexical items. The current study deduces that seemingly shorter parts and articles of the Constitution can be proved difficult to understand due to its condensed information. This phenomenon becomes even more challenging when it is presented in a language that is not L1. It takes more time for understanding the concepts, later memorizing, and consolidating the same.

Use of Vocabulary

The lexical items are used in legal discourse to convey the contextual meanings. Nation (2001), classifies the vocabulary into four main groups: high-frequency words, academic vocabulary, technical vocabulary, and low-frequency words. According to him, the choice of the lexical items serves two purposes: (1) it gives the text its distinct uniqueness. (2) “vocabulary use carries general discourse messages, shared with the other texts of similar types” (p. 205). The most frequently occurring words (MFOWs), the least frequently occurring words (LFOWs), borrowed

vocabulary, synonymous, and nominalized expressions used in the Constitution are discussed below:

Most frequently Occurring Words

The frequency of a word has usually been related to its usefulness. Thus, measuring the frequency of lexical items helps in deciding its usefulness (Nation, 2001). The same argument can be extended to suggest that knowing the frequency of a word in a specific genre may help to understand the focus of the genre. Besides, measuring the frequency would ease coding and decoding of such genres more effectively. Through Antconc version 3.4.4w (Anthony, 2014), the most frequently occurring words (MFOWs), and the least frequently occurring words (LFOWs) in the text of the Constitution were identified.

Initially, the software was used to get the top fifty (MFOWs), however, seeing the larger number of articles, prepositions, and conjunctions, the search was narrowed down to only top ten (MFOWs), Such as the, of, to, and, or, a, in, shall, be, by, with the frequency of 6470, 4605, 2070, 1860, 1763, 1722, 1649, 1318, 1104, and 1031, respectively. These make 23,592 words which is 33.77 % of the total number of all words in the text. To focus more on the content words, the second run of the text was made without including auxiliaries. It was observed that 40 out of the top 50 (MFOWs), were nouns, five adjectives, three verbs, and only one adverb. Top ten content words were: *court* (n), *assembly*(n), *constitution* (n), *provincial* (adj), *president* (n), *act* (n), *law* (n), *Pakistan* (n), *federal* (adj), *Article* (n) with the frequency of 598, 526,477, 403, 397, 379, 355, 355, 298, and 292, totaling up to 4080 words, making 5.84% of the total word count of the Constitution. The most frequently used words show the constitutional priority regarding the country's judicial systems, justice, and federation.

We believe that these are not just numbers but a window through which a state looks at its government system and the public. From these statistical pieces of evidence, we deduce that state policies would have a major focus on the alignment of the constitutional priorities, that is, justice, peace, citizenship, and public awareness about the system of government.

Least Frequently Occurring Words

Normally, low-frequency words in usual texts belong to the *technical category* (Nation, 2001). While, In the text of the Constitution, the low-

frequency vocabulary items are found to be the proper nouns, religious terminologies, local/borrowed vocabulary items, and other miscellaneous words. 905 out of 3035-word types have been used only once in the whole text of the Constitution. Drawing a parallel with the previous discussion, the top fifty LFOWs are identified through Antconc version 3.4.4w (Anthony, 2014). Nineteen out of fifty words are found to be the adjectives, twenty nouns, eight verbs, and one adverb. As compared to the MFOWs, there are more adjectives in this list. The top ten words in the list of LFOWs are *Zulfiqar (n)*, *Zia (n)*, *Zhob (n)*, *Zam (n)*, *wrongs (n)*, *workmen(n)*, *workers(n)*, *wireless (adj)*, *winding (adj)*, and *wills (n)*. However, as nouns occupy first place in both the lists in terms of occurrence and adverbs occupy the last, the current study can safely deduce that the use of adverbs is not preferred in the genre of the Constitution. It also attributes this feature to the requirement of genre to state provisions in a definite manner, as the rule of law requires that a law should be relatively certain, clearly expressed, open, prospective, and adequately publicized (Dworkin, 1964).

Use of Borrowed Vocabulary

The genre of Constitution uses some local lexical items which are necessary to discuss some indigenous and traditional notions.. The untranslated words (the words from other languages which are not translated in the language of the Constitution) are used as a strategy for appropriate of a constitutional discourse (Awan, 2010). The current study finds two kinds of local vocabulary items used in the constitutional text, that is, a) vocabulary items used without any changes, b) local words' 'Englishization' by their modification at the lexical inflectional level. Following are the few examples of local or borrowed lexical items:

The place of these words mentioned in Table 3 is that of the first textual occurrence in the constitutional text. The first expression, *The Qaumi Razakars*, in the table is an example of the Englishization of local lexical items. The Urdu word *Razakar* has been made plural by following the rules of English, by adding 's' at the end. Other borrowed lexical items, that is, *Majlis-e-Shoora* and *Ulema* have been used without any inflectional modification.

Table 3
Examples of Borrowed Lexical Items

Examples	Approximate Meaning in English	Place in the text: First use only	Analysis
The Qaumi Razakars	National Volunteers	Article 63: Explanation (m) (iii)	Modified lexical item: Urdu word pluralized by adding 's' at the end
Majlis-e-Shoora	Parliament	Article (1)(3)	No modification done
Ameen	Honest	Article 62 (1) (f)	No modification done
Ulema	Religious Scholars	Article 59 (e)	Urdu plural noun, with no modification done

In contrast to *Razakars*, the word *ulema* is used in its Urdu plural form instead of adding *s* at the end of the singular counterpart '*aalim*'. The adjective *Ameen* is used not only to convey the meaning 'honest' but also religious connotations attached with the word. Other examples of significance related to borrowed lexical items, from the text of the Constitution, include names of the provinces, personalities, places, and rivers, other words. Proper nouns and adjectives are used in their original forms except for using the Roman script.

Cohesion and Coherence

The Constitution (1973) of Pakistan reads like a well-documented piece of powerful text which uses and manipulates all available devices for coherence and cohesion (Jabeen, 2019). The text of the Constitution demands vigilant reading as the discourses are not arbitrary collections of utterances and they must meet a strong criterion coherency (Kehler, 2004). While lexical and syntactic choices are discussed separately, the elements of cohesion and coherence are identified as a golden thread that runs through most of these choices. Coherence in the text of the Constitution has been observed at different levels with different manifestations. The current study identifies that the text of the Constitution achieves coherence through the following devices:

- The thematic grouping of the Articles and Clauses
- Seriation of different discursive components (Parts, Chapters, Articles, Clauses)
- Labeling omissions and amendments

- Interdiscursive references
- Intra-discursive or intra-textual references
- Referential expressions
- Use of cohesive devices

Even the seemingly non-coherent seriation of the article numbers contains thematic and conceptual linkage (Jabeen, [2019](#)). One such example of coherence is article 203 which is followed by articles 203A, 203B, 203C, 203CC [omitted], 203D, 203DD, 203E, 203F, 203G, 203GG, 203H, 203I [omitted], and 203J. All the articles in the series, from 203A to 203F show some thematic unity with article 203 which is related to different types of courts.

Interdiscursivity and Intertextuality

Interdiscursivity means innovatively exploiting different genres by mixing, blending, and embedding to make new hybrid genres (Bhatia, [1993](#), [1997](#), [2002](#), [2004](#), [2016](#)). Although both intertextuality and interdiscursivity use the processes of appropriation, the former exploits textual resources, while the latter exploits generic resources.

Interdiscursivity is related to text externals which help to understand the construction of genre and interpretation of institutional actions. Interdiscursivity has been described by Bhatia ([2016](#)) as “innovative attempts to create forms of hybrid and relatively novel constructs by appropriating or exploiting established conventions or resources associated with other genres and professional practices”. The current study observes the reflection of linguistic expressions of Millennium Development Goals (MDGs) in the constitutional articles resulting from the eighteenth amendment of the Constitution ([1973](#)). These articles present good examples of interdiscursivity such as article 25-A.

Intertextuality is the use of texts from the past to understand the present and also to follow conventionalized ways (Bhatia, [2016](#)). The Constitution of ([1973](#)), draws majorly upon that of (1956), and to some extent on the Constitution of (1962). For the same reason, the study predicts a greater level of intertextuality between the constitutions of ([1973](#)), and those of (1956), and (1962). Themes of the constitutional provisos continue partially or in totality, offering the examples of intertextuality. Eventually, we find

the use of intertextual references which is extremely helpful in achieving coherence in the text.

Intra-textuality

The analysis finds not only the use of numerous words from different disciplines but also too frequent references within the text of the Constitution. This also makes intra-textuality a unique and prominent characteristic of the language of the Constitution. Thus, we can assert that the genre of the Constitution is replete with intra-textual references. Articles, Clauses, and Paragraphs, are either dependent or connected to other Articles, Clauses, Paragraphs, Schedules, and the Preamble. Intra-textual references usually refer to another constitutional fact located in the forward or backward direction of the text. For example, Article 187 (1) states: “Subject to Clause (2) of article 175, the Supreme Court shall have the power to issue such directions, orders or decrees as may be necessary for doing complete justice in any case or matter pending before it, including an order for the purpose of securing the attendance of any person or the discovery or production of any document”.

Some of these references, however, refer to more than one Paragraph or Clause from the same article or different articles. Jabeen (2019), refers to such references as ‘cluster-references’. An example of the cluster references is Section 61 “Other provisions relating to Senate.” In its opening clause, it states, “the provisions of clauses (2) to (7) of article 53, clauses (2) and (3) of article 54 and article 55 shall apply to the Senate as they apply to the National Assembly [...]” (Government of Pakistan, 1973). Clause (4) of article 160 “National Finance Commission” is a good example of reference within the article. It refers to Paragraph (a) of clause (2) and clause (3) within the same article.

Use of Definitions

Definitions of certain words, terms, and expressions have been used in abundance in the constitutional text. The definitions themselves are part of the Constitution. The use of definitions eases the textual complexity and makes the textual semantics more focused and less vague. For example, article 7 defines the word *state* as it is used and interpreted by the reader. It states in this part, unless the context otherwise requires, “the State” means the Federal Government, *Majlis-e-Shoora* (Parliament), a Provincial Government, a Provincial Assembly, and such local or other authorities in

Pakistan as are by law empowered to impose any tax or cess.” Some of the other terms and expressions defined in different articles include *the appropriate Review Board, Party Head, House, Presiding Officer, Federal Legislative List, sect, Governments, prescribed law officer, court, judge, immediate family members, Provincially Administered Tribal Areas, Muslim, and existing laws.*

Use of Synonyms and Repetition

The genre of the Constitution is characterized by the abundant use of synonyms and the repetition of parts of speech. As discussed earlier, nouns are found to be the most prominent parts of speech occurring in the text of the Constitution (1973), further analysis reveals that the most frequent use of synonyms and repetition has taken place in the case of adjectives and article 62 (1) (f) is one such example. In connection with the qualification for the membership of *Majlis-e-Shoora*, the article states that a person cannot obtain this membership unless “he is sagacious, righteous, non-profligate, honest, and ameen, there being no declaration to the contrary by a court of law; and [...]” In this example, five adjectives are used in one sentence, including an Urdu adjective *ameen* meaning honest and trustworthy. Another example is article 33, that is, “The state shall discourage parochial, racial, tribal, sectarian, and provincial prejudices among the citizens” (GOP, 1973). In this sentence, five qualifying words are used with one noun, that is, prejudice. The purpose of using a series of adjectives is to convey the constitutional message through all possible relevant shades of the meaning by making the expressions all-inclusive. This cluster use of adjectives contribute to the semantic repetition of an expression.

Nominalization

One of the reasons for the 80% MFOWs being nouns is nominalization which is a prominent feature of the constitutional genre. Nominalization means changing a verb or adjective or any other part of speech into a noun. At the discursive level, it also means transforming the actions into concepts, places, things, and persons. It mainly happens because usually, technical words or terms have been legally defined as nouns and not as verbs. Nominalization is a morphological process that should be avoided because it makes the text long and non-dynamic (Haigh, 2004). Following is an example from article 54(3) of the Constitution which states that “*on a*

requisition...the Speaker shall summon the National Assembly to meet, at such time and place as he thinks fit, within fourteen days of the receipt of the requisition [...].” The italicized parts of the sentence are examples of nominalization. Instead of using the phrase *on receiving the request*, or *when required*, its nominalized version has been used because requisition is a legally defined procedure and thus the preferred expression.

A significant finding of the current study shows the link between the ideologies and use of nouns. Most of the ideologically laden words are found to be nouns, such as obligation, equality, languages, Islam, responsibility, unity, and others. The current study finds that the constitutional text, being an embodiment of national ideologies, exhibits frequent use of nominalization. The constitutional genre under the analysis shows that this linguistic feature of transforming verbs into nouns is in abundance. Nominalization has been found as one of the main reasons for making the sentences lengthy in the text (Jabeen, 2019). Reasons behind this transformation may be attributed to the requirement of a neutral and impersonalized expression, and to the need for conformity with the legally defined nouns.

Use of Modal Auxiliary Verbs

Modal auxiliaries set the mood of a text, however, in the constitutional genre, modal auxiliary verbs are not used as mere elements of tense, aspect, and mood. The use of modal auxiliary verbs in various legal genres has got the attention of language analysts due to their varied use from the normal discourse. As suggested by Lyons (1968), the modal auxiliary verbs may be categorized into a larger or smaller number of subdivisions e.g. certainty, probability, possibility, or stronger and weaker, or different kinds of obligation, necessity, and others. The use of modal auxiliary verbs in a Constitution does not have a stable or fixed meaning as understood or used generally in ordinary non-legal communication. In the Constitution of Pakistan, modal auxiliaries are rather used for compelling or accommodating linguistic signals in conversation about rights and obligations (Gbenga, 2011).

Without getting into the debate of different interpretations of modal, semi-modals, and marginal models, this section remains focused on what most linguists agree upon as core modal auxiliary verbs which include *shall*, *will*, *may*, *might*, *would*, *can*, *could*, and *should*. These modal auxiliaries

have been used 1913 times in the Constitution of Pakistan. The frequency of the use of these core ten modal auxiliary verbs in the Constitution is presented in Table 4 which shows that the modals *shall*, *may*, and *will* take lead in the frequency of use in the same order.

Table 4

Frequency of the Use of Modal Auxiliary Verbs

Modal Auxiliary Verbs	Frequency
Shall	1318
May	461
Will	109
Would	12
Can	4
Should	4
Could	3
Might	1
Ought	1
Must	0

A very good example of a modal auxiliary verb used in the constitutional text differently from non-legal contexts is the use of *shall* and *will*. In a regular context, both of these words refer to the future, however, in the constitutional text, these are used to direct and limit the actions of organizations and people. This deviation has not missed the eyes of critics and there have been arguments against this use of *shall* in legalese. The use of *shall* to describe a status, to describe future actions, or to seemingly impose an obligation on an inanimate continues to be used in the legal genre conventionally. The use of *shall* shows the binding nature of the constitutional clauses. In contrast with the use of *may* and *can* to convey permissiveness, *shall* and *will* convey a sense of demand. *Shall* is the most frequently occurring modal auxiliary verb in the text and conveys a sense of compulsion and obligation to be authoritatively enforced through the instrumentality of state powers (Gbenga, 2011). The auxiliary *shall* is also noticed to be frequently used to assign duties and obligations through substantive provisions. This use of *shall* in the constitutional genre is too aligned with Garner's explanation in his dictionary of 'modern legal usage'. He renders as correct the use of *shall*, confining it to the meaning "has a duty to" and using it to impose a duty on a capable actor (1995). An example of the use of '*shall*' with this meaning follows as "[...] the Speaker of the National Assembly shall act as President until a President is elected in accordance with clause (3) of article 41".

We identify four discursive purposes achieved by the use of the auxiliary verb *shall* : (1) to direct actions, (2) to impose obligation, (3) to ascertain status, and (4) to emphasize the constitutional priorities. Some examples of the use of *shall*, to achieve these purposes are presented below:

- “The territories of Pakistan *shall* comprise [...]” (Article 1(2))
- “*Majlis-e-Shoora* (Parliament) *shall* have exclusive power to make laws concerning any matter in the Federal Legislative List”. (Article 142 (a))
- “The Council *shall* be responsible to *Majlis-e-Shoora* (Parliament) 91[and *shall* submit an Annual Report to both the Houses of *Majlis-e-Shoora*” (Article 153(4))
- “The National Economic Council *shall* review the overall economic condition of the country and *shall*, for advising the Federal Government and the Provincial Governments, formulate plans [...]” (Article 156(2))

The first two examples use '*shall*' to describe the status of the territories of Pakistan, and powers of *Majlis-e-Shoora*, in the same order. Whereas, the other two examples express imposition of an obligation on the Council of Common Interest and the National Economic Council, respectively. Similarly, article 154 (3) conveys both the meanings in one sentence, that is, “The Council *shall* have a permanent Secretariat and *shall* meet at least once in ninety days”.

The modal *will* is used after the first singular pronoun I and all the 109 instances occur in the Schedules on oaths only. However, read in the context, the use of will is equal to making a resolve. On the other hand, the auxiliary verb *may* is used to qualify the meaning of another verb by expressing ability, competency, liberty, permission, possibility, probability, or contingency (Blake, 1990). Surprisingly, the modal '*must have*' has not been used even a single time despite its forceful and stressing semantic power.

The interpretation of these auxiliary verbs impacts and controls legal decision-making at any level. The same gives rise to several legal disputes and is manipulated by the lawyers in the courtroom and legal proceedings. As (Halliday & Hassan, 1989; Palmer, 1968), consider modality to be the speaker's assessment of the probabilities, inherent in the situation or of the rights and duties of the addressee. The current study illuminates that the use

of modalities in the Constitution of Pakistan, help us to understand the government's stance on the citizens' rights and duties. The analysis further deduces that the Constitution uses modal auxiliaries to indicate the obligatory actions to be performed or procedures to be followed by the state organizations, departments, and citizens. In a nutshell, the use of modal auxiliaries in the genre of the Constitution does not follow the conventional norms.

Syntactic Structure

The sentential and grammatical features of the text of the Constitution are analyzed to see the patterns of syntactic structures in the genre. The Constitution (1973), of Pakistan is an authoritative document that lays down constitutional footing for state affairs. Its text follows a rigid structure to ensure and safeguard the contents of the Constitution (Jabeen, 2019), and is characterized by lengthy, and complex sentences.

Article 121 of the Constitution (1973), which is about Expenditure charged upon Provincial Consolidated Funds, is an example of a long sentence structure used in this genre. The article containing 150 words is written as one sentence having 26 noun phrases and two dependent clauses. In the same sentence, the conjunction 'and' occurs seven times, *including* two times and *in connection with* once. The sentence is long due to the detailed information provided about the expenditure charged upon the provincial consolidated fund. Article 40 of the Constitution (1973), can be looked at as another example of a long sentence:

The State shall endeavor to preserve and strengthen fraternal relations among Muslim countries based on Islamic unity, support the common interests of the peoples of Asia, Africa, and Latin America, promote international peace and security, foster goodwill and friendly relations among all nations and encourage the settlement of international disputes by peaceful means.

The whole article is one sentence having 16 nouns, 08 adjectives, and 07 verbs. Here, each adjective is used to describe one or two nouns. The same sentence has been analyzed from the universal dependency viewpoint using the Stanford Natural Language Processing tool, WebAnno (Yimam et al., 2013). This tool is used to annotate and visually see the connections between different parts of the sentence.

Use of Adverbial Clauses

The use of conjunctive adverbial clauses is noticeably common in the constitutional genre, giving cohesion and coherence to the text. The preamble to the Constitution of Pakistan, dated 12th April 1973, has been written in consecutive clauses with the help of clausal adverbs. The whole preamble is a sequence of more than 20 clauses written as separate paragraphs starting with *whereas*, *wherein*, *therein*, and *therefore*. The first sentence starts with the term *whereas*. Interestingly, a word, according to the Advanced Learner's Dictionary (n.d.), can be used in two different ways; in contrast and taking into consideration that. It is the second meaning which is conveyed through *whereas* used as an opening word for a document, formal as a Constitution.

Table 5

The Adverbials used in the Constitution (1973)
Constitution (1973)

Adverbials	Frequency
Notwithstanding	68
Unless	66
Thereof	60
Aforesaid	29
Wherein	20
Whatsoever	20
Therein	16
Thereon	13
Hereinafter	10
Proviso	8
Therefrom	5
Whenever	4
Whereas	3
Whereof	3
Wherever	3
Whereby	2
Thereupon	1

This use of pronominal adverbs like *whereas*, *wherein*, *therein*, and *similar* other words is a style specific to the legal genre. In legislative provisions, cognitive structuring displays a characteristic interplay of the

main provisional clause and qualifications. It is inserted at the various syntactic openings within the structure of a sentence. The first two paragraphs of the preamble start with the pronominal adverb, whereas followed by the eight qualifying clauses, each laid out as separate paragraphs, seven of them starting with *wherein* and one with *therein*. The *eight* Paragraphs, starting with *wherein*, are extended explanations of the first two subject clauses. The later paragraph, starting with *so that*, gives logical reasons to all previous paragraphs. It leads through a series of paragraphs towards the undertaking, by people of Pakistan, for “adopting, enacting, and giving to ourselves the Constitution of Pakistan”.

All the pronominal adverbs at the beginning of these clauses are capitalized to create emphasis in the constitutional discourse. The lengthened and complicated sentence structure in its preamble yields logical connection and progression. Moreover, the long complex sentences use the qualification and main provisionary clause. The qualification part states the requirement for a potential situation or status and the provisionary clause states the legal consequences or outcomes. The qualifications are stated in the form of adverbial clauses, prepositional, and participle phrases. These sentences are mainly declarative in nature constituted by dependent clauses. Table 5, shows the adverbials used in the constitutional text with their respective frequencies. *Notwithstanding*, *unless*, and *thereof* take lead in use, followed by *aforsaid*, *wherein*, and *whatsoever*.

Passivization

The current study notices the abundant use of passivized sentences in the constitutional genre. Passive sentences are commonly used to establish rules without referring to the doer or doers, (agentless phrases). The passivized forms are to bring the object of the action into the foreground (Mattila, 2006). In legal texts, however, such agentless phrases imply either the indefinite agent, (who may be any person giving more importance to the action) or the law-making bodies (the government/legislators). Article 32 which is about the ‘promotion of local government institutions’, is one of the evident examples of the passivized sentences used in the constitutional text. It states “The state shall encourage local government institutions composed of elected representatives of the areas concerned and, in such institutions, the special representation will be given to peasants, workers, and women”. Note the use of ‘*will be given*’ in article 32.

Another reason behind using such sentences is most probably to make the articles of the Constitution impersonal. Hence, applicable to everybody under the jurisdiction of the state. The use of passive forms can be justified as the need for a democratic society. The rules must be imposed gently to avoid negative reactions here, and they must be applied in principle on everyone equally, without discrimination (Rasmussen & Engberg, 1999). Therefore, it can be deduced that the use of the passive voice in the constitutional text contributes to the successful establishment and enactment of rules, which regulate life in society. As compared to the main body of the constitutional text, the schedules annexed to it offer more examples of the passivized sentences. The use of such sentences in the schedules is mainly related to the provision of salaries, perks, and privileges to the state employees. One example is presented here from the second schedule which is related to article 41(3) 'Election of President'. In paragraph 13, it states that "Ballot papers *shall be* issued from a book of ballot-papers with counterfoils, each counterfoil being numbered; and when a ballot paper is issued to a person voting his name *shall be* entered on the counterfoil, and the ballot paper *shall be* authenticated by the initials of the Presiding Officer". Passivization is expressed through 'shall be' three times in this one sentence.

Conditionality

The genre of the Constitution is full of the instances of conditional provisions. The conditional mood of the text is evident from the use of *if, unless, provided that, subject to, so far as, as the case may be, until..., before..., and before..., shall and likewise*. The most common conditional clauses observed, contain these combinations provided that, *if, if...then, and when...then*. Articles 41(4), 49, 143 are the few examples of the conditional clauses. An interesting example of provisional promises made by the state was observed in article 25 (A). It declares that "State shall provide free and compulsory education to all children/students of the age group of five to sixteen-year-old 'in such manner' as may be determined by law". In this article, the phrase "*in such manner, as may be determined by law*", provides the state a cushioning element. This makes education-related provisions as per the state resources and considers a variety of variables while considering the resources.

The current study has found almost the fixed patterns of conditionality presented through lexico-grammatical structures. Some of the typical,

almost formulaic, constructions of conditional sentences as identified in the genre of the Constitution (1973), are presented in the table 6.

Table 6

Patterns of Conditionality in the Constitution (1973)

Words / phrases of Conditionality	Example of Immediate context	Place of example in the text
If	No person ...shall be required to ... if ...	Article 22
Unless	The ... shall, unless...	Article 52
Provided that	Provided that tillshall	Article 63A(b)
Provided further that	: Provided further that, if.... Shall	Article 91(4)
Provided also that	: Provided also that ... shall	Article 92
Subject to the	Subject to the Constitution...	Article 105 (1)
So far as	shall, so far as ... with the ...	Article 241
As the case may be	Shall continue to..., as the case may be, under the Constitution	Article 270C
Before...shall..	before making ...shall ascertain,	Article 247 (6)
Until	..until provision in that behalf is made..	Article 119
..before...	At any time <u>before</u> an Order is made under clause (4)	Article 160 (6)

The results show that the conditionality in the genre of the Constitution (1973), is used to perform the following functions:

- To avoid making an absolute commitment
- To crosslink other provisions of the constitution
- To accommodate the given provision within certain limitations

Long Footnotes

Footnotes are the permanent features of the Constitutional genre. Different purposes of the maximum use of footnotes, along with making the text cohesive, may be described as under:

- To explain
- To clarify ambiguities

- To state exceptions
- To comment upon amendments

Thus, the footnotes in the Constitution can be unusually long, depending on the purpose they serve. There are some examples of literally long footnotes in the sense of space, with vertically stacked-up information, sometimes having only one word or phrase of the main text in a line. The footnote related to article 51 of the Constitution offers a vivid example of long footnotes.

Conclusion

The current study unveils the unique linguistic features and forms used in the constitutional text. Although this research has been conducted in the context of Pakistan, the findings can be useful for interested readers and researchers, worldwide. The analysis reveals that the text of the Constitution of Pakistan (GOP, 1973) has been structured with significant linguistic dexterity in order to convey state priorities and governmental procedures. It also presents corpus-based examples of how the provisions related to rules and regulations are stated in a non-conventional manner in the constitution. This analysis helps the readers to understand the Constitution as a highly structured and formal genre with power connotations attached to it. Moreover, its language has a hierarchically nested structure showing its prominent lexico-grammatical features. These features include complex syntactic structures, nominalizations, conditionality, long footnotes, comments, and explanations etc., taking place in "mutual expectancy" (Firth, 1957) as required by the objectives and utilization of the constitutional genre.

The linguistic features, which make the constitutional genre more explicit, have been discussed in detail. The lexico-grammatical examples include the use of adverbials, nominalization, and modal auxiliary verbs. The most frequent and the least frequent words used in the genre suggest that the content words are ideologically laden. These words play an important role in conveying and determining ideologies. Besides, they help to understand the constitutional priorities in a better way and can lead to further genre-based investigations. Conversely, grammatical words of the text determine the mood and nature of the genre. The analysis shows that constitutional priorities of a country includes its judicial system, justice, and federation. The current study explains how philosophically dense

chunks of the text are presented using fewer words with more lexical diversity. In addition, the knowledge of how information is laid out in textual form, how seriation or text arrangement is done, and why seemingly irregular article numbers appear at times can add to the study skills of learners.

In order to avoid the ambiguity in interpretation at the syntactic level, long complex sentence structures, adverbial clauses, passivized statements, and conditional sentences are used in the text. The use of logical and verbal bridges, that is, the use of repetitions, synonyms, adverbials, references, definitions, footnotes, interdiscursivity, intertextuality, and intra-textuality gives cohesion and coherence to the text. The Constitution is a public document that should be kept general in nature. Its provisions are general and are certain for all citizens unless specified.

The current study highlights that the complex nature of the genre. It also results in causing difficulties for the citizens in understanding and interpreting the Constitution of the country. Although access to constitutional knowledge is not denied and is available on official websites for the public, its readership remains limited to certain spheres of professional practices. The Constitution has figuratively become inaccessible to the general public due to its linguistic complexities, ultimately making people unaware of its importance.

The findings of the study are proved to be helpful for law students, researchers, policymakers, parliamentarians, and ESP practitioners. The results are accountable for the skills required to construct, analyze, and interpret the constitutional genre. The findings can be utilized to effectively teach ‘law, constitution, and legal language’ in classrooms and during training courses or workshops. The current study may assist law students, researchers, and practitioners to create new forms of discourse. Furthermore, it may help to achieve pragmatic success as well as other powerful human agendas (Bhatia, 2002). Simultaneously, knowledge of the textual perspective of the genre proves to be helpful for teachers in designing the effective instructional interventions. It is not possible to explore the socio-linguistic, historical, and ideological perspectives of the Constitution of Pakistan due to the complex nature of its lengthy text. However, these areas offer the huge contributory and intellectual potential for future studies.

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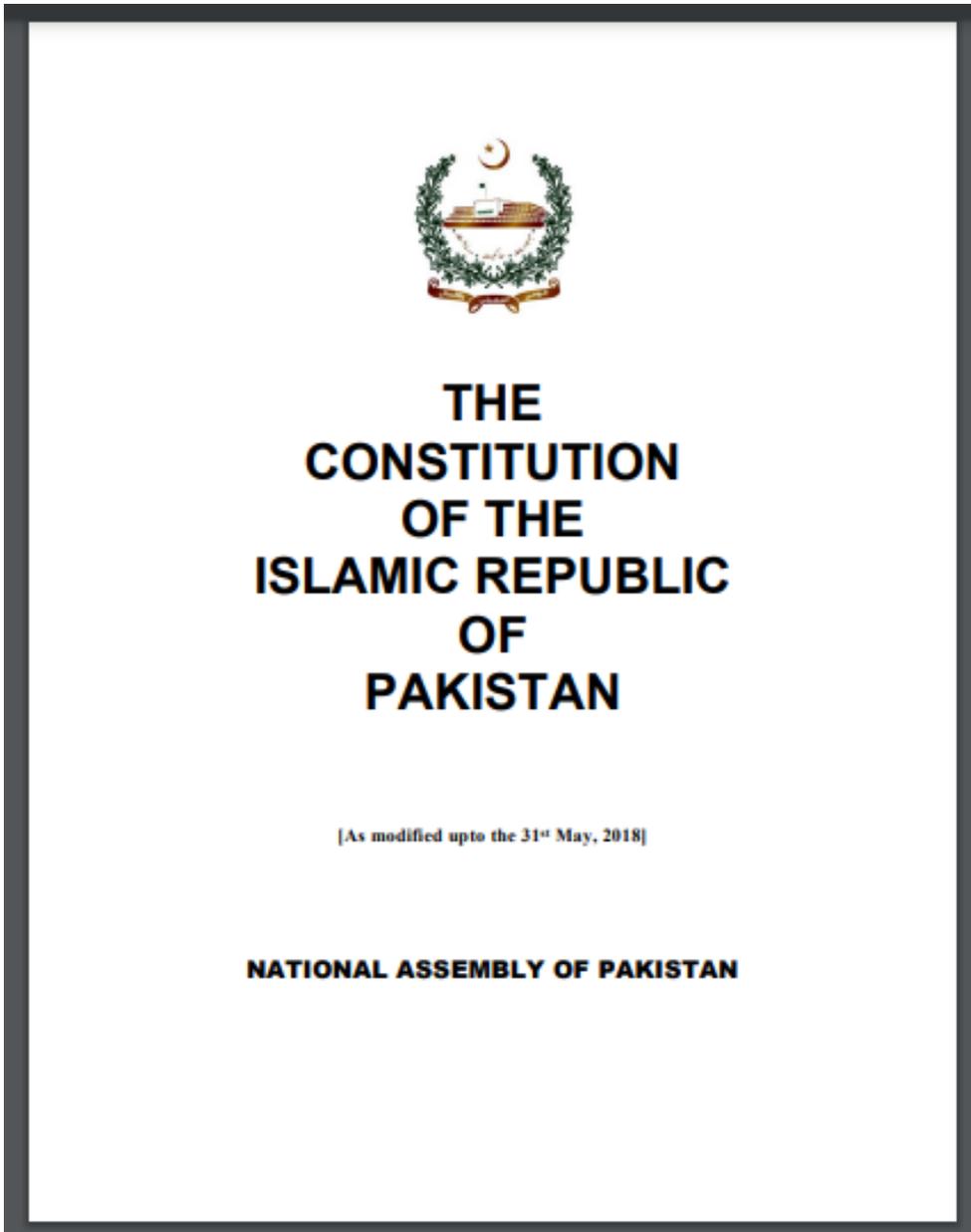
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Appendix



CONSTITUTION OF PAKISTAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
*(In the name of Allah, the most Beneficent,
the most Merciful.)*

THE CONSTITUTION OF THE ISLAMIC
REPUBLIC OF PAKISTAN

[12TH APRIL, 1973]

Preamble

Whereas sovereignty over the entire Universe belongs to Almighty Allah alone, and the authority to be exercised by the people of Pakistan within the limits prescribed by Him is a sacred trust;

And whereas it is the will of the people of Pakistan to establish an order;

Wherein the State shall exercise its powers and authority through the chosen representatives of the people;

Wherein the principles of democracy, freedom, equality, tolerance and social justice, as enunciated by Islam, shall be fully observed;

Wherein the Muslims shall be enabled to order their lives in the individual and collective spheres in accordance with the teachings and requirements of Islam as set out in the Holy Quran and Sunnah;

Wherein adequate provision shall be made for the minorities freely to profess and practise their religions and develop their cultures;

Wherein the territories now included in or in accession with Pakistan and such other territories as may hereafter be included in or accede to Pakistan shall form a Federation wherein the units will be autonomous with such boundaries and limitations on their powers and authority as may be prescribed;

Wherein shall be guaranteed fundamental rights, including equality of status, of opportunity and before law, social, economic and political justice, and freedom of thought, expression, belief, faith, worship and association, subject to law and public morality;

Wherein adequate provision shall be made to safeguard the legitimate interests of minorities and backward and depressed classes;

Wherein the independence of the judiciary shall be fully secured;

Preamble

CONSTITUTION OF PAKISTAN

Wherein the integrity of the territories of the Federation, its independence and all its rights, including its sovereign rights on land, sea and air, shall be safeguarded;

So that the people of Pakistan may prosper and attain their rightful and honoured place amongst the nations of the World and make their full contribution towards international peace and progress and happiness of humanity;

Now, therefore, we, the people of Pakistan;

Conscious of our responsibility before Almighty Allah and men;

Cognisant of the sacrifices made by the people in the cause of Pakistan;

Faithful to the declaration made by the Founder of Pakistan, Quaid-i-Azam Mohammad Ali Jinnah, that Pakistan would be a democratic State based on Islamic principles of social justice;

Dedicated to the preservation of democracy achieved by the unremitting struggle of the people against oppression and tyranny;

Inspired by the resolve to protect our national and political unity and solidarity by creating an egalitarian society through a new order;

Do hereby, through our representatives in the National Assembly, adopt, enact and give to ourselves, this Constitution.

Linguistics and Literature Review (LLR)

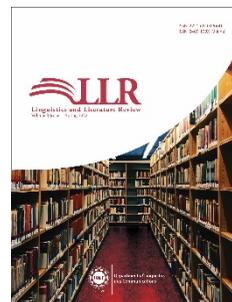
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Gender-Based Politeness Strategies: A Case Study of Academics from the Department of English, University of Gujrat

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Abstract

Gender-based differences in language use have been investigated by researchers for a long time. It has been observed that men and women comply with different linguistic norms in their speeches. This fact not only characterizes their individual style but also portrays their respective masculinity and femininity. However, it has been noted also that linguistic norms are not necessarily gender specific. In this regard, this research paper aims to analyze the politeness-based strategies used by male and female faculty members of the Department of English, University of Gujrat while making conversation. Data was collected through purposive sampling technique keeping in view Lakoff's politeness principles. For this purpose, the lectures of two male and female faculty members were recorded. The collected data was analyzed to highlight which gender complies more with the principles of politeness, as depicted by Robin Lakoff. The findings proved female faculty members to be more polite as compared to male faculty members. The current research helps future researchers and readers to understand how language works spontaneously among different genders and how communication can be improved by pedagogics while using the politeness principles laid down by Robin Lakoff.

Keywords: communication, gender, language use, lectures, politeness

Introduction

Language is the most vital tool of communication. There exist many differences in language use by both genders; such that they indicate whether the speaker is a man or a woman. A variety of linguistic features characterize the gender that utilizes them in their speech. For instance, women tend to use more prestigious forms of language. Over the past few decades, the women's movement has raised issues concerning the use of gender-based language (Ijem & Agbo, 2019). As one may expect, language depicts gender differences, for it is in its task to transmit, record, and reflect

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the social contrast. Language is a medium of communication which helps us to express our thoughts and emotions. Different individuals may possess similar ideas but choose linguistically distinct ways to express them (Xia, 2013). While delivering a speech, different genders tend to pose a different style to convey the idea. Studies have shown that women tend to be more emotional during their speech and are more inclined towards politeness than men in same and cross-gender communication. Women use domesticized vocabulary more as compare to their male counterparts. The domesticity of their vocabulary gives a touch of politeness to their speech. Men, on the other hand, remain impersonal. It also reflects the fact that men pose politeness in their behavior as well (Newman et al, 2008).

Significance of the Research

To date, a vast amount of research has focused on analyzing the differences in the daily communication of male and female members of the society at the domestic level. However, little work has been carried out to analyze gender-based differences in the use of communication norms at the workplace. Hence, the current study aims to fill this gap by analyzing the differences in the use of communication norms at the workplace. Moreover, it also investigates the effects of these differences on the employees.

Research Questions

This study attempts to answer the following questions:

1. How do male and female faculty members achieve different levels of politeness while delivering lectures?
2. What are the effects of the differences in the politeness level of male and female faculty members on students in co-education?

Literature Review

Gender can be defined as a range of traits. Particularly, in the case of men and women, it is also used to differentiate the corresponding features of femininity and masculinity attributed to them. There is a clear difference between gender and sex. Sex is related to biological differentiation between men and women. Gender, however, refers to the social construct of man and woman (Udry, 1994). Socially, a language uses us as much as we use the language. The particular style of language we use in our speech reflects the way we construct our gender.

Robin Lakoff (1973) used the deficit approach to define the women's use of language. She said that women use language in dimensions and manners that reflect their powerlessness, politeness, submissiveness, or an empowered state. Women tend to use certain grammatical structures of language, including the distinctive use of its lexicon (adjectives, colors, and interjections) and syntax (tag questions, respects). Moreover, their language use can be understood and analyzed by considering their contextual background to have a better understanding of it. Robin Lakoff proposed some suggestions to the future activists of women empowerment, about the kind of language to be used by women, in order to help them claim their rights more effectively.

Women use more intensifiers, questions, personal pronouns, sentences beginning with adverbs, and justifiers. Whereas, men use conjunctions, directives, and are also more likely to interrupt a conversation than women (Mulac et al., 1988). Furthermore, women tend to use more polite forms of speech when they address someone, that is, they use questions and humor more than men; whereas, men notably use more affirmatives, and fillers (Subon, 2013). Moreover, women showcase more consciousness and hesitance in their speech as compared to men, - who are evidently more assertive in their way of talking (Leaper & Robnett, 2011). Previous studies have emphasized gender differences in language use during face-to-face interactions in cross-gender instances. These differences can also be measured in electronic communication such as emails sent to strangers. The linguistic features used by women show their concern for maintaining a good rapport (Colley & Todd, 2002). In academic settings, female students are more polite than male students. However, these results cannot be generalized in every circumstance. They also need to communicate in other social contexts depicting a variety of equations, such as- the discourse between a customer and a shopkeeper, student/teacher interaction and a doctor/patient scenario, among others (Wahyuningsih, 2018). Women's excessive use of boosters, hedges, apologies, and compliments collectively illustrate the differences in the way they communicate as compared to men (Holmes, 2013). The extent to which the speakers use tag questions emerges as an exception due to their usage being culturally conditioned, instead of being determined by gender. This is because both men and women use various types of tag questions. As far as cultural variations are concerned, English speakers use more tag questions in their speech than the Serbians. Yet, the degree of their usage varies according to the type of discourse-, that

is, whether it is a cross-gender or same-gender discourse (Jovanovic & Pavlovic, 2014).

The functions and distribution of a variety of approaches of verbal politeness in men's and women's speech postulate the possible whys and wherefores of gender differences (Holmes, 2013). Politeness differs according to the context. It can be either positive or negative. Negative politeness strategies include maintaining the communication distance with the interlocutor. On the other hand, positive approaches aim to remove the distance between people.

Previous studies found a gender-based inclination towards the use of politeness, that is, men use negative politeness strategies, while women use positive ones. This varying inclination towards the use of politeness strategies portrays the gender differences in speech styles (Ramadhani, 2013). Men's speech is considered more directive and simpler, as opposed to the female speech. They also tend to be straightforward. On the other hand, women use different strategies to express their psychological states, including how they express their feelings and emotions (Wahyuningsih, 2018). They gravitate towards an attitude of compromise, avoiding the display of any strong expressions that may stir up conflicts. Almost contrastingly, men do not refrain from using direct imperatives; indeed, they are likely to express their ideas without the fear of sparking resentment and conflicts. Such instances disclose the socially constructed boundaries and domains for both men and women which they implicitly observe in their speech. In personal relationships, women prefer to seek the permission and assistance of their partners in order to preserve intimacy. On the other hand, men are in a habit of using the directive style, wanting to show their independence. They use to speak in formal manners, reflecting their communicative distance (Tannen, 1990). Keeping in view these crucial findings, the current study aims to uncover the differences in the use of politeness between male and female faculty members while delivering a lecture at the university level.

Theoretical Framework

The study relies on Lakoff's politeness strategies (1973) as the theoretical framework used for supporting the research questions. She proposed ten principles of politeness which are as follows: (i) use of hedges, (ii) use of tag questions, (iii) speak in italics, (iv) use of empty adjectives, (v)

apologize more, (vi) use of correct grammatical structure and super correct form, (vii) indirect requests, (viii) use of the super polite form of language, (ix) avoid cursive language, (x) and speak less frequently. She proposed these principles on the basis of three maxims: (i) don't impose, (ii) give options, and (iii) make your receiver feel good. As mentioned above, Lakoff accentuates a greater use of politeness strategies by women than men during oral communication. The proposed principles can be used to measure politeness. They need not be employed in a given speech, all at once. Rather, politeness can be measured via the number of times a person uses any of the principles suggested by (Lakoff, 1973).

Methodology

A piece of research relies on the strands of methods employed for conducting it. Consequently, methodology remains a vital part of any research work. The current research employs a qualitative method by which it intends to investigate the effects of gender-specific language and expressions in lectures delivered by male and female faculty members of a university.

Nature of the Study

This is research is descriptive in nature.

Design of the Study

The current research was conducted in the form of a case study. The researcher chose the sample participants using the purposive sampling technique. On the other hand, data was collected from the participants using a quantitative approach.

Instrumentation

To measure the components of this study, the researcher used oral recorded lectures of the faculty members.

Data Collection Procedure

The data was collected in three steps. In the first step, the researcher secured the verbal consent of the lecturers to record their lectures. In the second step, the researcher recorded the lectures of female faculty members. In the third step, the researcher recorded the lectures of male faculty members.

Procedure for Data Analysis

The recorded data was analyzed in three steps. In the first step, the researcher transcribed the audio recorded data to bring it in a written form. In the second step, the researcher sought the use of politeness strategies proposed by Robin Lakoff in the data. In the third step, the researcher analyzed the speeches on the basis of politeness strategies implied by each speaker, individually.

Data Analysis

Analysis of the Lecture Delivered by First Female Lecturer

Table 1

List of Parameters Used by First Female Lecturer

List of Parameters	Number of Use
Italics	Once
Hedges	Eight fold
Super correct form (the stressed from)	Six fold
Interjection	Twice
Filler words	Four fold
Repetition	Once

In the beginning, the said speaker used an imperative tone (see Appendix 02 A). The lecturer is a non-native speaker of English. Observably, she used the super correct form by laying stress on each word in every sentence. She also used an apologetic tone to address the audience by starting the lecture with the words “I hope”. The use of “I hope” indicates the lack of confidence at the speaker’s end, as well as an implicit attempt to gain consent from the students. The direction of the speech shifts from ‘I’ to ‘you’, showing the lecturer’s attempt to build intimacy while delivering the lecture. She used the term “dear” to address the audience, collectively addressing all of them, hence seeking their collaboration to move ahead with the lecture. Sentence (b) starts with the same expression. The repetition of “dear” with the pairing of the sentence (a) illustrates that the speaker does not want to hold the floor alone. The use of the intensifier “a great” with the stress on “idea” (the super correct form) indicates that the speaker wants the attention and consent of the audience. In the second part of the sentence, the use of “so”, along with the lexical word “assume”, gives the sense of weak access. It makes the speaker appear as unconfident and hesitant. In addition, the use of hedges by the speaker supports this inference.

The said lecturer used hedges eight times, which reiterates her lack of confidence concerning the information she aimed to deliver. She used hedges to pronounce the following word by laying stress on the very next word to make it more emphatic. Then she gradually shifted her tone, to adopt a more declarative one. The mixing of native lexis such as “Tu, Tum, and Ap” indicated an increased level of comfort and confidence in her speech. She also used intensifiers such as “**simply, closeness, and friendliness**” to gain the attention and collaboration of her audience. She used phrases such as “you know” as fillers to mitigate silence in the classroom or to avoid the excessive use of hedges in her speech. Hedges and filler words do not add much value to the meaning of a sentence but do add sense of uncertainty related to the stated words. Moving on to the next parameter, she also incorporated different interjections to gain the attention of the audience by indulging them emotionally. The speaker also used italics which signposts the language of the speaker as super correct language. The repetitive use of italics shows that the speaker is intensifying something formal.

To summarize, the analysis revealed that Lakoff’s understanding of politeness principles aligns with the findings of this study. It was found that the speaker exudes the lack of confidence and incompetence through the excessive use of hedges. The overall analysis of the speech showed that the speaker, although is in a position of floor holding, was trying to involve the audience, and seeking their consent on every point of her discussion.

Analysis of the Lecture Delivered by Second Female Lecturer

Table 2

List of Parameters Used by Second Female Lecturer

List of Parameters	Number of Use
Hedges	Eight Fold
Super correct form	Nine Fold
Interjection	Once
Intensifier	Once
Repetition	Once
Use of italics	Thrice
Modifier	Twice
Filler words	Once

The paragraph mentioned in the appendix reflects the sense of “declarative”. The speaker started the conversation with the phrase “my dear” which shows her intent to establish intimacy with the audience (see Appendix 02 B). In the next sentence, she used the intensifier “very”, which indicates that she wants to grab the attention of the audience. In doing so, she used the intensifier to modify the meaning of the sentence. Seemingly, she prioritized her students’ consent and collaboration during the lecture, over being authoritative and imposing her ideas. The use of the interjection “well” at the very outset of a sentence has dual meaning. It aids the speaker in implicitly gaining her audience’s consideration/consent when beginning a discussion while also acting as a filler. Once removed, the meaning of the sentence remains unchanged. The speaker used the super-correct form at three different positions - at the end of the first sentence “**sociolinguistics**”, in the middle of the second sentence “**to introduce sociolinguistics**”, and thirdly in the middle of the last sentence “**to think about it**”. The use of super correct form in different positions in the sentence showed that the speaker wanted to intensify the significance of the sentence without using intensifiers. In the above-mentioned paragraph, she used hedges twice in the same sentence. The use of hedges also gives a dual sense - firstly, it shows the implicit lack of competence and secondly, it indicates that the speaker wants to deliver the importance of the sentence.

The analysis of the paragraph mentioned in the appendix shows that the content of the lecture delivered by the speaker is subjective in nature is. She started the sentence with the use of a lexical hedge “**I think**”, indicating a level of uncertainty and a lack of confidence in what she conveyed, due to the subjectivity involved. In the next sentence, she used the hyper correct form and laid stress on the word “**combination**” to give it a thematic touch. Through its use, one could infer that she sought support from her audience. Her last sentence started with the use of **Italics**, indicating her attempt to conclude her discussion by emphasizing the information shared previously. The applied parameters conformed to the maxim of “**Don’t impose**” proposed by **Robin Lakoff**.

To deliver the content, she used modifiers, hedges, italics and hyper correct form of language. The use of hedges on three different occasions indicates not only her incompetence but also her unwillingness to impose her perceptions on others. To increase the motivation level of the learners, she employed different techniques in her speech, such as the use of hyper

correct form of language in three different sentences- pointing towards her emotional involvement in the speech. Also, she used filler words, such as “you know”, to keep her students’ attention intact during the lecture.

Analysis of the Lecture Delivered by First Male Lecturer

Table 3

List of Politeness Parameters Used by First Male Lecturer

List of parameters	Number of Use
Hyper correct form	Eight-Fold
Use of hedges	Twice
Language switching	Five-Fold

The speaker started the conversation without a formal greeting such as “how are you all”, among other examples (see Appendix 02 C). Such a way of commencing the lecture conveyed the speaker’s lack of regard for building intimacy with his listeners. His tone was declarative which exhibited his desire to hold the floor alone. He stressed on two words ‘**no language**’ and ‘**lingua franca**’, respectively. In this regard, the use of stress or emphasis indicated the importance of what is being delivered. From the sentence ‘**That is why**’ it is evident that the speaker intended to conclude the discussion on the basis of his own knowledge without consulting his listeners. Through the speech pattern that he followed and the tone he adopted; it is evident that he violated the maxim ‘**don’t impose**’ proposed by **Robin Lakoff**.

The speaker used an assertive tone, rather than an imperative one. He subsequently resorted to code switching in his lecture by using his native tongue in some instances. This shift of language has a dual meaning. Firstly, he used language alternation primarily due to a lack of competence regarding the language of instruction. Secondly, this was intended to give a more detailed and comprehensible answer that the listeners could take in more attentively. In the given scenario, he switched between languages, that is, between L1 and L2, more often than once.

Moreover, it was observed that he imposed his knowledge; a phenomenon noticed in utterances such as “uski waja me apko btata houn (I will tell you the reason behind that...)” He imposed what he thought or what he knew. The tone of the speaker suggested that he wanted to hold the floor, he remained independent rather than creating intimacy with his listeners. The use of hedge words in his speech can also be interpreted at

two levels, that is, he may have lacked the appropriate vocabulary or he wanted to switch the language to make the concepts clearer to his students. He used the hypercorrect form in three different sentences and in three different sections of each sentence. He emphasized words such as **Pakistan, whereas, and interprovincial level**. A special focus on the said words showed his intent to underline the important aspects of his discussion or to make these the **topic sentences** of his speech.

He ended his speech on an emphatic tone and concluded the lecture without inviting any participation or contribution by the participants. This again hinted towards his willingness to independently hold the floor. While concluding the discussion, he switched to his **mother tongue again**. This phenomenon can be analyzed in two different ways. The first is to highlight the unique academic setting in his own country, as opposed to the target country. The second is to make a connection between the speaker and his listeners.

Analysis of the Lecture Delivered by Second Male Lecturer

Table No. 4

List of Politeness Parameters Used by Second Male Lecturer

Lists of parameters	Number of use
Hedges	Nine-fold
Repetition	Twice
Hyper correct form	Five-Fold
Use of personal pronoun	Thrice

The lecturer was a non-native speaker of English. However, he used English as a medium of instruction (see Appendix 02 D), while his tone remained emphatic. Similar to the first male lecturer, he started communicating without any formal greetings. This proved the absence of dependence on his listeners and also showed his intent to be the only one speaking (holding the floor). He used hedges twice in a single sentence. The hedges held dual meaning: (i) weak competence over the language being used, and (ii) a strategy to gain assistance from or to refer to the students' perspectives for a better learning outcome. He continued his lecture without addressing his addressees, he did not verbally acknowledge the presence of any external observers. He used the hyper correct form of the word twice in a sentence, before and after the conjunction. He, therefore, managed to underline the significance of both the words. As per the

observation, he uttered the conjunction unstressed, which shows that the only stress there was on theme words - **semantics and pragmatics**. In the same sentence, he repeated the phrase ‘**I will**’ twice, using first person singular in both the instances. This further reiterated his desire to constantly hold the floor, without including the input of his listeners, while showcasing subjective interpretation of the information he shared.

He assigned his own definitions to different concepts. He used hedges thrice. To attract attention, he used first person plural “**we**”. The intention was to impose his own understanding on others. To achieve concision, he used repetition in the middle of sentences in an attempt to connect them with one another. The vocabulary was easy to understand which gave it a more familiar feel yet his tone revealed his stout stature. He used different engaging strategies and provided information from various sources with the intention to hold the floor. He addressed his listeners only to impose his own observation on them.

He incorporated the hyper correct forms of theme words to give a clear-cut meaning to what has been discussed throughout the lecture. Throughout the whole lecture, he violated all the maxims of politeness proposed by Robin Lakoff.

Comparative Data Analysis of Lectures of Both Male and Female Lecturers

Table 5

Comparative Data Analysis of Lectures

List of Parameters	Frequency of Usage by Female Lecturers	Frequency of Usage by Male Lecturers
Italics	Thrice	
Interjection	Twice	
Super correct form	Eighteen fold	Thirteen-fold
Hedges	Twelve-fold	Eleven-Fold
Interjection	Once	
Filler words	Five-fold	
Repetition	Twice	Twice
Intensifier	Thrice	
Language switching		Eight-fold
Use of personal pronouns		Thrice

List of Parameters	Frequency of Usage by Female Lecturers	Frequency of Usage by Male Lecturers
Total frequency of parameters	Forty-six-Fold	Thirty-seven-fold

The table shows that the women's speech is weaker than that of the males. Women used more politeness parameters than men. Naturally, they gravitated towards building a more collaborative style of speech with their addressees. As seen in the lectures, they addressed their students with affectionate words, such as 'my dear students' and 'dear students', among others. Men, however, focused on maintaining their superior status, even while communicating with their students. They mostly tended to impose their own views on others. It becomes clear through this evaluation that the politeness factor is lower in men as compared to women. Women seemingly considered the satisfaction of their listeners, thus allowing them to speak without imposing their opinions on their audience. They also built the pace and determined the direction of their lectures with the consent of and in collaboration with their listeners. In complete contrast, it was observed that male lecturers disregarded the presence of any audience, in terms of inclusiveness.

Discussion and Findings

In light of the above discussion, this study attempts to answer the following questions

How do male and female faculty members differ in politeness levels while delivering lectures, as suggested by Robin Lakoff?

Both men and women have different linguistic styles. They also differ in the level of politeness they portray through their speech. Women use more hedges and polite expressions than men (Preisler, 2011). The current study confirms such findings through the recorded lectures.

To grab the attention of the listeners, female faculty used affectionate phrases, such as 'my dear students'. Recordings under this study indicated more openness by students towards the female faculty regarding academic assistance as compared to the male faculty. Females tend to use more positive politeness strategies (Ramadhani, 2013). Owing to specific social restrictions, they have to keep an arm's distance from the students, while maintaining politeness with their disciples. The current study found that

male faculty were more formal, whereas female teachers were friendlier. The students consequently asked more questions from the females' lecturers. The recorded lectures also revealed the reluctance shown by female faculty to hold the floor, despite being in a position of authority. They preferred to go ahead with the consent of the listeners. From the above analysis, it would suffice to claim that female faculty members are most likely to follow all the three maxims of politeness proposed by **Robin Lakoff**.

What are the effects of the difference in the politeness of male and female faculty members in co-education?

It has been observed that the male students feel a little inferiority complex in co-education. They are always in fear of being left behind. Yet, it has been noticed that they can do better if they are properly encouraged and trained. Female lecturers consistently attempted to remove the distance and intimacy with their learners, to yield desirable results from all their students, irrespective of their gender. It has been observed in this research that filler words, such as '**you know**', as a strategy to involve the learners in the learning process. Filler words attract the attention of the learners (listeners), creating better effectiveness in the learning process. Duvall and his colleagues confirmed this notion by suggesting a moderate use of fillers (Duvall et al, 2014). Their study indicated a positive relationship between the use of filler words by the speakers and the comprehension ability of the listeners (Duvall et al, 2014). On the other hand, male teachers tended to maintain communicative distance during their lectures. In co-education, this gender difference in the style of delivering lectures and the level of politeness has a negative impact on students' learning process. It creates discrimination which ultimately results in poor outcomes. Yet, some male faculty members may deviate from the linguistic norms that the society assigns to them, as can be seen in the scenario of the lecture delivered by the **second male lecturer who** also used politeness strategies. In a nutshell, the difference in politeness levels of faculty members in co-education can create a huge difference in overall academic outcomes, with considerable adverse outcomes.

Findings

The findings support the notion that the female gender poses more politeness as compared to the male gender in their speech. However, the use

of politeness principles may not always carry gender-specificity, as in the case of **Male 2, who demonstrated a similar trend (use of the aforementioned strategies) in his speech.** Although female lecturers used more positive politeness strategies than their male counterparts, neither of the two genders used negative politeness strategies in their lectures. Moreover, the recording session revealed better attentiveness paid by students towards their male lecturers. Since the students showed reluctance in asking any question from the male faculty, they listened carefully to what they said.

Limitation

The current study is gender-based. It analyses speech on the basis of politeness maxims. Hence, it is not applicable in assessing other aspects of speech, especially those which are not gender specific.

Conclusion

Taking into account the above-stated discussion and analysis, it can be concluded that the linguistic norms society assigns to women shape their speech, causing it to develop a politer form than males. From the analysis, it can be inferred that women choose to lead the direction of the event in collaboration with their listeners. Their excessive use of hedges indicates their inner sense of social insecurity. The findings confirmed that intimacy in communication depends on the use of politeness in language, that is, a politer form of language increases the level of intimacy experienced by the interlocutors. Since, in either form, politeness pertains to the senses of the listeners, so they involve themselves both physically and mentally. Furthermore, the analysis established that female lecturers' use of politeness strategies allowed them to attract their students' attention more easily, as compared to male lecturers. It was evident that females were predisposed towards gaining consent, rather than imposing their views on the listeners. The findings also recommend the use of politeness as a useful tool of teaching or of successfully delivering input in classroom settings in the best possible way.

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Appendix 1

List of Terms

Terms	Explanation
L1	Mother Language
L2	Second Language
Four fold	Four Times
Five fold	Five Times
Seven Fold	Seven Times
Eight fold	Eight Times
Eleven Fold	Eleven Times
Twelve fold	Twelve Times
Thirteen fold	Thirteen Times
Eighteen fold	Eighteen Times
Thirty Seven	Thirty-Seven Times
Forty Six Fold	Forty-Six Times

Appendix 02

(A) Lecture by First Female Lecturer

Dear students this session focuses on politeness and social interaction. I hope and expect that by the end of this session, you will be able to understand the connection between the concept of politeness and social interaction. Well, my dear students at the very outset of the session it would be a great idea to revisit the basic concepts of politeness. So, I hope and assume that you all would be able to know “what is politeness?”

Simply defining politeness I would say politeness is a means of encoding social distance, you know for example..ahhh... amm... I would use the... aaa... oft-repeated example if ... aaa.. person uses for another person tu, tum or aap, through that you know the relationship with the other person ... ammm... can be shown... aaa... the kind of closeness or friendliness through tu and the kind of equality through tum and... aaa... showing respect distance through the use of aap.

“You know these are the ways through we encode politeness in language, this is just one of the ways of doing that, well ... aaa... my dear students when a linguistic (stress) interaction takes place, it is not merely a linguistic interaction this, in fact, is a social interaction, and in that process

of social interaction when we communicate or interact with somebody actually we determine the positioning, you know closeness or distance”.

You know in...aaa... relation to each other, we position ourselves which happens through the...the pragmatic (use of stress) concept of politeness. There are certain...aaa... external factors that play there in that, for example, the status of the other person. You know... aaa... the language choices in terms of politeness would be different when it comes to you know speaking to somebody who is...aaa... in status in anyways higher than you that... aaa... status can be of the profession, of job, ammmm of or ammmm of any other kind of status.

(B) Lecture by Second Female Lecturer

My dear in today’s class we would be discussing about the sociolinguistics, and I think it would be a very good idea to introduce and to talk about the term sociolinguistics. I would be expecting that at the end of the session you would be able to know what it means and how does it operate in the field of language and Linguistics. Well, my dear students... aaa.... What we need to...aaa... to think about is (stress) what the term sociolinguistics consists of and what are the contents or the materials or the areas of study that fall under sociolinguistics.

“I think if you simply think about the... the word itself. It is a combination of two words social and Linguistics, the first part of its---socio comes social, which pertains to the society and to the culture whereas the second Linguistics that is the study of language makes it a complete term Socio-Linguistics. Thus, enabling us to understand that this is the descriptive study of the effect of any and all of the aspects of society, including cultural norms, values, beliefs, etc.”

“It is also advisable to understand that sociolinguistics is different from sociology. Aaaa We can draw a simple difference that sociology like the sociolinguistics is also the combination of two words—socio and logy, socio stands for society and logy is derived from the word logos (study) hence it means the study of norms and values of a society, and it is also different the term sociology of language refers to the study of the effect of society on language. So, aaa... you know this a totally opposite process, sociology focuses on the effect or impact of language on society whereas, sociolinguistics is the study of effects of language on society.”

(C) Lecture by First Male Lecturer

Today we will discuss English as second language acquisition in our settings. We have shared our cultural boundaries with India, yet there is a big Linguistic Problem lies in India, and that is there is no native language in India which could be understood in all India and could be used as Lingua Franca. That is why they have to acquire English. Indians acquire English as a language for communication, whereas we people learn it for academic purposes.

Indians learn English as a language for communication. Uski reason me apkobtatahoun , how many times India is bigger than Pakistan... ammm... four to five times, char panjguna bara hai. They do not have even a single language which could be served as Lingua Franca, yani porey India me koi aik b aisi language ni jo porey India me boli aur smjhijaey. Even the Hindi language which is spoken by the majority of Indians and considered to be as the national language of India is still not spoken in all India.

Yet, iska yh matlab ni hai k unhy English language ph complete command hai, they are so bad about it. Isi waja se Braaj Kachru ne Indian English ko Indian variety “Hinglish” ka name dea, because they have their own pronunciation, laikin at the same time Pakistan k ander aik matric pass is not as proficient in English as Indians are.... ammmm.... Tu uski waja yh hai k India requires English as a language of communication, which could be understood at inter-provincial level, whereas in Pakistani settings it the case is totally different, Pakistan has its own language Urdu that could be understood in all provinces.

So, therefore, Urdu serves as the purpose of communication. And for us, Urdu is used as a second language for we have to acquire our mother tongues that vary region to region, and English has the position of the fourth language and for some people, it has the position of the fifth language. So we have 3 to 4 languages between us and English, there is so many linguistic levels that we have to come across before English. So, hamary yahan English is studied as an academic subject.

(D) Lecture by Second Male Lecturer

Today we will discuss the meaning, their theoretical underpinning, and their practical manifestation... aaa... in the beginning I will just talk about the introduction of various concepts which are related to meaning, and here

I will... I will begin with the definition of semantics and pragmatics which are primary to the understanding of the subject of our discussion.

Semantics is... aaa... roughly defined as the study of meaning through language that means the meaning we get by knowing... aaa... or understanding a language. When we say what is a cat, generally you have to listen to as a response is a kind of animal that means we ... we got language in order to mean the language and these meanings are usually available in the dictionary and you cannot ... aaa... mean differently when... when you about such things in a literal or conventional way. This is what we mean by semantic meaning.

Every language ... aaa... has a systematic communication in which semantics meanings are very important. Semantics is a part of linguistics overall body of linguistics which deals with a meaning along with pragmatic. Semantics is considered to ... aaa... with the study of the primary ... aaa... the literal meaning of words and sentences. It is usually the study of literal, de-contextualized, and grammatical meaning of the words and sentences. Semantics not only deal with the words in isolation it also deals with how a language organize and express its meaning... aaa... through its grammar also.

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Exploring the Preferences and Attitudes of Undergraduates regarding the Online Classes of English Literature in Universities of Pakistan

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Abstract

COVID-19 has resulted in the digitalization of teaching and learning process in Pakistan. Online education has become a new need in the wake of the pandemic. Pakistani universities are teaching English literature through online classes. It is believed that online teaching causes difficulty in the development of critical understanding of literature in students. Learning through online classes about English literature can be a challenging task for students because literature demands an effective live discussion between the teachers and students. Researcher (1) is a student of English department, who has observed some issues related to online teaching of English literature. Students face challenges in understanding literature during online classrooms due to their digital illiteracy. The researchers are more prone to explore the attitudes and preferences of undergraduates because of such challenges. Moreover, they investigate and measure the challenges faced by students in online classes and provide them a way forward. The current study focuses on undergraduates' online classrooms of English literature of sixteen public sector universities in Pakistan. A 'quantitative survey method' along with a 'probability sampling technique' has been used to collect primary data for this research. In total, one hundred and fifty-one participants from sixteen Pakistani public sector universities have been participated in this piece of study. Among them sixty-five are male participants, and eighty-six are female participants. All participants are undergraduates of fourth, fifth, sixth, seventh, and eighth semesters from the departments of English literature. The responses are collected from the participants which have been quantified in Microsoft Excel and displayed in figures in Microsoft Word. The quantified data revealed that most of the students required more discussion with teachers and other students, and engagement in online class activities regarding literature. Findings also demonstrated that students mostly supported interactive learning. Furthermore, they did not consider the use of digital

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tools effective in teaching drama and poetry in the online classes of English literature. However, online modes of teaching remained more preferable for teaching short stories and novels in the universities. The current study can help teachers, students, and policymakers in knowing about what students prefer and do not prefer in online classes, and how their preferences can be transformed into student-centered teaching in the digital domains.

Keywords: digital domains, English literature, online Classes, Pakistani public sector universities, pandemic

Introduction

During the COVID-19 pandemic, the education process at all levels was put to the test, and all the institutions stopped taking face-to-face classes as they started adopting technology in the form of taking online classes (Daniel, 2020; Aristovnik et al., 2020). When social separation became an unavoidable norm, considering health issues, many institutions shifted to online teaching to keep students engaged and motivated (Ferdeus & Shifat, 2020; Marinoni et al., 2020).

In a literature classrooms, the relationship between students and teachers is essential, because literary material “represents authentic feelings of their authors and this produces a strong incentive in the learners” (Babae & Yahya, 2014, p. 82). Previous studies (Sultana & Khan, Sultana; Van, 2009) have disclosed that the sustainability of the latest trend of online classes relies on students' attitudes and their contentment level. Students who have a good attitude towards online classes can produce an effective teaching and learning environment, however, it is also worth noting that teachers face challenges in conduct of online instructional methods (Sultana & Khan, 2019).

However, students of English Literature have an opportunity to study the variety of its genres, such as poetry, short story, novel, theatre, literary criticism, and others. It requires students' active participation during the lecture because such participation is an important element of learning and teaching process (Van, 2009). Teaching these genres of English literature in an online class can be challenging for instructors because many genres necessitate a certain environment and lively engagement from the side of students (Islam, 2021). For instance, reading William Shakespeare's (1564-1616), *Hamlet* (1905), Charles Dickens' (1812-1870), *Great Expectations* (1861), Robert Frost's (1874-1963), poetry, “Stopping by

Woods on a Snowy Evening”, or Francis Bacon's (1561-1626), essay, “Of Study”, demands various engaging approaches from both the instructors and learners.

Although earlier studies (Ali, [2021](#); Shaikh, Chandio & Shaikh, [2021](#)), have addressed the complicated nature of teaching in both ways either online or physical in large classrooms. Shaikh et al. ([2021](#)) have investigated how a large classroom, with multiple students in Pakistan’s context can be a challenge for teachers as it is too difficult to have an effective interaction between teachers and students in overcrowded classrooms. However, the current undertaken research study specifically deals with teaching English literature in online classrooms of Pakistani universities. Furthermore, it is critical to consider students' attitudes and preferences in English Literature classes in order to take appropriate steps to create an effective online classroom environment and humanize learning in the digital domains. The current study also investigates the preferences of students towards the particular genre of literature, which is about the genre they prefer in online and physical classrooms.

Problem Statement

This current research, quantitatively investigates students' attitudes about online classes of English literature in Pakistan. Furthermore, it focuses on the preferences of students in both general and specific manners of literary genres in online literature classes of sixteen public sector universities of Pakistan. The goal of the study is to examine students’ healthy opinion towards the online classes that have been started since the wake of the COVID-19 pandemic. However, the current study does not focus on the opinion of teachers from the selected universities’ Besides, it also does not focus on the external elements, such as the internet connection and device that can impact students' attitudes regarding their online classes. Furthermore, this particular study does not examine the students' attitudes toward online evaluation methods.

The researchers carried out further four prime research questions in order to better understand the students' preferences and attitudes towards online classes of English literature. These research questions are given below:

Research Questions

1. What attitudes students show during their online classes of English literature in Pakistan?
2. How do students respond to the challenges they face during online classes of English literature in Pakistan?
3. Which genre of English literature do students prefer to learn in online classes in Pakistan?
4. Which genre of English literature do students prefer to learn in face-to-face classes in Pakistan?

Review of Related Literature

A number of earlier studies (Ali, [2021](#); Shaikh et al., [2021](#); Junejo & Shaikh, [2021](#); Talpur et al., [2021](#); Rehman et al., [2021](#); Butt et al., [2021](#); Noor et al., [2020](#); Abbasi et al., [2020](#); Jang, [2020](#); Shahzad et al., [2020](#); Otoui, [2019](#); Farooq et al., [2012](#)) have focused on teaching of language and literature in a range of contexts during the pandemic.

Recent studies reveal that the rapid growth of COVID-19 has caused institutions to shift their lecture deliverance methods to the online classes instead of conducting physical classes purely based on live discussion (Mpungose, [2020](#)). COVID-19 has brought significant changes to the educational sector and modes of teaching and learning. “This crisis threatened the education system around the world and required educators to transit to an online method of instruction overnight” (Dhawan, [2020](#), p. 5). After the proclamation of COVID-19 pandemic accomplished by the World Health Organization (WHO), in the month of March 2020, (Spinelli & Pellino, [2020](#)), many academic institutions which were previously hesitant to abandon their traditional teaching modes, had to opt the online methodologies of teaching and learning.

Challenges of Teaching/Learning in an Online Classroom

Dhawan ([2020](#)) asserts that students would struggle in comprehending the learning material because most online classes are conducted in a one-way manner, (teacher to student). Attentiveness can help to create a healthy learning environment. Mondol & Mohiuddin ([2020](#)) have also discovered that numerous external factors influence the teaching-learning process in a virtual class. For example, “the teaching-learning process gets hampered,

resulting in the motivation swing and less participation” (p. 242). It becomes a challenge for the students and teachers. Islam (2021) has quantitatively reached to a conclusion that online classrooms for Bangladeshi undergraduates are still a challenging environment. Moreover, this problem should be tackled through adopting the effective measures and strategies. In Pakistan, the pandemic-led lockdowns have shifted their teaching methods to online modes, which have disrupted the assessments and examinations (Mumtaz et al., 2021).

Moreover, Reading (1989) argues that interaction between students and instructors is very crucial in literature classrooms because the subject has further multiple sub-disciplines and features of inquiry. It is a field which has academic terrain and distinctive modes of exploration are shaped during the class through discussions with learners. Reading (1989) states that a literature syllabus contains a multitude of content material, which makes learning happen when “students actually are in terms of knowledge, skills, and motivation...and must seek genuine response and engagement from other students, leading to new knowledge and understanding”(p. 35). Students have often viewed online classes as passive classes, in which the “spontaneous exchange of ideas” between teachers and students does not occur at the moment (Shenoy et al., 2020). Berteau (2009) stresses the importance of effective interaction between teachers and students when holding classes virtually. In an online class, the “lack of human interaction” might lead to poor performance and deficient attitude. In such a class, students may also feel the lack of human connection (Berteau, 2009).

Online Class as an Opportunity

Ali & David (2021), have used online techniques and methods for conducting effective research during the pandemic. They have argued that online platforms during the pandemic can be helpful in teaching and learning research. Moreover, the study by Ali (2022), about online English language learning in a Pakistani city, Larkana demonstrates how teaching and learning of reading skills can be digitalized. He argues that the use of digital material along with traditional methods of teaching L2 is primarily helpful for developing the reading skills for critical and integrated understanding of written discourse. In their review study, Mumtaz et al. (2021), suggest that Pakistan needs to develop a cost-effective and secure online academic system to reap the full benefits of the opportunity. Discussing opportunities of online teaching in Pakistan, Abid et al. (2021),

demonstrate that online teaching prepares Pakistani teachers for a 'blended teaching approach' and increase their awareness of teaching related to global and future challenges.

Moreover, an impression or liking of a person by which traits of a given element are appraised is referred to as attitude (Ramdhani et al., 2012). Sumarwan (2005), claims that a person's attitude may be quantified by using the cognitive (knowledge), emotive (emotional), and normative (behavioral inclinations) components. Berteau's (2009), evaluative study of students' attitudes shows that how enthusiasm and positive attitudes can help students in effective learning. Students with a positive attitude in a literature class, in the words of Ghazali et al. (2009), "will spend more effort to learn by using strategies such as asking questions, volunteering information, and responding inquiries" (p. 51). "The students felt upset when they did not get enough opportunity to share their views during the literature lessons" (p. 54). Teachers' encouragement for students to have a conceptual debate on a given topic in a literature class is more important than having a passive lecture. Further, "teacher's explanation and notes were ranked as the fifth most important strategy in teaching literature, followed by using the audio-visual aids in literature classes" (p.55). Therefore, students should be provided with an opportunity in online classrooms to speak and share their views regarding the given topic.

Hence, the above literature review manifests that there is a range of studies on the subject of online teaching, such as language, literature, science, research, attitudes of students, and teachers toward different arenas of online education. All of them face the challenges and achieve the opportunities in online literature classrooms. However, no study has been conducted on how Pakistani undergraduates of English literature view at online teaching. Therefore, this study seeks to explore the preferences and attitudes of the Pakistani students about online teaching/learning. The upcoming section informs about the research methodology, participants, and tools.

Research Methodology

The current study uses the quantitative survey technique for research. It surveys on the attitudes and preferences of Pakistani undergraduates about online teaching of English literature. The collected data were 'primary'. The researchers used the 'probability sampling strategy' for data collection. The

participants in this study belonged to sixteen public sector universities of Pakistan. The names of the universities were not mentioned in the study as per ethical considerations. The survey questions were developed by using the Google Forms. The collected responses were quantified in the mathematical form of percentage in Microsoft Excel and presented in the form of figures by using Microsoft Word.

Participants

Data were collected from the students in the fourth, fifth, sixth, seventh and eighth semesters of English departments in sixteen public sector universities in Pakistan's major cities. 57% of the participants were females, and 43% of them were males. Among the total percentage of the participants, 17.1% were in the fourth semester, 16.1% in the fifth semester, 5.5% in the sixth semester, 19.2% in the seventh semester, and 38.4% were in the eighth semester. The questionnaire was forwarded to one hundred fifty-one, (151), participants and each of them responded timely. It is vital to note that the curriculum in Pakistani universities is designed and planned in a unique manner. This curriculum requires a candidate to complete his or her course of degree in the time period of four years, which is further based on 8 semesters in order to become a graduate. Participants in the current study were chosen from different groups that had the opportunity to take both in person and online classes of English literature.

Tools

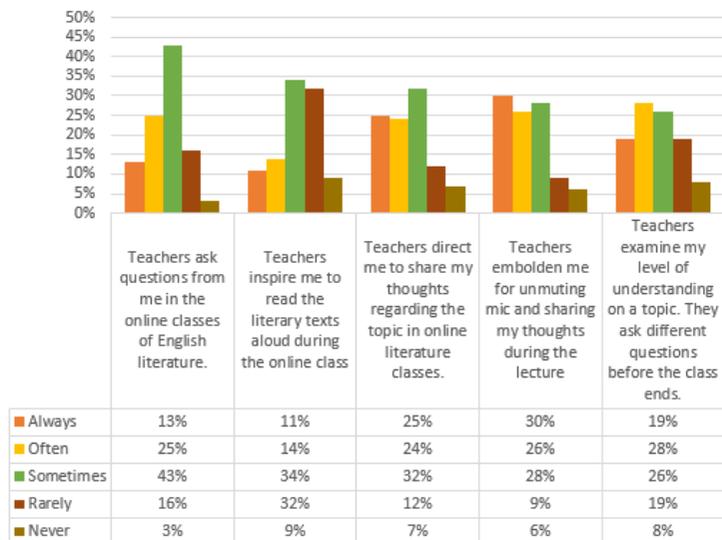
The purpose of this study was to explore and measure students' attitudes and preferences about online literature classes by using a quantitative method of survey research. The primary data were gathered through the structured questionnaire which included close-ended questions. The order of questionnaire was taken into account to maintain the connection between the questions. The language of questions was kept in the simple and understandable English. Neither personal nor annoying questions were asked. The questionnaire was distributed to the participants through the internet sources, such as e-mail and WhatsApp because the researchers followed the social-distancing policy. The survey questionnaire was developed by drawing insights from the previous research studies Lee (2008), Shorna et al. (2020), and Islam (2021).

Findings and Data Analysis

The current section includes findings and their analysis. The analysis is displayed using tables and figures. Additionally, each table and figure has been analyzed under its respective heading. Figure 1 presents students' attitudes towards the interaction of online literature classrooms.

Figure 1

Interactive Learning in Online Classes of Literature



Interactive Teaching

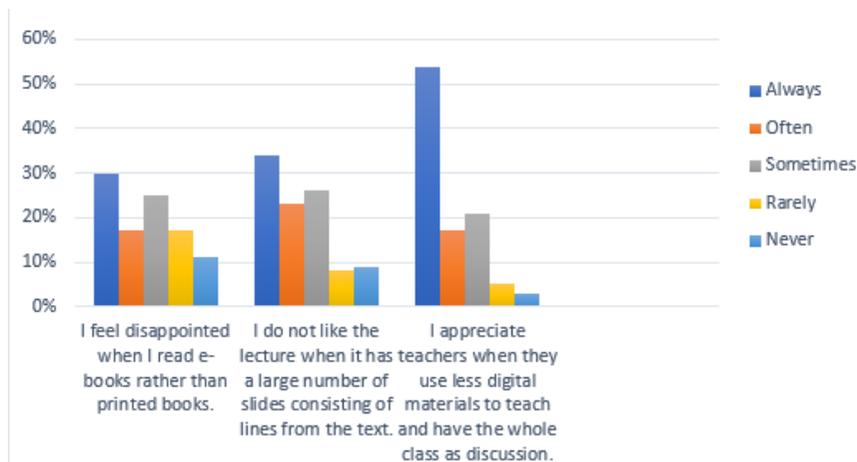
The responses displayed in Figure 1 show that 43% of the participants have responded that teachers use questions in their teaching strategy. 34% of the participants have answered that teachers ask them to read the text aloud in the classroom. Additionally, 32% of the students have responded that teachers sometimes ask them to share their opinions on a given topic of literature in the online classroom, and 30% of the students have responded that teachers allow them to share their opinions openly without any hesitation in the literature classroom. Lastly, 28% of the students claim that they are often asked questions at the end of their online class. This shows that majority of the students are not communicative in the online classes of English literature in Pakistani universities. Now, the researchers move towards analyzing the attitudes of the participants.

Attitudes towards Teaching/Learning Material

Figure 2 presents the attitudes of undergraduates Pakistani English literature towards the teaching/learning material presented in an online classroom. It shows that 54% of the respondents are not comfortable with e-books, whereas 34% of the respondents always like the classroom which is less dependent on digital tools of teaching. 30% of the students do not like the lectures based on slides. Such attitudes of respondents show that they do not like online classes of English literature. They preferred physical/face-to-face discussion during lectures deliverance of teachers. 54% of them want teachers to have discussion-based classes instead of the use of slides.

Figure 2

Learning Material in Online Classroom



Deliverance of Lectures

Figure 3 displays the attitudes of undergraduates of Pakistani English literature towards the online lecture deliverance of the teachers. 50% of the participants require more time for comprehending and presenting their views during the lecture. 45% of the participants respond neutrally in terms of understanding the comments of teachers, written with the mouse of a computer in an online class. 52% of the respondents show that they understand lines from the text only when teachers provide them with a little explanation in the footnotes of the slides.

Figure 3:
Students Attitudes Towards the Deliverance of Lectures

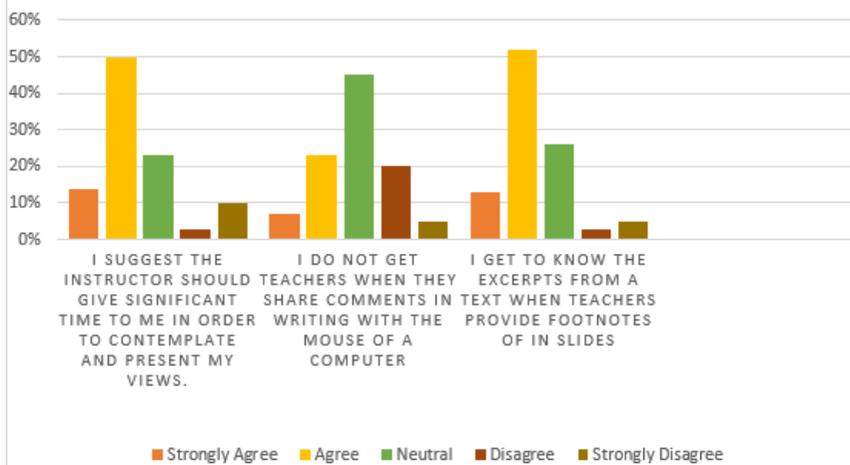
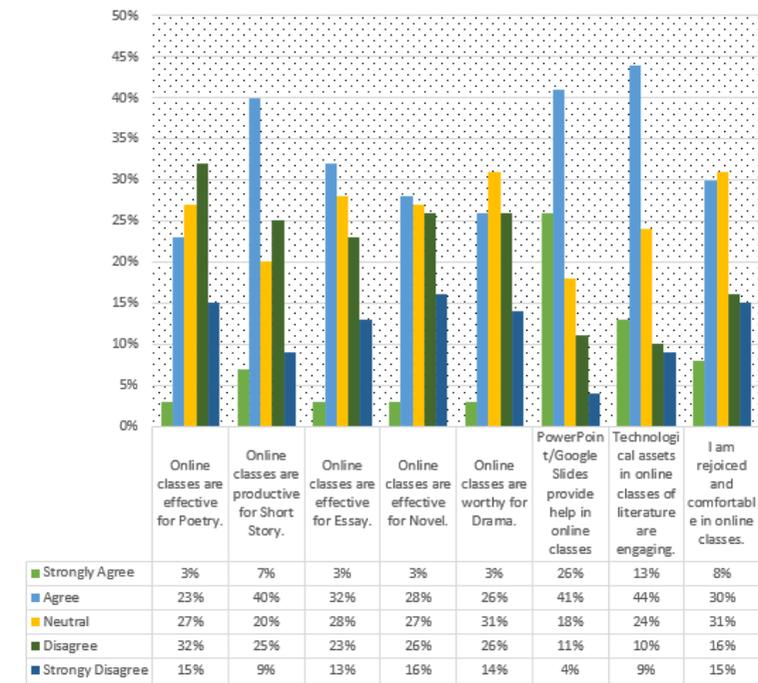


Figure 4
Students' Preferences of Teaching Methodologies and Genres



Effectiveness of Different Literature Genres

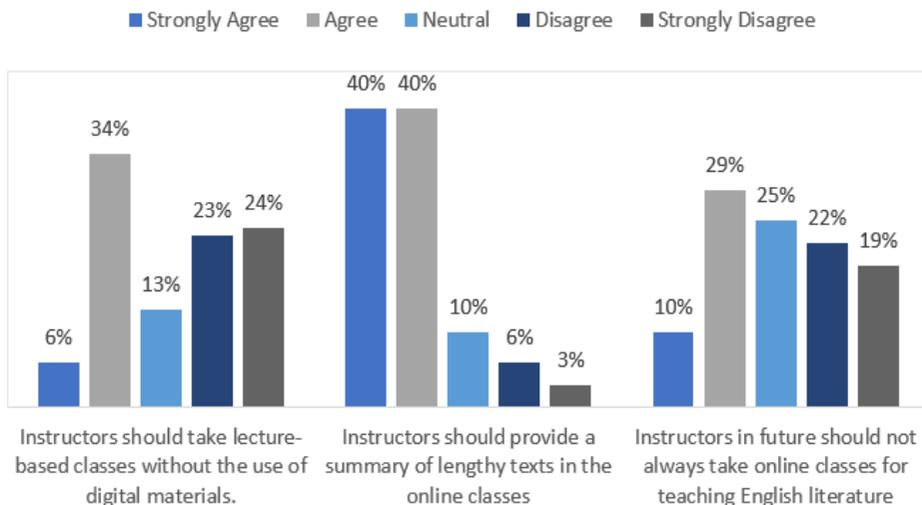
Figure 4 demonstrates that how the intelligent selection of teaching methods can be helpful in teaching a particular genre of literature. It shows that what genres of literature should be taught either online or offline. Findings show that 32% of the participants do not like the online classes of poetry, 40% of them like short story classes, and 32% of them are in favor of online classes for the essay subject. 26% of the participants are neutral for online classes of the drama subject. Moreover, 41% of the participants support the use of PowerPoint in online classes. 44% of them find the use of digital tools effective in online teaching. Overall, only 30% of the participants were comfortable in the online classroom of English literature in the Pakistani universities, and 31% of them did not answer it.

Preferences

Figure 5 shows that 34% of the participants preferred the choice of teacher's teaching methodologies, which did not contain the use of digital tools. Furthermore, 40% of the participants strongly preferred that instructors should be provided with the brief summary of texts through which they could easily conduct their online classes. 29% of the participants liked the idea of having online classes in future.

Figure 5

Students' Preferences of Instructional Modes



Discussion

Findings provided in figures and tables have shown that 29% of the participants were generally unsatisfied and did not like the digital methods of online teaching in the classes of English literature. 32% stayed against online classes for the subjects of poetry, and 27% of them also did not stand for poetry and drama, whereas 40% of the students were inclined towards the online classes for short story, and 28% for the subject of novel.

This research discloses that the Pakistani undergraduates of English literature mostly do not like the digital methods of teaching. Their attitude towards digital teaching material is not positive. 34% participants do not like slides and e-book-based lectures in the classroom. They sometimes like the slide-based lecture only when the instructors can provide some short footnotes. 50% of the participants want to take some time to think about the question and the topic in order to develop proper understanding. As addition to the findings of earlier studies (Berteau, 2009; Mondol & Mohiuddin, 2020; Aristovnik et al., 2020), which resulted in the need of specific consideration of teacher-student interaction in the classroom. The current research similarly demonstrates that these online teaching methods require particular consideration from teachers in terms of the classroom dialogue and interactive teaching. Even the virtual classrooms can achieve the equilibrium of a passionate literary class if students contribute and the instructor actively engage students in the debate (Dixson, 2010).

32% of the attendees have been reported to remain silent in the virtual class in the hopes of receiving encouragement from their teachers to voice their thoughts on the topic. 18% of the students have shown a neutral attitude towards the usage of technological material (that is, e-books, PDF materials), and 23% of them retain a bad view about online lectures of poetry and drama.

Unlike Islam's findings (2021), which manifested that participants did not consider drama and poetry online classes of Bangladesh effective. This study in Pakistani context demonstrated that 28% students found novel and 40% of them found short story lectures received through digital platforms more productive. As a result, educators should work on how to achieve the interest of students in virtual classes and should improve their conduct of poetry and drama classes to restore their efficacy. The efficacy of a virtual class would be determined mainly by comparing that how eagerly

learners share their experience and ideas now as compare to the way they used do in their traditional physical classrooms.

Findings also demonstrate that 40% of the respondents are attracted towards online classes, when they are taught short stories. 28% of them are attracted towards online classes of novels. It is because they are story-based narrations and can also be watched in the movies. While the online classes for the subjects of poetry and drama are not deemed effective for them in contrast to Islam's findings (2021), in which the participants like poetry and drama classes only. However, as shown in the Reading's (1989), participants of the current study believe that instructors' excessive usage of digital teaching material in online literature classrooms should be discouraged. Previous studies (Mpungose 2020; Marinoni et al., 2020), have shown that in the time of COVID-19, teachers used many audio-visual devices in their distance learning classes. In contrast, this study emphasizes that each genre of literature has its own unique nature and only an intelligent selection of teaching methodologies can help effective teaching and learning.

The idea that the instructor should bring digital teaching material into use during their lectures of English literature was rejected by 34% of participants. Anyhow, they shown more interest in establishing online debates and discussions. Therefore, it is recommended that teachers should make an appropriate choice of teaching methodologies, when they are teaching a particular genre of literature. The teaching genres, such as novels and short fictions determine teachers' urge to use online material.

Conclusion

The educational institutions in Pakistan had taken a shift from physical classes to online classes during COVID-19 for the purpose of safety measures. The current study aimed to determine the students' attitudes and preferences regarding their online classes of English literature. Findings of this study demonstrated that students were keen to attend the physical classes of English literature back in their universities. The students also preferred 'interactive learning and teaching' instead of the unintelligent use of digital tools of teaching. The maximum usage of digital and online teaching material have been noticed especially in the case of teaching narrative genres, such as short story and novel of English Literature. On the other hand, drama and poetry required face-to-face/interactive teaching

methodologies. Therefore, the concerned authorities must design a plan to encourage teachers to make appropriate choice of teaching methodologies bearing in mind the different genres of literature. It is hoped that this particular research will pave the way for researchers to research on teachers' attitudes and preferences of teaching methodologies in relation to different genres of literature.

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