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CONTACT

Matilda Likaj Shaqiri, Assistant Editor, Hëna e Plotë "Bedër" University

Tel: +35542419200

Email: bjes@beder.edu.al

www.bjes.beder.edu.al

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Hamide Metin KOKEN

English Language Teacher
International Turkish Hope School
Chittagong / Bangladesh
hamidenur@hotmail.com

**CAN MUSIC INFLUENCE FOREIGN LANGUAGE
LEARNING?
A CASE STUDY IN ENGLISH-MEDIUM SCHOOLS OF
BANGLADESH**

Abstract

The main aim of this paper is to look through the effectiveness of listening to music onto English language learning with the viewpoint of high school students and their instructors. This research will investigate to what extent Bangladeshi high school students in English-medium schools utilize songs in L2 while learning language and which particular language skills the learners believe that they improve via music. The research is also specifically designed to find out whether using songs to teach vocabulary bring out significant learning outcomes in language classrooms. The findings suggest that the use of songs in foreign language learning may aid the process in many aspects such as memory of text. The results evidenced that the occurrence of the din is increased with music, and therefore may be a more efficient way to stimulate language acquisition.

Key Words: *Acquisition; Affective filter; Auditory discrimination; Authentic; Comprehensible input; Din; Involuntary mental rehearsal; Language Acquisition Device; Motherese; Musical din; Natural Order Hypothesis; Song Stuck In My Head Phenomenon*

1. INTRODUCTION

1.1 Overview of the Issue

Language is a phenomenon which starts by birth, goes through different phases and develops until death. Language skills are acquired in an environment where an individual lives and grows up. On the other hand, the acquisition of a second language requires a set of skills that must be acquired in the early stages of an individual's life (Littlewood; 1987: 4). When considered from different aspects of a second or foreign language teaching, meaningful and interesting activities can contribute greatly to the acquisition process. With this approach in mind, listening to music in target language is found out to be one of the popular activities preferred by language learners to enhance more skills. While it is obviously a commonly-used tool in teaching language to young learners (eg. nursery rhymes), the real impact of listening to music on advanced learners is open to be examined by the researchers in the field of ELT.

1.2 Background of the Study

Music is jointed in human; culture and all cultures on this universe have music. Language and communication are also universal and they share a connection with music. Livingstone (1973) stated anthropological evidence that Homo sapiens sang (non-linguistic vocalizations) before speaking and Jespersion (1925, as cited in Murphey, 1990) and Rousseau (1968) both hypothesized that song

heads speech. Infants` crib language resembles singing more than speech; therefore, it is not surprising that adults naturally adjust to infants and small children with musical *motherese* features. Neuroscientists have found that musical and language processing occur in the same part of the brain and there appear to be parallels in how musical and linguistic syntax is processed (Maess & Koelsch; 2001: 540-545). Further, according to Howle (1989), lullabies are more than simple nursery songs; in fact they serve to set musical patterns to words the child hears but does not yet comprehend. This language-music structure provides an early formation of listening skills and language facility through cradle songs and nursery rhymes suggesting that the rhythm can make the words memorable.

Historically, songs were used to make the work easier. Work songs were the answer to group efforts such as rowing, marching, and harvesting (Wilcox; 1996). Even before the written word, stories of war and odes of praise were passed along from tribe to tribe by songs and minstrels would use music to bring literature to the crowds (Larrick; 1991).

Similarly; the discussion on whether the music promotes language learning has been widespread among educators In the past Gardner (1985) has offered the use of music as a problem-solving tool signifying that all individuals without brain damage possess some degree of musical intelligence. Tapping the musical intelligence in the classroom combines the theory of multiple

intelligences with actual classroom learning. Application of music in foreign language classes could allow teachers to use the students' musical intelligence and their musical interests to achieve mastery of language skills.

1.3 Statement of the Problem

As mentioned above, connections between music and language have long been of interest to the linguists across the world. Yet, what rationale do the advanced learners in high schools present for listening to music to improve language proficiency? The question whether the music in foreign language addresses to any language skill of the learners when it is listened to without any purpose of acquiring language input is another vague point in linguistic field waiting to be illuminated. Therefore, this study aims to present the views of the students on the use of English song as self-improvement tool and the attitudes of the teachers towards the efficiency of listening to music on the skills of their learners.

1.4 Rationale for Conducting Research

In Bangladesh, a country of which the second language is English, it is common to listen to music in foreign languages such as Hindi, English etc. among adolescents. Moreover, more than half of the young people of the nation know English at least in elementary level. The query arises at this point in the researcher's mind is that how often these learners actually make use of the music to build up

language proficiency and which language skills of theirs are developed through music. Besides, being a language teacher for more than five years, throughout her experiences, the researcher herself exposed the same questions such as whether it is wise to listen to songs in L2 to improve certain skills in a short time or not and whether the students particularly fond of English music are more successful in language classrooms than the others who do not have any interest in English songs. These are motives that lead the researcher study on the effect of music on language learning.

1.5 Significance of the Study

The goal of this research is to show that students would benefit from the addition of music without changing the basic type of material covered either in class or in daily life. The significance of the present study would be to expand on the research concerning the language-music integration in relation to developing particular skills.

According to Claerr and Gargan (1984), merging a musical methodology can be seamless. “With some imagination, songs can be used to teach all aspects of foreign languages.” (p. 31). These sentiments were echoed by Falioni (1993), who stated that “practically all grammar points can be found in music texts, and the texts also offer a wide variety of vocabulary, all of which can be utilized to practice the four communication skills” (p. 98).

The present study indicates that the use of music could have strong implications in the high school classroom, and the results could persuade administrators of the value of using songs in the foreign language classroom and laboratories. The addition of music in lesson planning on a regular basis could have a long-term influence on language students' performance.

1.6 Limitations and Delimitations of the Study

Certain limitations were imposed in this study including geography, sample size, lack of song resources with simple, and the lack of different level language learners from varied schools. This study should be replicated with a larger sample size, more than one language course level, personality tests variable, and a pre-test placement exam.

A higher level of proficiency would make it more unlikely that subjects encounter unfamiliar patterns in the song lyrics. If students more fully comprehend the song's content, less of their efforts would be expended in trying to understand specific vocabulary. Instead, students might be more focused on contextual meaning, and thus experience the song topic emotionally. It would follow naturally, that the more intense and unrestricted the focus on the song, the better the results in performance test. Because of the boundaries imposed by limitations on this study, certain recommendations for future research are made.

1.7. Research Questions

This paper intends to seek answers for the following questions:

- 1) Do the Bangladeshi students in English-medium schools make use of music in order to enhance language skills?
- 2) To which skills or competence does listening to music in foreign language contribute the most? (Vocabulary, speaking, listening, writing, reading etc.)
- 3) What is the attitude of language teachers towards listening to music in target language during the learning progress?
- 4) Is there any significant difference in learning outcomes between the students who learn vocabulary through music and the students who learn the same set of vocabulary in an isolated way?

1.8 Definitions of Terms

Acquisition - Subconscious process for developing ability in language via the language “mental organ” (Chomsky; 1975 as cited in Krashen; 1985).

Affective filter - A mental block, caused by affective factors (high anxiety, low self-esteem, low motivation), that prevents input from reaching the language acquisition device.

Auditory discrimination - The ability to distinguish between sounds.

Authentic - Materials or language use that occurs naturally in a culture. It is produced by and for native speakers (not language learners).

Comprehensible input - Messages the acquirer is able to understand – the essential ingredient in language acquisition, according to current theory.

Din - The involuntary rehearsal or repetition in the mind of words or songs that have been heard in a foreign language.

Involuntary mental rehearsal - The involuntary rehearsal or repetition in the mind of words or songs being learned or that have been heard..

Language Acquisition Device - (LAD) A mental device that aids in the assimilation of new input when acquiring new language. Krashen (1983) believes this device is stimulated under the appropriate conditions.

Motherese - Special vocabulary, higher pitches, and exaggerated speech that adults (usually mothers) use to speak to infants.

Musical din - the term used in this research to refer to the din that occurs after exposure to a foreign language if that din is triggered from song input

Natural Order Hypothesis - We acquire (not learn) the rules of language in a predictable order; there is a statistically significant average order.

Song Stuck In My Head Phenomenon - The involuntary mental rehearsal when the input of material is from song.

2. LITERATURE REVIEW

2.1 Music and Learning

Neuroscientists have found that musical and language processing occur in the same part of the brain and there appear to be parallels in how musical and linguistic syntax is processed (Maess & Koelsch; 2001: 540-545).

Neurobiologist Jude Tramo suggests that while music represents the biological side of human life, it also shows the aesthetic part (Jensen; 2002: 1-3). At this point it can be suggested that music should play an important role in the education of every child.

In the past Gardner (1985) has proposed the use of music as a problem-solving tool suggesting that all individuals without brain damage possess some degree of musical intelligence. Tapping the musical intelligence in the classroom combines the theory of multiple intelligences with actual classroom learning. Application of music in foreign language classes could allow teachers to use the students' musical intelligence and their musical interests to achieve mastery of language skills.

2.2 Music and Language

Overy (1998) reported a study where children were exposed to a curriculum emphasizing music instruction over language and mathematics. Results showed that students in the music instruction group improved in language and reading, yet no worse at mathematics than students who had spent more time on these

subjects without the additional music instruction. Learning to listen for changes in pitch in music may promote the ability to sound out new words. Therefore, there seems to be a correlation between language and music reading abilities. Some very early studies (Cooley, 1961; Dalton, 1952; Hutton, 1953; Maze, 1967, and Wheeler & Wheeler, 1952) showed varying degrees of correlation, all positive, between language reading ability and music reading ability even when children presented learning difficulties. Additionally, Hurwitz, Wolff, Bortnick, and Kokas (1975) found that the development of reading skills in young children involved in a music program tended to accelerate over a prolonged period of time.

The use of songs as material is believed to help introducing the individuals with sounds, stress and rhythmic patterns, vocabulary, intonation, grammatical and conversational exchanges Davellos and Akis (1999). Music positively affects language accent, memory, and grammar as well as mood, enjoyment, and motivation. Therefore, teachers and educators should feel confident using music to facilitate the language acquisition process. Clearly, there are numerous benefits associated with it.

“Learning to listen is a prerequisite to listening to learn,” stresses researcher Mayesky (1986). Listening is the first language mode that children acquire, and it provides a foundation for all aspects of language and reading development. Listening is a very large part of school learning, with students spending an estimated 50 to 75

percent of classroom time listening to the teacher, to other students, or to media (Smith; 1992).

Jackendoff and Lerdaahl (1982) were two of the earlier theorists, as they compared the syntax and prosody of music and language. Sloboda (1990) continued to study this subject, linking comparisons between the phonology, syntax, and semantics of music and language. Sloboda noticed that both music and language consist of phonological building blocks, or small, individual sounds which correspond to the *phonemes* in language and *notes* in music. In either situation the syntax orders and structures these sounds, creating recognizable and meaningful patterns of sound. According to Sloboda, semantics, or the meaning of language, may be extended to music through the emotional experiences people have in response to music, as well as listeners' abilities to identify general characters of music (happy or sad, restful or agitated).

In addition to investigating general similarities between language and music, other scholars have questioned if a comparison of music and language would reflect culturally specific qualities. In other words, will a certain culture's music reveal parallels in rhythm, tempo, and fluidity to that culture's language? Patel and Daniele (2003) head off to find a practical base for this idea. The authors compared British and French music and language, for British English and French represent "stress-timed" and "syllable-timed" languages, respectively.

Apart from structural and cultural surveys on music and language; there were also researchers who examined the use of music in language acquisition. Howle (1989) said that lullabies are more than simple nursery songs, serving to set musical patterns to words the child hears but does not yet comprehend. This language-music structure offers an early formation of listening skills and language facility through cradle songs and nursery rhymes. The rhythm made the words memorable, as the child learned the prosody of his language.

The din phenomenon was first described in literature by Barber (1980), after a trip to Eastern Europe. She explained the din as “words, sounds, intonations, and phrases, all swimming about in the voices of people I talked with” (p. 29-30). Krashen (1983), who also defines the din as “an involuntary rehearsal of words, sounds, and phrases” (p. 41), hypothesized that this mental playback is an indication that the natural language acquisition process is taking place. Therefore, din may be described as a natural process in the acquisition of new language.

Numerous studies have confirmed that the din is widespread among second language learners, particularly after activities involving second language listening activities. McQuillan and Rodrigo (1995) have confirmed the widespread presence of the din phenomenon when using reading activities, while Murphey (1990) believes the din is directly related to music. Salcedo and Harrison (2002) confirmed the widespread occurrence of the din after

exposure to songs. Their findings indicate that music and singing, as well as reading, are strong primary sources of input that provide extended mental interaction with the material and have a profound effect on the second language acquisition process.

2.3 Involuntary Mental Rehearsal

The term involuntary mental rehearsal or *din*, as used in psychology, refers to a phenomenon occurring after a period of contact with a foreign language in which the new information repeats without the speaker's intentional effort. This rehearsal may aid recall and production. When this repetition occurs after listening to songs that playback in our heads, the phenomenon is termed as the "musical *din*." Krashen (1983) defined the *din* as a form of involuntary rehearsal and hypothesized that such mental playback could be an indication that the natural language acquisition process is taking place. Numerous studies (Bedford, 1985; de Guerrero, 1987; Krashen, 1983; McQuillan & Rodrigo, 1995; Parr & Krashen; 1986) have confirmed that the *din* is widespread among second language learners.

According to Krashen (1983), the *din* is triggered by the stimulation of the Language Acquisition Device (LAD) which stimulation requires two corollaries. Firstly, the *din* must be set off by comprehensible input; secondly, the input must include information the learner understands along with a piece of information the learner has not yet acquired but is ready to acquire;

(+1). He further believes that the *din* occurs less frequently in advanced learners who have already acquired the majority of the target language because input containing novelty information is rarer. As suggested by several authors (De Guerrero, 1987; Salcedo & Harrison, 2002; Rodrigo, 1995; Krashen, 1985), the beginning of the *din* ranges from immediate to two hours.

2.4 Music and Grammar and Vocabulary

Unlike spoken conversation, music contains pitches, melodies, rhymes, beats, and measured phrases that may help students remember vocabulary or grammatical structures and aid in comprehending the general meaning. Practically all grammar points and a wide variety of vocabulary can be found in musical texts. As Falioni (1993) states, "The new structures that may seem isolated or out of context in pattern drills, are seen in a different perspective when they are part of a song" (p. 101). Fluency in the use of the language was one of the most priceless contributions of songs, according to Bartle (1962), who assumed that: "some songs lend themselves to the incidental revision of grammatical points or of verb tenses. Songs are a definite advantage in memorization of phrase constructions. They are more easily learned and tend to 'stick' longer than straight-out grammatical examples" (p. 11).

Though relevant literature provides ample amount of data on the connection of music and language as well as the use of music in language teaching, there has been inadequate number of researches

on the effectiveness of the music in language classrooms in high school levels and the types of skills which are basically targeted to improve by the use of music. Therefore, this study aims to find out the effectiveness of listening to music in language improvement through the viewpoint of learners in high school level and to sort out the specific skills that can be developed by the use of music.

3. METHODOLOGY

3.1 Research Design

This research study estimated the conditions of a true experiment; however without the control or manipulation of all variables, it must be considered a quasi-experimental research design (Issac & Michael; 1990).

This study was similar to one conducted by McElhinney and Annett (1996), integrating four trials of prose and song, and assessed by counting the total number of words that were written correctly. This study differed in that subjects` performances were assessed by counting the total number of words that they have written with their meanings at the end of the trial.

The selection process of experimental units, in this case the students, was accomplished in such a way as to fulfil the randomization criteria. The cohort groups were formed with identical students through the results of assessment test taken before. Whole class assignment into the comparison groups, however, was randomly done from the classes registered to a

singular teacher. The cohort group was made more homogeneous by deletion of those students who were excessively advanced than others.

The music treatment was administered during one class period and conducted as regular class time by the same teacher. This method was applied in order to avoid variances in environment, teaching methodology, or student-teacher rapport. Group A heard text during class in the form of songs. Group B heard the same texts, but as written text. Students were able to view the words of the song during class time, and were aided in the comprehension of the lyrics, but were not allowed to take written lyrics out of the classroom. The spoken text group had the option of reading aloud, while the song groups had the option of singing with the songs.

In order to obtain the opinions of the learners, a questionnaire (Appendix A) is also conducted over 25 participants and 5 teachers before the observation classes. Besides, interview questions (Appendix B) consists of 5 related issues, were designed for the educators with the purpose of presenting the issue from the angle of instructors, too.

3.2 Subjects

Subjects for this study were 25 students from a private English-medium school that participated in classroom performance and 5 instructors who are presently working in English-medium high schools that have given their own views and attitudes on the effect

of music in English language learning. The participants who are composed of all female students were studying in Grade 9 which corresponds to upper-intermediate level of English and their mean age is 15. The interviewees; 4 female and 1 male teachers who have either English Literature or English Language background, are from different high schools with a varied number in years of work experiences and with the mean age 28.

3.3 Instruments

1. Students were asked to fill out questionnaire for their own opinions and purposes of listening to music. (Appendix I). The questionnaire consists of 2 sections. In the first section, the students are asked to present their answers on 5-Likert Scale while they need to clarify their responses in open-ended questions in Section 2.
2. Teachers were asked to answer certain questions related to research area. (Appendix II)
3. Lesson Plans were designed in order to be applied in classroom observations along with their pre-test paper. (Appendix III)
4. Students were shown copies of the song lyrics as they were used (Appendix IV) during the listening activities.
5. A copy of the consent form was made available to all students. Students were given basic information about the study, explaining the main parameters of the study, without specifying the expected outcome results (Appendix V).

3.4 Procedures

The participants were firstly asked to fill out the questionnaire which aims to evaluate their approach to the impact of English music on their own progress of language learning and find out how often the students in high schools make use of music to develop certain language skills.

With the purpose of defining the language teachers' approach to the issue of benefitting from music in L2, 5 language teachers instructing in different schools were interviewed. The interviews were all taken face-to-face in different time and places.

Participants of the questionnaire were divided into two groups; one group will be investigated with a vocabulary teaching class with the aid of music, while the other will be investigated on the same set of vocabulary through a text. These groups were consisted of 17 students per each with a mean age of 15 years. All students were native Bangla speakers from Bangladesh. Both of the observation groups were asked to perform the same lexis task of recalling the definitions of the words taught at the end of a 20 minute class, while ignoring musical differences. Through the results of post-test, the efficiency of musical aid in learning outcome was planned to be measured. For this method, the researcher decided on the song named as "I Need A Hero" by Bonnie Tyler due its quality of voice and the clarity of articulation.

4. RESULTS AND DISCUSSIONS

4.1 Results of Interview

There is consensus among the instructors on the benefit of listening to music for certain skills and they all encouraged their students to listen to English songs. Second interviewee utters that if students are exposed to songs which they enjoy, more meaningful learning is likely to occur since they may also find and listen to the music outside of the classroom. Among five teachers interviewed, four of them believe that the exposure to authentic English music is an important factor in promoting language learning. They commonly stated that it relates directly to both the affective filter and automaticity. Yet, one of the instructors does not agree with the motion and rather he rejects the positive impact of music on learners as it might be deceptive factor for the learners. He says:

“There are students who claim that they know English very well as they always listen to English songs and understand its lyrics, but when it comes to exams and real-life usage they fail to show their competence due to their lack of practice.”

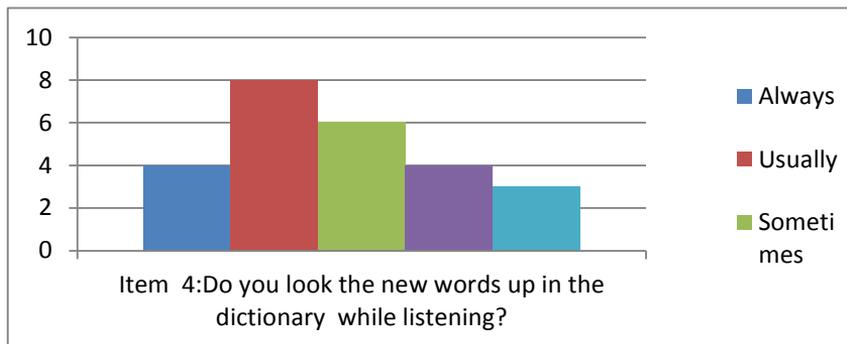
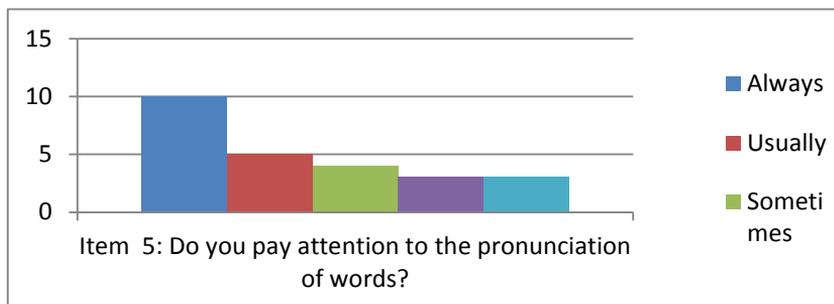
The teachers gave diverse responses for the third question on whether there is any significant disparity between the competence of the students who frequently listen to music in L2 and the students who do not listen. Surprisingly, one of the teachers has

not enough information about the lives of the students outside of the classroom, thus, if they listen to English songs at home or not. Two of the teachers who are comparatively senior than the other interviewers claimed that they hardly find any obvious difference between the students who listen to music in English and the ones who do not; while other two instructors reported that the students with the habit of listening to music in English regularly are to be a step-further in the classroom than the others who do not; particularly in terms speaking skills and vocabulary.

4.2 Results of Questionnaire

While 72% of the participants claimed to listen to English music “Always”, there is not any student who “never” or “rarely” listens to. This refers to the high tendency to expose to foreign language music which is widespread especially among the students of English-medium schools. On the other hand, amongst the listeners of English music, 30% believes that English songs either “rarely” or “never” help them to develop language skills.

The following graphs demonstrated the results of the questions (Item 4 and 5) in terms of specification of the skills and focus that the participants display while listening to music:

Figure 1**Figure 2**

As it is seen in Figure 1 and Figure 2, more than %60 of the participants shows awareness while listening to music in English with effort to figure out the vocabulary and the pronunciation of the lyrics. These results indicate that English songs have the potential that bear the great impact on language acquisition within itself. Therefore, these figures answer the very question of this study that Bangladeshi students studying in English medium

school make use of music in order to enhance language proficiency and language skills.

As to which skills are basically addressed to be developed by listening to music (Research Questions 2), the table below signifies that the variety and diversity in the purposes and the methods followed by the students. Yet, language patterns and structures along with the skills of writing are found out by the participants as the least contributed skills of language by the English songs.

Table 1

Research Question 2: Which particular skills are developed by the students through music?	Always		Usual		Sometime		Rarely		Never	
	f	%	f	%	f	%	f	%	f	%
Do you search for the lyrics after you hear each song?	7	28	7	28	5	20	4	16	2	8
Do you listen to any song repeatedly in order to learn how the lyric is pronounced?	5	20	6	24	6	24	6	24	2	8
Do you store the words or phrases that you learn through songs?	4	16	6	24	8	32	4	16	3	12
Do you learn different language patterns/structures while listening to music?	3	12	5	20	4	16	8	32	2	8

As it is stated earlier, Krashen (1983) defined the *din* as a form of involuntary rehearsal and hypothesized that such mental playback could be an indication that the natural language acquisition process

is taking place. This theory may comprise the origin and rationale for the responses of the participants given in the table.

Some of the replies given to the Item 13 and Item 14 clearly points to the benefits of listening to music on the way of learning a language. Some of the notable responses to open ended questions all stand parallel with the results of early studies and hypotheses:

“While listening to songs we try to figure out the lyrics and keep them in the head while it goes at a fast pace. English songs are pronounced in the right way, hearing them helps us with the pronunciation.” (Answer to Item 13)

“It is nearly impossible to know every single word in every single song, so once I hear a word I do not know, I get curious and look it up, developing my vocabulary.” (Answer to Item 13)

“It actually depends on the song. Songs that have very deep lyrics are good to listen to because it is easy to focus on pronunciation since the background music is not distracting and the vocabulary in deep songs is broad/helpful.” (Answer to Item 14)

“Yes, I do suggest people to listen since listening to English songs develops one’s listening power and once listening power is developed, speaking and pronunciation could be improved further at the same time” (Answer to Item 14).

Another significant finding of the study is the order of the skills that the participants believe that listening to music

contributes most to. Listening comes first with the percentage of 42 while pronunciation and vocabulary follow that with the same proportion of 36%.

4.3 Results of Class Demonstration

To illustrate the research question results as to whether there is any significant difference in learning outcomes between the students who learn vocabulary through music and the students who learn the same set of vocabulary in an isolated way; lesson plans(Appendix C) were implemented to two different group of the students in Grade 9 for 20 minutes. After the teaching sessions; both the control group and the study group were given the same post-tests (Appendix E). The results obtained by the control group who learn the set of vocabulary through a text show significant difference from the other group who study the same set of vocabulary by listening to the song (Appendix D). The average of the marks attained by the students who listened to the song was 6.5 (out of 9) while the average of the control group remained at 4. Though the groups were designed homogenously, the disparity in the outcomes of learning only indicates the impact of the music listened on the acquisition of vocabulary.

4.4. Discussion

As Jackendoff and Lerdahl (1982) and Sloboda (1990) have previously asserted, there are many structural parallels between

language and music. The results of this research confirm their assertion with identical figures and outcomes in the case study of Bangladeshi context. The study shows that the English-medium high school students in Bangladesh are responsive on the effect of the English songs throughout language learning and take advantage of listening to music in L2 in order to improve language skills. While the viewpoints of the instructors vary on the issue according to their experiences and teaching principles, the majority of the students do utilize the songs on the way of developing their foreign language.

5. CONCLUSION

Using an experimental approach, this study examined the relative effectiveness of use of songs (lyrics and music) on vocabulary acquisition, language usage, and the other skills for high school students in Bangladesh. Both teachers and students agree that use of songs should have a place in learning and developing English for high schools of Bangladesh. At the same time they emphasize that improving language through songs could play a significant role in vocabulary growth in the target language. They suggest that using songs in learning process could be a motivating factor for students in their learning experiences, but lack of materials in English and music courses and teachers' deficiencies in music education make using songs difficult in high schools.

Majority of the students and teachers who participated in this study stressed the importance of the contributions of music to vocabulary and pronunciation. Although the students in the study are 9th graders, their ideas and comments on the current practices in ELT are meaningful and innovative. In addition, some of the teachers emphasized that they do not have facilities and devices such as VCD, DVD and printed materials all the time in terms of using songs in teaching English.

From these results we can conclude that there is a much greater occurrence of the din when it is activated by music. Therefore, results indicate that what is termed as a “musical din” marked a more efficient way to trigger mental rehearsal that may in turn stimulate language acquisition. Besides, the series of activities that can be developed from the songs can offer a great deal of advantages in promoting the learning of English by stimulating students’ interest and enhancing students’ involvement.

6. PROPOSALS FOR FURTHER RESEARCH

The study could be carried out over a longer period such as one term of academic year and the number of the subjects could be increased to reach more reliable results. In order to have a comparative study, the variables of the language skills could be added so that the extent of the effect of songs on varied language skills would be measured. As an alternative, a song employing a lower level of language might be used. However, when the

students are adults, it is difficult to find a basic language level in a song that also deals with topics that maintain the interest of adults. Songs that are clever or funny may provide interest, even though unsophisticated in nature. Lastly, the number of songs could be used to crosscheck the findings of the study.

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Ismail AKBAS

English Language Teacher
International Turkish Hope School
Chittagong / Bangladesh
bengal.ismail@gmail.com

DIFFICULTIES OF ENGLISH LANGUAGE TEACHING IN BANGLADESH

Abstract

Identifying the difficulties of English Language Teaching at English Medium Schools' Primary levels are essential in Bangladesh to achieve to set English language competencies in the educational institutions. The main purpose of this study was to discover the specific problems of English Language Teaching at English Medium Schools' Primary levels. The current study was a qualitative research technique by nature. One set of closed-ended questionnaires were used to collect data from the teachers who live within three cities to understand the views and situation of the difficulties of English Language teaching. The study indicates that teachers, students and school administration encounter several problems due to lack of skilled teachers, proper teacher training, using proper teaching methods and materials, physical facilities and so on. As a result, English curriculum implementation at the primary level in Bangladesh is becoming unsuccessful in most of the schools; however there are several adequately designed buildings with well trained teachers along with proper educational materials. Given that the number of schools is in the thousands, we shall draw comparisons between respective educational institutions.

Key Words: *Teacher, school, education, difficulty, English Language*

1. INTRODUCTION

Whenever children initially acquire knowledge of a new foreign language, their response to the newly introduced language is different; principally, the only reason, more or less, is that it is dissimilar to their native language. A foreign language has very habitually unlike syntax, rules, structures, system etc. Some students effortlessly deal with the language, while some require greater efforts to do so and some struggle with it from the very beginning.

In the name of globalization, it is essential to learn foreign languages and thus the administrators keep foreign languages on the school curriculum. Usually, foreign languages are taught at the preschools in the South Asian countries although there are some national curriculum schools where the local curriculum is taught in English.

The case for teaching English language is different in English Medium Schools' primary sections. In these types of schools in Bangladesh, Bangladeshi students learn all the subjects with the implementation of English only. In Bangla Medium Schools, there are customary difficulties, however in English Medium Schools, we observe language related complications.

The purpose of this study is to identify the difficulties faced by the teachers who teach at English Medium Schools' Primary Sections in Bangladesh. In order to identify this, I needed to find the results

of demographic analysis, challenges and problems, lack of support due to financial issues or ignorance, difficulties in understanding the nature of language teaching, heavy workload of the teacher and more.

2. LITERATURE REVIEW

The main purpose of using language to communicate one's feelings, thoughts, needs, necessities and ideas to others is (Banu; 2009). Experimental studies show that many of the primary graduates are failing to learn language skills that they can use efficiently (Ahmed & Nath, 2005). To learn language, comprehension strategies need to be more explicitly discussed and individual interpretation of texts need to be valued inside the classroom. Children need to learn different reading strategies, for example, scanning, skimming, and locating information throughout the text to solve different reading problems. All learning experiences do not necessarily lead to learning, unless subsequent opportunities for reflection, application, correlation and consolidation are created (Shukla, 2008).

Motivation is perhaps the greatest factor: 'Let us say that, given motivation, it is inevitable that a human being will learn a second language if he is exposed to the language data.' (Corder, 1967) Exigency of teaching English in the South Asian subcontinent was discussed first time in Lord Macaulay's minute of 1835 (Krishnaswamy & Sriraman, 1984). The prominence and

helpfulness of the education that would be given to the natives through the medium of English was stated by Macaulay in his Minutes. Mr. Macaulay revealed two goals of such education. The first was to create a class of natives who despite their blood and color through this education; would be English in culture and be able to "interpret" between the rulers and the subjects. The second was to create a "demand" for the European institutions. Clearly both the objectives were designed to serve the interest of the Masters, not of the subjects. When it published, he said, "it will be the proudest day in English history" (Sadek, 2002)

In Bangladesh, during the Pakistani period, English was a second language as an inheritance of British rule. The educated or even fairly educated people had to use English in offices, profession, education and other purposes. However, after the war of liberation in 1971, in independent Bangladesh, the official status of the English language changed to a foreign language. In this monolingual country people do almost everything in Bengali and did not use English in real life communication. They started facing problems when they were required to communicate in English. Moreover, recently the EFL situation in post liberation Bangladesh, English has regained an important unofficial status. English is used in many government, semi-government and private organizations along with Bengali (Ainy, 2001).

Gorman (1968) assessed the importance of proficiency in English for social mobility and the role of educational provision in

attaining proficiency in English in a multilingual environment. Clegg and Afitska (2011) show how a lack of fluency in a common language leads to ‘creative bilingual practices’ in order to enable communication between teachers and learners in African classrooms.

Shin & Koh, 2007, described that student misconducts have interfered with a constructive learning environment to manage student behavior for primary concern of teachers. From the days observing the classes as intern, teachers generally express their worry about supervising the students and creating a well-organized milieu so as to produce a proper atmosphere for learning; and classroom management is usually mentioned as the most complicated aspect of teaching. Doyle (1986) also states that upholding order in a classroom is an elementary task of schooling as management activities lead to the founding and upkeep of those conditions in which teaching can take place efficiently and professionally. There is accumulating evidence from meta-analyses of variables that effect school culture and that classroom management has been acknowledged as one of the variables that has utmost inspiration on school education (Freiberg; 1999). Nowadays, classroom management is turning out to be an accumulative problem for teachers and administrators in primary schools because of changes in educational surroundings.

Éireann (2004) states that a distinctive issue for primary school teachers in addressing children’s language development in the

mother tongue is the relationship between language and its disadvantage. In the early 1960 s, Basil Bernstein, a British sociologist, became well known for his view that the relationship between school performance and socio-economic background could be explained in terms of variations in the forms of language found in different social classes [Bernstein, 1960, 1961 and 1970]. He is best known for coining the terms ‘elaborated code’ and ‘restricted code’ in relation to the way language is used and structured in different social groups.

Ganakumaran (2003), the reading material used in this programme includes especially those that are contemporary, mostly written in the 1990s, appeal to young learners, about children and their adventures, and those that tap into the learners' imaginative potential. Fry (2007) cited that literature brings the child into an encounter with language in its most complex and varied forms. Lewen (2005) states that, this will familiarize the students to the different types of genres in the English Language syllabus that needs to be covered. Each type of genres have its' own values and purpose which have the connection with the students interactions in their real-life situation. This will enable the students to function in the society they are in when they are going out and perform later. Gorman (1968) weighed the significance of proficiency in English for the role of educational provision and social mobility in attaining proficiency in English in a multilingual environment.

Kizildag (2009) mentioned in her study that, the trend in

motivation research has been replaced with detailed lists of teachers' practices rather than what motivates learners. As for the motivation and interest of the students, we know that motivation is one of the key components to success for language teachers (Dörnyei, 2001; Ellis, 1994). Teachers often believe that their job is to motivate students by creating classroom tasks that are interesting and engaging and by using authentic materials to stimulate further interest in the target language, as Winke (2005) states.

Classroom resources must be adequate enough to provide learners with the skills needed to be competent in language learning. According to Driscoll and Frost (1999), language competence grows incrementally through the interaction of reading, writing and talking. Sharpe (2001) concurs, noting that with "a range of resources and employing extravagant gestures, vivid actions and animated facial expression, the teacher communicates to the children the imaginary L2 context and introduces the appropriate language items" (p. 154). Classroom resources are thus crucial and must be able to be accessed by all learners in a class rather than shared. Small class size is likewise important because it improves and maintains good teacher-pupil relationships. It increases a teacher's knowledge of each child's needs and monitoring their learning becomes easy. Computer utilization and radio lessons also enhance language teaching and learning. In this context, the Internet is described as "a dynamic, ever changing source of ideas

and materials for teachers and resources for use with pupils” (Cajkler & Addelman, 2000, p. 176).

Glynis (1999) stated that the teachers need a clear framework. They need models for pronunciation, a scheme of work and teaching ideas. Emphasis should be on the important mathematical and number-related work. Many children can count in sequence but are unable to manipulate the mathematics and need a great deal of practice. It is sometimes not appreciated by language specialists that, for the majority of children, honing of mathematical skills is still very important. With practice, children can calculate as quickly in L2 and in L1 calculate as quickly in L2 and in L1.

3. METHODOLOGY

This study used qualitative research technique; creating and providing the best possible learning experience for the students or participants is the focus of instructional design and teaching activities. This focus is qualitative in that it looks for indicators of success or improvement through the experiences and stories of the participants (Borg 2003).

The research questions examined what works better in primary school teachers’ classroom management approaches at English medium schools among Bangladeshi students in Bangladesh that may be more appropriately examined through qualitative methods than quantitative.

Moreover, literature [Ahmed, M. & Nath, S. R. (2005), Ainy, S. (2001), Banu, L. F. A. (2009), Hasan, M. K. (2004), Karim, K. M. R. (2004)] divulges that in Bangladesh with the initiation of constructivism in education, the outlook of teaching spaces has been rehabilitated as well as the requirements of the schoolchildren and instructors. Therefore; the prerequisite for adaptation of schoolroom supervision methods of educators to generate a constructivist education setting was recognized.

3.1 Research Questions

- What are the views of primary school teachers on subject specialization education?
- What are the administrator related problems of Primary Teachers at English Medium Schools?
- To what extent is the content proficiency of teachers as generalists developed in schools?
- What is the necessity for new teachers for their professional development?

3.2 Development of the Questionnaire

Marshall (1998) said “questionnaires can help you collect information about what people do, what they have, what they think, know, feel or want.” She also categorized the data in different types, as:

- Knowledge - what people know; how well they understand something.
- Belief - what people think is true; an opinion.
- Attitude - how people feel about something; a preference.
- Behavior - what people do — may be a physical/manual or mental behavior.
- Attributes - what people are; what people have.”

I have administered a closed-ended questionnaire to collect data on the difficulties of English language teaching at English medium schools ‘primary sections in Bangladesh for this study. The questionnaire was very useful tool for gathering information in face-to-face settings. It assists in accomplishing the research objectives. For the purpose of developing the questionnaire, the literature related to difficulties of English language teaching in accordance with the principles of constructivism was reviewed.

		Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
1	I am burdened by curricular freedom.					
2	My students' parents criticize me in front of my students.					
3	Family background has effect in English Language teaching.					
4	The administrators in my school have background in education.					
5	We have proper library in our school with English Language materials.					
6	We have proper multimedia room in our school with English Language materials.					
7	The house tutors of my students are misleading them.					
8	The administrators organize proper admission exam for placement.					
9	There is properly maintained suspension & expulsion system in my school.					
10	My students' parents have overprotective attitude.					
11	There is well-designed playground in my school.					
12	I have unsupportive environments in my school.					
13	I am struggling with classroom management problem.					
14	I think student's mental abilities have effect on English Language teaching.					
15	I think there are resource problems in my school.					

16	I'm underpaid.						
17	I'm untrained.						

The questionnaire was based on 17 statements. They covered important point for the difficulties of teaching English language at English medium schools' primary sections in Bangladesh. For the placement of the statements no systematic order was followed, rather the statements were placed in random order, and below the statement there was a grid consisting of five columns: for `strongly agree`, `agree`, `uncertain`, `disagree` and `strongly disagree`. The participants were asked to put a tick mark in the appropriate option in order to show how far they agreed or disagreed with each statement. The findings were shown in the 'Result' part in charts.

The population of this study included the teachers working in the private primary schools in Dhaka, Chittagong and Bogra in November 2014. From the list of 109 English medium schools from internet, 28 of them were selected with consideration of convenience. Selection was based on the student density of the schools with more number of teachers. Out of 28 schools, 25 principals allowed me to distribute the questionnaire. A written permission was received from the school headmasters and volunteer participants were selected for partaking in the survey. Then all of the teachers were given the closed-ended

questionnaires. The participants consisted of 328 teachers from different schools and branches.

I deem the questionnaire valid and reliable as because I have personally visited the schools in Dhaka, where I live, and travelled to Bogra and Chittagong cities to provide the reliability. The participant teachers completed the questionnaire in front of me and one of the representatives from the school management. Another important matter for validity and reliability is, people in Bangladesh are so humble and objective that they'll be very truthful when answering the questionnaire. Although some questions were related with personal experience or the institution where they serve, they understood that their participation was for a greater purpose.

Descriptive statistics were employed to present the background characteristics of the respondents. Regarding gender distribution of the teachers in this study, 73.2 % of them were females while 26.8 were males.

Table 1: Participants' Age and Experience:

Age				Experience					
22-35	36-46	47-56	56-	1-5	6-10	11-22	23-30	31-40	41-
174	109	36	9	109	87	58	49	21	4

I acquired a total of 328 questionnaires in my hand to evaluate. Out of 328 teachers who filled out the questionnaire,

1. 11% of them were graduated from educational departments of universities, 88% of them from different departments, especially BBA.
2. 97% of them were local while the rest were foreign.

Table 2: Participants' Gender, Degree and Nationality:

Gender		Last Degree Received from		The teacher is	
M	F	Educational Departments	Other	Local	Native
88	240	36	292	318	10

4. RESULTS

The language learning process has a noteworthy consequence on how novices are able to obtain the foreign language. As was presented, the approach of education for one's mother tongue can be implemented for foreign language learning. Principally, those who are dedicated themselves in the youngsters' learning process, initially, are their parents, and later their educators. Thus instructors ought to use unhurried approaches that parents commonly use quite instinctively to encourage a new learners'

progress of a foreign language. Performing these policies and developing enthusiasm may support beginners overcome difficulties with foreign language acquisition.

Salem (2011) stated in his study that there are many academic and behavioral problems regarding students that face teacher in the classroom and has a direct impact on the teaching – learning process such as: for getting school tools, frequent absence, lack of attention, hyperactivity, inappropriate talk in the classroom vandalism, disobedience, aggressiveness, refused to do tasks and school works.

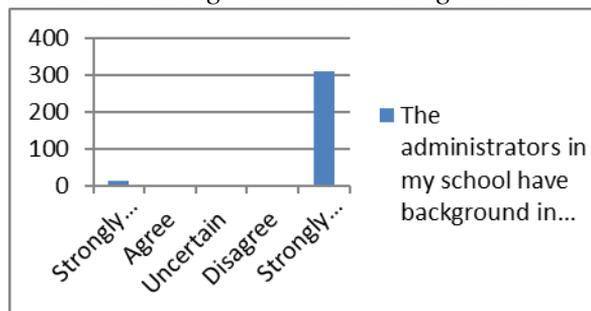
I have divided the findings into four main categories after analyzing the closed-ended questionnaire. The four categories are **School Administration, teacher, student and other**. Charts are provided to display the questionnaire outcomes. Numbers are given as per number of participants.

4.1 School Administration:

Problems of School Administration are;

4.1.1 Lacking Administrators Having Education Background

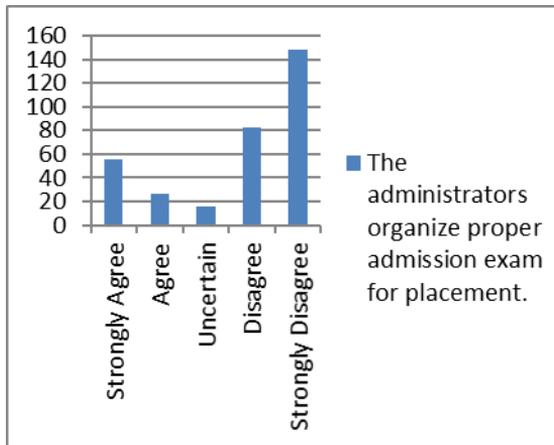
A school principal is the primary leader within the educational



institute. A good leader always leads by example. A principal should be positive, enthusiastic, have their hand in the day to day activities of the school, and listen to what their constituents are saying. The problem here in Bangladesh is appointing, mostly, retired army officers as principal of the schools in order to maintain the discipline, however the chairman (owner) of the schools need to keep in mind that becoming a school principal requires passion for higher education in teaching and strong leadership skills. Principals serve as the leaders and supervisors of schools. They manage and assist teachers and all other staff.

4.1.2 Not Having Admission Exam

Admission exam questions are usually selected on the strength of applicants' earlier academic merits. Standardized entrance exams play a major role in the English Medium School admission process to take homogenously

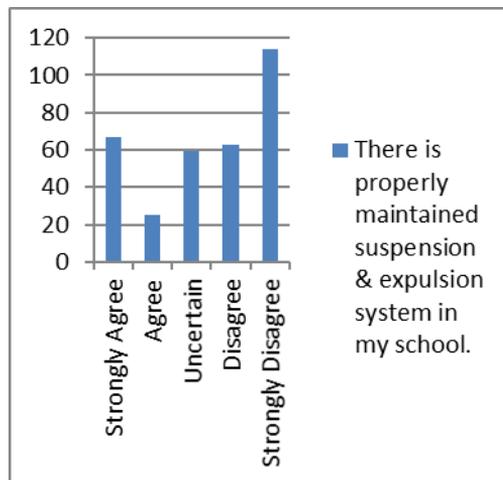


knowledgeable students in a class. Some schools have financial priorities rather than education, taking students without any admission exam, thus there is a knowledge difference in the class

and teachers are having difficulties of English language teaching at English medium schools' primary sections in Bangladesh. As we understand from the chart that, administrators have to consider admission exam in the decision for admitting a student and the judgment must be taken by the teachers, not by the admins. Predominantly in Grade 1, teachers suffer if the student were not ready during kindergarten for primary level in the case of lacking proper admission test system.

4.1.3 Not Having Suspension & Expulsion System

In-school suspension and expulsion programs must be adopted in English Medium schools in order to gain constructive behavior development among students. For parents, teachers and administrators, in-school suspension disciplinary

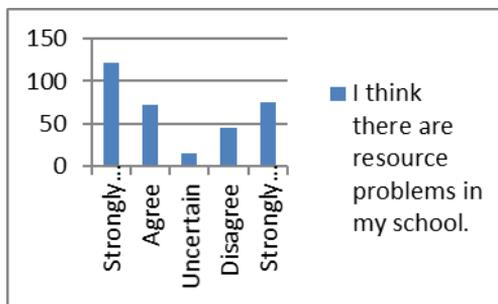


option is a positive alternative to out-of-school suspensions since it permits students to stay in school and continue to learn while experiencing a consequence for misbehavior. Considering the financial issues, most of English medium schools do not have

suspension system here in Bangladesh, so some students have behavioral problems and become corrupt role models for the virtuous students. It creates problems teaching English with irregular, inattentive, demotivated and unmindful students.

4.1.4 The Problems of Resources

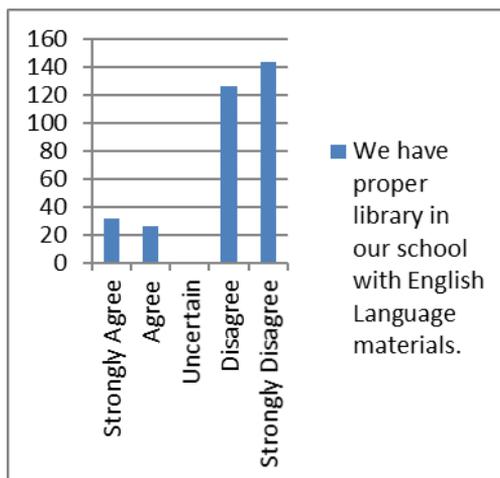
The school administrator has to have proper resource for the students and the teachers. These are flashcards, encyclopedias, books,



dictionaries and else. Lacking all these cause strategy difficulties especially for untrained teachers. At English Medium Schools in Bangladesh particularly, there shall be abundant resource since students learn a foreign language.

4.1.5 Lacking Library

Children and their teachers need library resources and the expertise of a librarian to succeed. School libraries help teachers teach children



(Keith 2004). A school library is an academic resource center that supports school programs as well as the teaching and learning process. There must be well-designed library, which is both aesthetically appealing and contain an eclectic selection of relevant books. Walking through the library just opens up many kinds of opportunities to read and learn about many things. The school library is central to learning and plays a key role as a place for encouraging innovation, curiosity, and problem solving, however what we see here in Bangladesh is a fewer number of libraries due to space problem and giving priority to have more classrooms. Another point is not arranging a budget by the school management to purchase books for the library. Insufficient libraries cause a lacking interest in books and consequently reading books go behind of technology, i.e. computer, iPad, mobile or else. Students lose time instead of reading books and developing new vocabulary, getting familiar with new structures and absorbing new phrasal for their enhanced future.

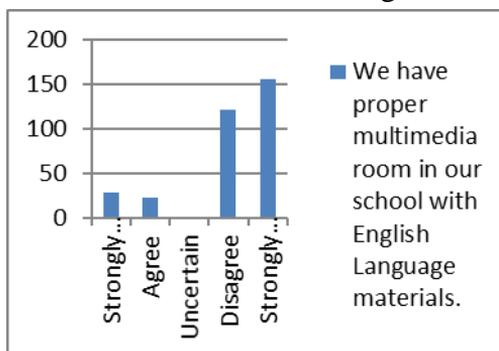
4.1.6 Lacking multimedia room

We should bring technology to the classroom because:

- Technology is not limited by the classroom walls.
- Technology does not know or care what the student's socioeconomic status may be, and thus helps to level the playing field for these students.

- Technology provides an equal opportunity for everyone to learn.
- Technology is more in tune with the way our students learn today.
- Technology is such a vast part of the real world that to limit its use in the classroom is to limit our students' ability to compete in the world.

About 98% of all incoming information to the brain comes through the senses. Incorporate the fact that over 87% of the learners in the class-room prefer to learn by visual and tactile means, and you have a methodology for failure if the primary methods of teaching are auditory. In *Growing Up Digital* (1998), Don Tapscott said that this “Net Generation” watches much less television than did its parents. The television is not interactive, and this generation prefers to be active participants in all that they do. Tapscott cited a 1997 survey by Teenage Research Unlimited, in which 80% of the teenagers polled said it is



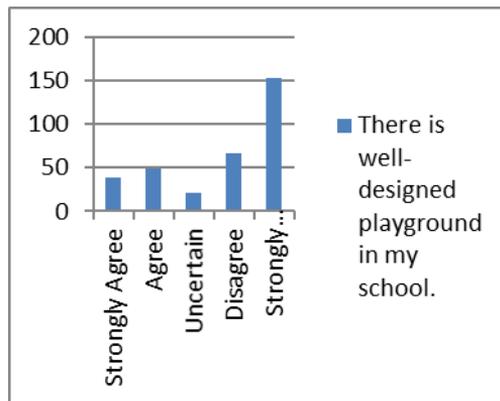
“in” to be online—right up there with dating and partying.

In order to have meaning to the learner in terms of retrieval, semantic information must have a connector. Try memorizing a long list of words and you will see what I mean. The brain was not

created for memorizing meaningless information. If you try to memorize a long list of words, you will probably find yourself devising a plan to help you, such as creating acronyms or developing a story around the words to help you memorize them. We are giving the words a context or connection to help us remember. Contextual learning is stored in the episodic memory system, which is much better at remembering.

4.1.7 Playground

Most of English Medium Schools in Bangladesh are located at a rented `houses` which are not designed for schooling. Most of them do not have proper playground. Since the



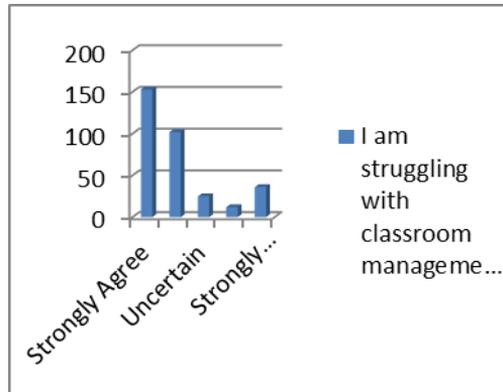
owners of schools are businessman and not educationist, they are uneager to have bigger buildings with appropriate-sized playground. Due to supply and demand ratio, they don't bother with a `detail` like the playground. The population of Bangladesh is nearly 180 million and they provide students with a playground as inadequate as a basement.

4.2 Teachers

There are some difficulties of English language teaching in English Medium schools' primary sections in Bangladesh and schools can help the teachers improve their skills at a more efficient pace, thereby keeping them in the profession and raising student achievement.

4.2.1 Struggling with Classroom Management

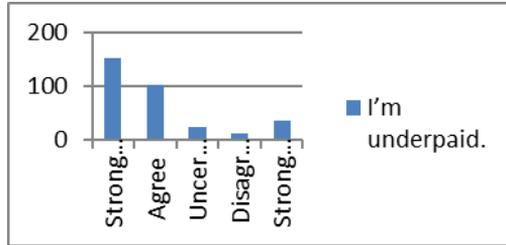
The biggest challenge that surfaces for the teachers is classroom management. A separate survey of 500 teachers found that teachers with three years or fewer on the job were more than



twice as likely as teachers with more experience (19 percent versus 7 percent) to say that student behavior was a problem in their classrooms (Norris, 2003). The difficulty related with classroom management faced by the teachers who teach at English Medium Schools' Primary Sections in Bangladesh is to be unable to control the class and having exertion.

4.2.2 Underpaid teachers

Schools are deeply concerned with the quality of their teachers, but quality is difficult to discern when hiring a new teacher. Graduating from a good college and achieving high scores

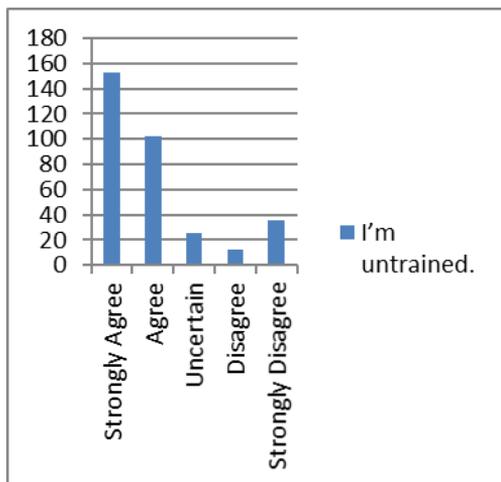


on tests of verbal aptitude are reasonable, though highly imperfect, indicators of teacher quality. There are schools which they give really inadequate salaries and it effects the teacher's motivation.

The chart explicitly indicates the dissatisfaction of the teachers in English Medium schools.

4.2.3 Untrained Teachers

Education is very important for an individual's success in life. It provides pupils with those skills that prepare them physically, mentally and socially for professional employment in later life. It is



considered as a foundation of society, which brings sound

economy, social prosperity and political stability. Although there is a great role of teachers in promoting education, but the efficiency and effectiveness of teachers depends upon the teacher's training. If the teachers are well educated and if they are intellectually alive and take keen interest in their job, then only, success can be ensured. On the other hand, if they lack training in education and if they cannot give their heart to their profession, the system is destined to fail. The teachers are dynamic force of school. A School without teacher is just like a body without soul. It requires teachers to use the latest methodologies and techniques and if most teachers know little or nothing about the curriculum, there will be a lot of problems for students to understand concepts introduced by the untrained teachers. The main problem in Bangladesh is that there is no regulation for English Medium Schools by the Government of Bangladesh. English medium schools are controlled by British Council and they primarily consider number of applicant to their institute for monetary benefits.

Anybody can be a teacher at English Medium Schools in Bangladesh. Since 2005, I have been interviewing the candidates to be teacher at the school where I serve. I have personally heard dozens of astonishing answers for the question of 'Why do you want to be English Language teacher?'. Some of the answers are;

- I am a housewife and I have time . . .
- I have graduation from BBA, but I think I can.

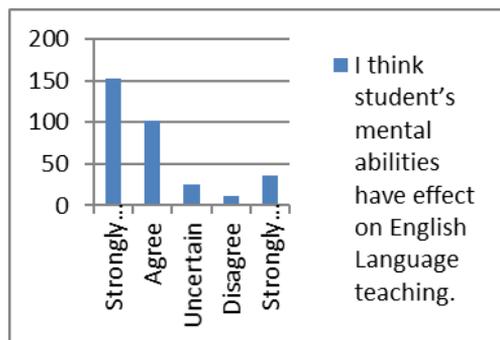
- During my studies in a Bangla Medium School, my English was good..
- I have master degree. I can.. (those who have studied for one year masters in ELT or English, however having Bengali Medium background, thus familiarity with English is one year only)
- I was at an office working as an officer; but as a lady, working at a school is much better since it is having less working hours. I do not have experience but I can..

4.3 Student

There are different matters with students. The difficulties are presented as;

4.3.1 Student's Mental Abilities

Teachers may face a group of students who suffer from the slowdown in the classroom, faltering and failure in learning and they need more time than their peers need to

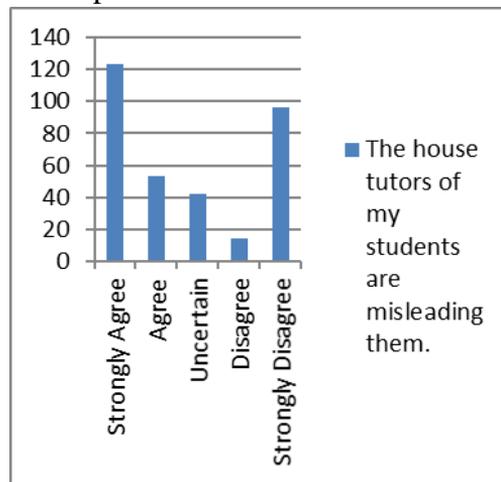


accomplish any learning task. Such students are characterized by a number of characteristics, including problems of language, oral expression, and inability to pay attention, memory problems and

the dispersal of attention. In addition, teachers encounter another kind of problem in the classroom of gifted students. According to the chart we see that minority of the teachers think that student's mental abilities are playing an important role in teaching English Language.

4.3.2 Misleading house tutors

A house tutor is a person who helps the children at home for their homework. They are mostly students and may be from English Medium School or Bangla Medium School. The main problem here is the house tutor, who is unaware of the system of teaching of the school,



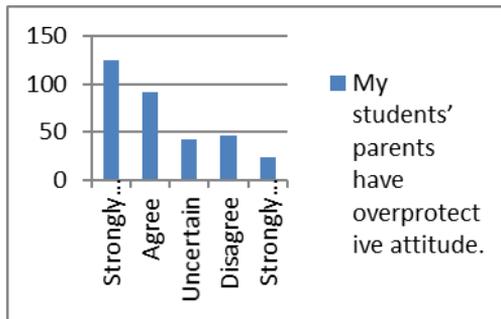
(s)he will mislead the student and the student will have confusion in study. Whether or not tutoring is popular, the motivation for directing students to tutoring has not always been wise, which is why the tendency to tutor has come in for rightly deserved criticism. Some children are being driven toward tutoring out of a mistaken belief that it is always valuable—that it is simply another way to enrich the educational experience of a child, as if it were a guaranteed means to ratchet up the quality of education for any child.

4.4 Family

There are different matters with students. The difficulties are presented as;

4.4.1 Overprotective attitude of the parents

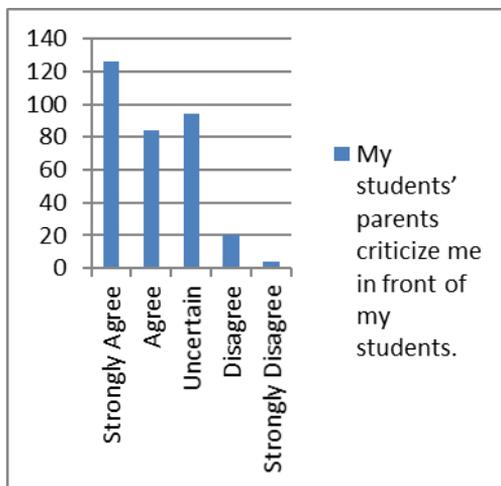
The overprotective attitude of parents nowadays is inadvertently detrimental. Parents should be teaching their



children to be self-sufficient, well rounded members of society. Overprotective attitude of the parents affect the teachers and the parents create problems. Having a couple of cleaners and helping hands, some drivers and more, hamper the child's development of self-confidence.

4.4.2 Criticizing the teachers in front of students

Parents can have opinions and suggestions but they can't make demands. It seems as though some parents



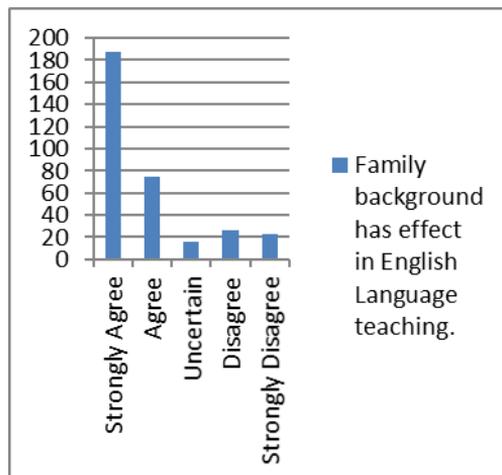
think they are entitled to have their ideas put into place simply because they exist.

Criticizing teachers and schools in front of children may confuse them. Even very young children can pick up the worry, frustration, or disdain that parents may feel concerning their children's school experiences. In the case of the youngest children, it is not unusual for them to attribute heroic qualities to their teachers and hearing criticism may put them in a bind over divided loyalties. In the case of older children, such criticism may foster rudeness or defiance with their teachers; besides causing confusion, criticizing teachers in front of children is not conducive to solving the underlying problem.

According to the chart above, we see that the teachers do not feel comfortable to be criticized in front of the students and it impairs the relations.

4.4.3 Family background

The family lifestyle, environment and spoken language will put its mark on improvement of English for the students while language is the bridge between home and school. Among the



most important tasks of the first five years of life is the

development of language. Children's language ability affects learning and development in all areas. There are some English Medium Schools which take their students after examining the students arranging interviews with specifically the mother. They consider the mothers as those who are helping hands in students' study. If the mothers are lacking English competency, those schools do not take the students even if they obtain the best scores in the placement exams.

5. CONCLUSION

To conclude, the importance of teaching English language teaching and learning has been acknowledged for various reasons and a great deal of attention is given to all the skills of foreign language teaching.

Education is more than reading, writing, and arithmetic. It is one of the most important investments a country can make in its people and its future and is critical to reducing poverty and inequality. If all students in low income countries left school with basic reading skills a close approximation of 180 million people could be elevated out of poverty. Generally, at the start of a very young age, children learn to develop and use their mental, moral and physical abilities, which they acquire through various types of education. Education is commonly referred to as the process of learning and obtaining knowledge at school, in a form of formal education. Girls and boys, who learn to read, write and count will provide a

better future for their families and countries. With improved education, so many other areas are positively affected. In short, education has the power to significantly create vast improvements throughout the world.

Teaching any foreign language is not always a pleasurable experience in the sense that the whole process of foreign language teaching and learning is often considered being very difficult and uninteresting. In such situation, the teaching methodology, adopted by the foreign language teacher, the material, selected for teaching and learning the language skills, and various motivational and learning strategies play a very crucial role in deciding the success or failure of foreign language teaching and learning.

English may not be the most spoken language in the world, but it is the official language in a large number of countries. It is estimated that the number of people in the world that use in English to communicate on a regular basis is 2 billion. English is the dominant language of business and it has become almost a necessity for people to speak English if they are to enter a global workforce, research from all over the world shows that cross-border business communication is most often conducted in English. Its importance in the global market place therefore cannot be understated, learning English can drastically alter one's life. Many of the world's renowned films, books and music are published and produced in English. Therefore by learning English one will have access to a great wealth of entertainment and will be

able to have a greater cultural understanding. Most of the content produced on the internet (50%) is in English. Therefore knowing English will allow one access to an incredible amount of information which may not be otherwise available! ³

There are some difficulties of teaching English language at English medium schools' primary sections in Bangladesh among Bangladeshi students. These difficulties were categorized under four sections; school administration, teachers, students and parents. To overcome the difficulties, the concerned authorities shall take actions to have the benefits to have a fountain of golden generations in Bangladesh.

There are certain limitations to this study. The researcher could distribute more questionnaires among more teachers. We could have much more reliable result if we had further number of participant. The study has applied to three cities' teachers. We could go to some other cities especially to the cities at the Indian border side.

In this study, we have the implications of findings and the main predicament is lacking dedicated teachers and dedicated administrators. Problems with school administration, teachers, students and parents can easily be solved is this primary problem is alleviated. This can be a further study by explicitly elucidating the importance of dedication in education.

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Kadir KOKEN

English Language Teacher
International Turkish Hope School
Chittagong / Bangladesh
kadirkoken@hotmail.com

THE USE OF HUMOUR IN LANGUAGE TEACHING**Abstract**

Learning a second language needs a “positive” classroom environment. The main aim of this paper is to look through the effectiveness of “humour” in second language classroom with the viewpoint of Bangladeshi high school graduate students and their instructors. This research will investigate students’ views and the frequency of what extent they use humour in their classroom and which particular skills the learners think that they improve via humour. This research verifies, consistently with past studies, that the use of “humour” in ESL classrooms reduces anxiety, improves classroom atmosphere, increases student-teacher empathy, and even assists learning. This research is also specifically designed to find out whether using humours to teach vocabulary bring out significant learning outcomes in language classroom. More exclusively, students reported greater satisfaction of the learning process when humour is used. The findings suggest that the use of “humour” has a positive outcome on the language teaching setting in increasing motivation and success thereafter and it may aid the process in many aspects such as memory of text. Along with encouragement, “humour” should be used by language teachers to make their classrooms more attractive and advantageous to learning.

Key Words: *humour; humour in ESL classrooms; teaching language.*

1. INTRODUCTION

1.1 Overview of the Issue

Language is one of the most amazing skills that we are capable of and one of the special blessings gifted us by God, as we are the only creature on the planet that who have it. We seem to be built to speak and understand language and communicate each other as a human. Language is a phenomenon which starts by birth, goes through different phases and develops until death.

Language development is thought to proceed by ordinary processes of learning in which children acquire the forms, meanings and uses of words and utterances from the linguistic input. Laughing and smiling are among the most humanistic behaviours. Laughing together is a way of connection, and a good sense of humour also can make kids smarter, healthier and better able to cope with challenges. When considered from different aspects of a second or foreign language teaching, meaningful and interesting activities can contribute greatly to the acquisition process. With this approach in mind, the development of humour (physical and then linguistic) is one of the premier signs of developing intelligence, the beginning of emerging resiliency, and the ability to take constructive criticism. The role of humour in language is a subject that has progressively been getting attention by second language acquisition research due to the facilitating action that humour may have in second language learning (Bell-

2005). This condition mostly depends on the benefits brought by language play (Bell-2007), which refers to the sort of language commonly found in tongue twisters, rhymes, puns, riddles and some songs, whose main intention is to hold in a creative and humorous use of language rather than merely conveying a message.

1.2 Background of Study

Humour itself can be described as a competence (Attardo-1994) which is why admiring and creating second language humour needs an “advance linguistic, social and cultural competence” from second language speakers (Bell-2007). Therefore, humour is difficult issue for second language learners. Teacher should have realize this situation, which has directed to a series of diverse resource that present humorous texts for teaching intentions, such as websites with puns and jokes (Bell-2009). Most of the language instructors have rarely used jokes, riddles and puns to establish an exact language structure or to demonstrate some humorous texts can only be understood by taking into description the cultural perspective surrounding them.

Since the use of humour engages a progression of socio-practical rules that can imply a profoundly indulgent of culture, a need for research in integrating this phenomenon into teaching has become visible (Bell-2009). Bell doubts that humour can be taught but claims that teachers could make students feel more comfortable

when dealing with it, while allowing students to achieve logical tools that will help them distinguish definite recurrent samples of second language humour. This will give students with better standard to consider and moderator the funniness of second language humorous texts (Bell-2009). In spite of the fact that the importance of humour in second language teaching has more and more been recognized little which has been done to document and evaluate the construction and use of course materials intended to teach second language humour in a formal classroom setting.

1.3 Significance of the Study

There is an advantage to be gained from the particular humour with the clear joy of playing the language; it is realizing that language can be influenced in unpredicted ways. This influence can lead to a better linguistic awareness and to a keener appreciation of language. If a teacher can encourage students to be humorous, they generally produce answers that are interesting. Humour creates a positive classroom environment, reduces anxiety, manages undesirable behaviour and builds self-confidence. It is important that humour can allow the shy or timid students to relax and feel comfortable and to take part in group activities. This issue increases the significance of creating instructive materials and approaching the teaching of second language.

Given the complicated quality of humour itself which is supposed to make easy role in second language learning and the lack of pragmatic data on how to generate and instruct second language humour materials, it is believed to be urgent to approach this matter in the present study. Subsequently, my research curiosity is intended to seek answers of the following research questions:

1.4 Research Questions

1. What is the viewpoint of the students on the use of humour in language classroom?
2. What is the perspective of the teachers on the implication of humour in language classroom?
3. Does the use of humour in vocabulary teaching enable successful learning outcomes?
4. What are the attitudes of the instructors and learners of second language towards different types of humour?

In order to find out appropriate and proper answers to these questions, this study contains its academic background in the second chapter and describes the methodology used to collect data in third chapter.

2. LITERATURE REVIEW

Humour is part of the human experience. As human beings, we have capability to laugh at others and ourselves, to make jokes, to insert humour to situation which are seemingly without humour,

and it may be strange. Humour is part of everyone's life and experience and those who have no sense of humour would probably not expect and admit it. Humour is an inextricable part of the human knowledge and thus a fundamental characteristic of human's exclusive capability for language. Humour is closely related to memory, as it is usually easier to recall an experience that occurred in a humorous context.

Humour has also been used in education. Humour is a challenging issue to instruct in a second language but it can verify to be rewarding for both teachers and students. Teachers and instructors of all levels and authorities have admired the ability of humour to help the learning process, to give aid the students understanding of key points, and to comfort students in moment of anxiety and increased tension. The benefits of humour have been made clear to them by a variety of personal accounts and descriptions. Instructor must consider what communicative and methodological objectives he or she wants to achieve in order to use it in the classroom. The humorous activity must be planned to fit both linguistic and cultural goals. "the funny teacher is not a clown figure. He is a serious, conscientious professional who believes in the meaningfulness and effectiveness of having fun while learning" (Tosta-2001:27). Whenever our students are amused and entertained during an activity, we, as teachers, are achieving our main goal to support and motivate students and help them communicate in the target language.

But what is humour precisely? What does it signify to have a sense of humour? What makes something amusing and funny? What are the learner getting additional benefits of an educational activity? Does study completely support the statement that humour helps student understanding and development? Those questions make required to define humour and use humour hypothesis that gives allowance a practical design of materials aimed to introduce and further a progressive and rational teaching of second language humour to participants involved in the present study.

2.1 Definition of Humour

Humour is not an easy term to define as we can see in the literature or we can use in our daily life that aims to look for a suitable definition. Characteristics and consequence of humour and the tasks can play qualified and discussed and whole theories are sometimes formed, without definition in vision.

Those researchers that do define their terms or make open the standard by which they pick up examples assume changing approaches and importance. Evaluation of definitions highlights challenges and irregularities in this area. The matter is more complicated by terminological overlap and confusion.

A standard definition for humour is hard to find. Martin and Lefcourt (1984, p.147) said that humour is “the frequency with which the individual smiles, laughs and otherwise displays amusement in a variety of situations”, but afterwards Martin &

Lefcour (1986) said that laughter and humour are not the same thing. Anthropologist Robert R. Provine has spent years studying laughter and believes that laughter is not always part of humour; rather laughter is more often used as a mechanism for moving conversation (Provine, 1996). The question still remains whether humour is a learned behaviour or a natural characteristic of all people.

Some scholars have explored the evolutionary basis of humour. Weisfield (1993) says “humor appreciation is a distinct, pleasurable effect that often is accompanied by laughter” (p.142) and therefore humour ought to be defined as an emotion or affect. He believes that humour is not an incidental behaviour of people but it is an evolved behaviour. He argues this because (a) it is found species-wide in all known cultures, (b) humour has been observed in related species such as simians and apes, and (c) some neural structures seem to mediate our responses to humour. Whatever its origin, humour is a very complex part of human personality.

Attardo introduces the difficulties on stating what humour is, in his introduction to his book “**Linguistic Theories of Humour**” (1994). The discussion on defining humour is presented by Attardo in two segments. First, researchers in this field have determined that it is impossible to define humour as a general category without establishing what its internal subdivisions might be. Thus, a comprehensible attempt in providing a definition to what counts as

humour and what not, it can only come from the study of the characteristics that make a given humorous text funny or not. This would have to be based on the semantic elements presented in the text and a set of established relationships among them that are only present in humorous texts. Second, laughter cannot be a defining characteristic of humour since this is a physical reaction that could be produced by humour or other different types of stimuli such as tickles (1-13). On the other hand, laughing at humour depends on the ability for a subject to find a pun, joke or other humorous text funny or not. That is why humour can only be defined through the study of its features.

Definitions tend to focus on either speaker intention or audience interpretation. Berger (1976) defines humour as “a specific type of communication that establishes an incongruent relationship or meaning and is presented in a way that causes laughter.” The fact that Berger includes laughter as part of his definition reflects that he holds the audience’s interpretation to be important in the definition of an event.

Winick (1976) concentrates on speaker intention. His definition of a joke is “any type of communication that has a witty or funny intent that is known in advance by the teller.” Definitions focussing on audience reaction are much easier to affect than those which try to set up speaker’s aim. A researcher can never tell from proofed data alone the accurate nature of a speaker’s aim. It is easier to observe the audience’s response, and mostly effortless if

you maintain that the incident must be met with laughter. This is complicated by the fact that laughter can indicate many things of which positive response to humour is only one (Poyatos 1993).

Pizzini said about humour; “I have analysed those interactions from which the actors intended to elicit a laugh or a smile. Thus I have disregarded what the researchers considered as humorous, but which may not have been intended as such. This has cast light on the situated nature of humour, as we see in the example of humorous remarks: the jokes recorded here do not make the reader laugh, not only because they are sometimes tasteless but because the reader (and writer) is alien to the particular social group and situation in which the joke was expressed. (Pizzini 1991:479-480)

Martineau (1972:114) unifies both elements in his definition. He states that “humour is conceived generally to be any communicative instance which is perceived as humorous by any of the interacting parties”. This description, while more universal than many others, seems rather circular.

It can be seen that, although the definition of humour is achievable, its function to the variety of examples from recorded data is far from problem free. The important thing is to make clear which criteria are being used, so that the reader may be convinced exactly what is meant when the word “humour” is used in any specified part of research.

It is important to be conscious of overlap between the terms wit, humour and jokes. Duncan (1984) selects to use the terms joke and

humour interchangeably. Long and Graesser (1988) define humour in the wider sense of Martineau (1972), in incorporating both interpretation and intention. They define jokes as things said to deliberately provoke amusement.

“Humour is anything done or said purposefully or inadvertently, that is found to be comical or amusing. In contrast, jokes are defined as anything done or said to deliberately provoke amusement.” (Long & Graesser 1988:37)

They continue through;

“Jokes are also context free and self contained in the sense that they can be told in many conversational contexts. Wit will be defined as anything deliberately said that provokes amusement in a specific conversational context.” (Long & Graesser 1988:37)

So their definition of joke is limited to something said to intentionally hassle pleasure, and which is context free. This would affect to capable jokes that the phrase given to a learned joke such as a narrative joke or a riddle. Some other types of humour would also adjust into this definition although most other types of humour are context bound.

It is clear that there is some uncertainty and disagreement as to what the various terms should recommend to. This makes it all the more important and significant for researchers to describe their terms carefully to stay away from confusion misinterpretation. The

terminology or language is a minor dilemma compared to others facing us in humour research and all that is really needed is some agreement and unity.

2.2 Humour and Language

The effect humour has on education and the learning process is appreciated by many people, but the effectiveness of humour is far from undisputed on the literature. Stopsky (1992), who has book *Humor in the Classroom: A New Approach to Critical Thinking*, states that humour is a vital component of encouraging critical thinking in students. He provides so many examples of how humour can be included into classroom activities, but he suggests no experimental facts for his statements. Shade (1996), who has statements about the usefulness of humour in the classroom, he accepts that,

“Both a personal sense of humor and the use of humor in the work environment are essential. Many teachers state their experiences of using humor in their classrooms are beneficial in almost all aspects of the learning process. In contrast, the results of empirical studies on using humor in teaching offer mixed results as to its effectiveness.” (p.96)

It is already given some experimental generalizations of humour in education courses, Zillmann and Bryant (1983), says that “any unqualified generalizations, whether they project good or bad

consequences of humour use for teaching and learning, are untenable”(p.188). The role of humour is still questioning in education.

Studying the effects of humour has directed to combine result on learning in general. The multidimensionality of humour is one of the major problems closely encircling the issue of humour in education. At the same time, humour is cognitive, sensitive and psychological. Dissimilarities between human’s characters, experiences, knowledge and opinions lead to different ideas of what is funny. Different opinions concerning the definition of humour make humour based research conduct and liable to dispute. However the research that has been carried out till now has brought up significant results.

One of the studies conducted by Spector (1996) showed that children as young as 8 years are capable of understanding humour based on idioms (“I would like to give you a piece of my mind” “Are you sure you can spare it?” where “piece of mind” is an idiom with both literal and figurative meanings). He says that the understanding of this humour is related to the students’ development of metalinguistic abilities. Another study conducted by Courturier, Mansfield & Gallagher (1981) revealed a relationship between verbal humour tests developed by the authors and Lunzer Quiz, a measure of formal operations.

Some studies on humour have been revealed to have different affect on students of different ages. Humour looks like to have

motivating effect on the young students' awareness, but some studies reflect on older students to find humour has no effect on older students learning process, even though they are apparently more motivated and attentive in the classroom. Ziv (1988) states in his study which refers to eleven sources concerning the affect of humour on college students, eight of which confirmed that humour has no significant effect on learning. In a more recent study done by Schmidt (1994) on undergraduate students reminded and recognized humorous words more often than non-humorous words. Humour was assumed to have an awakening effect on the students, thus humour was a motivating instrument and factor.

2.3 Humour and Learning

Some physiological proofs are present which advises that humour develops the total power of the brain. McGhee (1983) re-examined literature showing that brain wave patterns are relatively in accordance with both hemispheres in the brain during humour pleasure accompanied by laughter. It is claimed that humour perception uses both hemispheres in the brain, the left hemisphere which is responsible for language competence and logical thought, identities and recognizes details within jokes, while the right hemisphere is more emotional and interconnected which is responsible for comprehending and realizing humour. Students involved in convergent thinking problems have shown this predilection of using both hemispheres of the brain during the creation task (Jausovec, 1985). People engaged in humour after

that react similar brain activity to people who engaged in convergent thinking. Hence, the consideration of humour seems to be a cognitive process that requires the use of the whole brain.

Humour study has brought out some significant results regarding how humour can advantage the health of a personality. Humour has been recommended to be a coping device among the groups (Burbach & Babbit, 1993), and it is shown to have important effects on the physical health of a human (Solomon, 1996). Though not easy to define, humour is a remarkable development in humanity. Obviously everyone can use and react to humour. As a human, we are delighted by confident stimuli and find them humorous. Humour is cognitive, emotional, physiological and behavioural competent, all of the things which may or not be represent in every incidence of humour.

3. METHODOLOGY

3.1 Research Design

Earlier studies on humour have concentrated on the use of humour attached with the presentation of content material in education. Some of these studies assert that the humour is a beneficial tool for boosting divergent thinking on the condition that the humour is presented prior to the contextual material. However, this study used an experimental design to test if humour given within the content material and as a learning objective is more effective in helping the students to comprehend and recall the knowledge. This

study also differed in that subjects' performances were analysed by a pop-quiz on which the students should have reflected their understanding of humorous phrases taught in a demo-class.

3.2 Subjects

This research study estimated the conditions of a true experiment; however without the control or manipulation of all variables, it must be considered a quasi-experimental research design (Issac & Michael, 1990). The selection process of experimental units, in this case the students, was accomplished in such a way as to fulfil the randomization criteria. The cohort groups were formed with identical students through the results of proficiency test taken before. Whole class assignment into the comparison groups, however, was randomly done from the classes registered to different teachers.

46 Bangladeshi students (36 males, 10 females) who have been recently graduated from high school and have given HSC examinations were the main participants of both the questionnaire and the classroom observation. These students were in a 6-month English Language Learning course registered as a preparation for applying universities abroad. Having an Intermediate Level of English, all the participants aimed to improve their language skills to an advanced level in order to pass internationally accepted proficiency tests. However, they have not been familiar to the

concept of humour in language teaching as most of them have completed their education in rural areas of the country.

3.3 Instruments

Data for the present study were collected through three main instruments such as questionnaire, interview and classroom observations.

3.3.1 Questionnaire

It was needed to learn general approach of Bangladeshi students towards the humour in English Language and the familiarity of them with the use of it in learning environments. Firstly, a preliminary questionnaire (Appendix A) was designed in order to collect data for the viewpoints of the students on whether they have enough background information about humour or not and their insight towards the use of it. In this questionnaire there were 5 open-ended questions and 5 Likert-Scale questions to evaluate students' knowledge about the contextualized humour. This was applied 50 participants who are the second language learners between the ages 18 to 19.

Secondly, a subsequent questionnaire (Appendix B), which consists of 5 open-ended questions to assess students' ability of learning through humour, was designed to be given to the same participants after demo-class. It included mostly the reflection of

the students on the lesson taught using jokes and puns on a worksheet.

3.3.2 Classroom Observation

Based on a lesson plan which is designed to teach varied vocabulary through jokes, three different classes conducted by three different teachers were observed in order to monitor the effect of humour on the motivation and the participation of the learners during the lectures. Note-taking throughout the classes and report writing after observation have presented detailed data for the questions of this research. The same lesson has been also implemented to another group of students by the researcher himself so as to gain an insight on the use of humour and have an opportunity to compare and contrast the learning outcomes of these varied learners. It is needed to mention that all the students who were present during classroom observation were the same applicants of the questionnaire mentioned above. The findings of these observations helped the researcher to reveal whether the impact of humour used in teaching material is generative and helpful in learning process.

The class was created with authentic samples of humour considered appropriate for second language class setting, which means humorous text that would not expose students to topic that might offend them or make them feel uncomfortable, for example rough, indecent or scatological matters that are commonly found in

humour. The class was offered within the students' conversation a short period of time for warm up, so students could have the possibility to go to a conversation class that they can open up their selves to participate in the classroom as well as in the study.

The sample classroom material (Appendix C) was consisted of comic idiom and phrases with the related picture and audio script which were retrieved from sample lesson column of hotenglishmagazin.com. The sample classroom material was chosen based on their content, considering the appearance of recurrent humorous situations or topics that are commonly addressed by humour, such as work, driving, the family and the weather. The material called "Funniest Jokes" which had also the audio script has been introduced and each idiom and phrase has been analysed one by one by the instructors. The worksheet included Pre-Reading, Reading, Language Focus, Discussion parts all of which were done in 40-minute class.

To evaluate the effectiveness of the humour in recalling the vocabulary and idiom learning, a pop-quiz (Appendix D) was taken in the last 10 minute class just after completed all the exercises. There were 10 pictures in this quiz each of which referred to an idiom stated in the reading passage. Additionally, these ten idioms were given in a box on the quiz paper in order to ease the exam anxiety of the learners through a matching activity. These pop-quiz results will give us the answer on whether the humour enables successful learning outcomes or not.

3.3.3 Interviews

With the purpose of defining the language teachers' approach to the issue of benefitting from humour in L2, 4 language teachers instructing in different school have been interviewed. 2 of the interviewees were Bangladeshi while 2 of them were Turkish. Three of the interviews have taken face to face in a school environment whereas one of the teachers was interviewed online.

The teachers who have English Language background were interrogated on the utility of the humour in language teaching classrooms and its effectiveness. The insight of the language teachers on the topic was an important component of this research as the instructors are the main implementers of the humour of a content material during teaching process.

4. RESULTS AND DISCUSSIONS

4.1 Results of Questionnaire

The preliminary questionnaire applied to the students showed that most of the Bangladeshi learners do not regard the humour as a learning tool or a language component but as a tool for fun and entertainment. This fact mainly results from their less frequency of encounter with English humours such as pun, tongue twisters, idioms etc. Among 46 participants, only 10% of them were able to write some elements of humour such as jokes, riddles, and tongue-

twisters. The majority stated situational comedy in which people fall and the rest laugh as humour.

In addition, 85% of the learners which is equivalent to 35 students out of 46 stated that they find difficulties in understanding humour in English (Q.5 in the questionnaire). Unknown words or expressions, social and cultural differences, the words more than one meaning are the mostly mentioned reasons for Bangladeshi language learners.

Here are some extracts from answers for the fifth question:

“...It must be English culture which is different from Bangla culture. It makes us confused in some jokes to understand such as marriage, historical ones....”

“Yes, I particularly find it hard to understand when there are more advanced vocabularies in humorous passages....”

“..... As I am not a native speaker, I cannot understand the theme or the expression of speaker. If I cannot guess by looking his attitude, it is not possible to understand the funny part....”

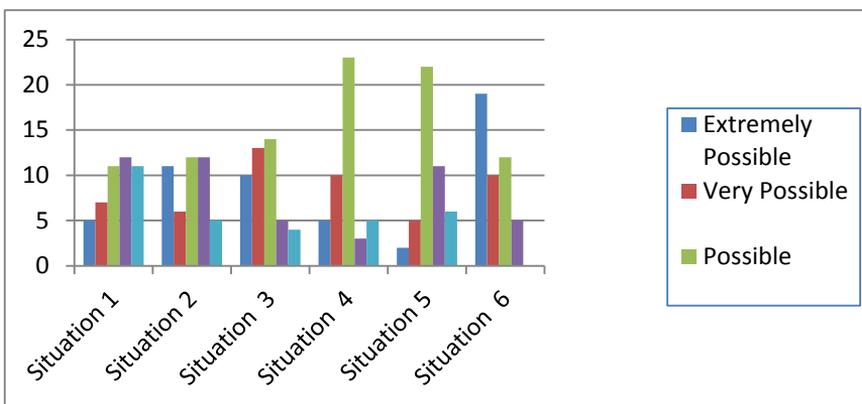
The effect of the culture in comprehending the humour was immense according to 90% of the learners. Moreover, all the participants (46 students) agreed on the fact that there is an obvious difference between the humour in English culture and the humour in their own (Bangla) culture. Social and economical reasons are the main factor in this differentiation. Besides, the

preference to laugh varies as it is stated one of the participants below:

“It is different in both cultures. Comedy dramas set examples for this difference. English people watch witty and amusing conversations to laugh at, while we generally like to watch funny situations in role-plays....”

In 5-Likert Scale part, the students were asked to number the possibility of making joke in given situations. This scale showed that there are certain circumstances that Bengali culture does not find it proper to make fun of such as the clumsiness of a family member (see the 1st situation of Q.6 in preliminary questionnaire. Moreover, most of the learners were hesitant to tick “extremely possible” option for the situations which tells that the learners are introvert about making jokes when interacting with people.

The following figure shows the answers of the participants for the 5-Likert scale question:



These claims about cultural differences asserted by the students have brought up another fact that the use of humour in language teaching has another dimension which leads the instructors to be more selective and culture oriented for making use of the proper material to teach humour.

As to post-questionnaire, which was applied just after demo-class, the learners reflected to be more enthusiastic and eager about learning some funny idioms.

80% of the students showed satisfaction and confidence about learning humorous expressions in English after the class. Some of their answers for the experience in the classroom (1st question of post questionnaire) are as follows:

“ I did some class about the topics of jokes in my past. But today I was very very excited. I was sitting in the class and laughing so much at the jokes. It has made me very happy and gave me entertaining lesson and I learned some new vocabulary.”

“ I am a Bangladeshi girl and that is why I am not familiar with English jokes. Today is my first day to learn some English jokes in class. That is why I found some difficulties to understand as the vocabulary is complicated.”

“I think it is very helpful for us. Because from this class we can understand many jokes and learn many unknown words. So I can say that it enhances our knowledge...”

It is revealed that most of the learners were not familiar with a lesson in which the humour was attached to the content material. They both enjoyed the jokes and had to work hard to understand the funny part of them. The main objective which is to teach new vocabulary was hidden within humour and it was the part that made the learners engaged in the class.

For the question number 3 in the post questionnaire, the students were asked to describe the class to a friend. Inspiringly, almost the entire participant noted down praising and approving expressions about the classes that they were taught vocabulary through jokes such as ‘interesting vocabulary class, enjoyable, ...listened to teacher eagerly..., way to know the jokes of foreign countries etc.’ These expressions proved the idea that the humour in class lessens the stress of learning and prevents the tension of the students.

Lastly, the post questionnaire had an awareness-raising question which asked the student to state the thing they remember the most from the class. Almost 95%percent of the students wrote down the vocabulary and expressions that they have recalled from the passage. Among these answers, almost all of them successfully defined the term they have learned through jokes.

4.2 Results of Interview

The value of humour is easily apparent in everyday life. A sense of humour has often been associated with reduced levels of stress, increased productivity, and overall satisfaction with life. However,

is humour valued in the classroom by the language teachers? Thus, four language teachers were interviewed (Appendix E) on the use of humour in language teaching. Though their definition of humour has varied, they came to a consensus about the benefits of using humour as an educational tool for the learners who need some form of entertainment to pay attention.

Among the interviewees there were different perceptions of the term “humour”. While one of the instructor defined humour as ‘humour is something that is used to define the hardest of language in such a way so that the person who is listening to the whole thing feels a part of the conversation or speech. Humour helps a person to connect with another person’ ; another teacher said “humour is way of expression of your feeling in funny and engrossing way which shows your language skill”.

The opinions of the interviewees about the use of humour in language classroom show similarity:

“...humour is one of the key elements in teaching language. Humour helps the teacher to connect with the students. A simple difference between wood and would can be explained in such a way that the student would not forget the experience. ...”

“... If teachers teach the language via humour, it will help students to understand the lecture easily and teacher to explain in easy way and express himself more relaxed.”

“...I try to use humour in my class all the time. It's our job to get them engaged and interested like you said, but also it makes my day go by quicker. For example; finding funny pictures on Google when introducing vocabulary like if you're introducing animals to young learners then just type 'monkey funny' into Google and a load of funny pictures come up.....”

As it is stated above, most of the teachers have tendency to make use of humour in order to motivate the students. Among these instructors, only one of them claimed that the humour should not be used frequently for the sake of a disciplined classroom management.

In addition; there were varied responses for the last question of the interview which asked the teachers to name some skills that can be easily improved via humour. Followings are some of the thoughts given by the language instructors during the interviews:

“Creativity of a learner improves a lot once the students know and understand about humour. Humour helps the brain to think in a different way and helps the student to think out of the box. This is improving his or her creating skills.”

“We can improve their speaking and writing skills by using humour in language classroom.”

“.....humour mostly address to the speaking ability of the students as we generally use for warm up sessions....”

To sum up, researchers and instructors historically believed that humour had no place in higher education. Humour seemed not only unnecessary, but inappropriate. This research shows that view has changed. It has also revealed that most of the language teachers agree with the fact that humour can reduce stress and anxiety; create a comfortable learning environment, and increase motivation, comprehension, and retention of information.

4.3 Results of Classroom Observation

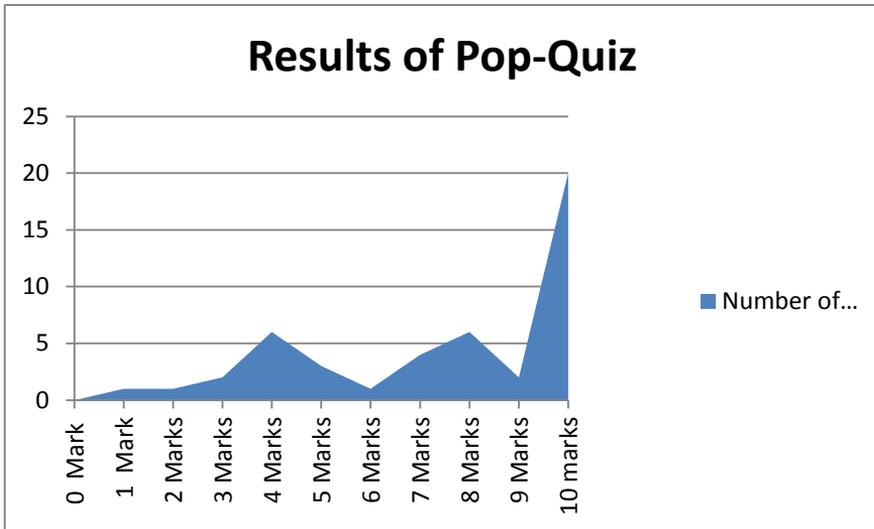
The classroom observations have carried out mainly for two purposes. Firstly, the students' motivation and activeness during the lesson in which the humour was integrated were wanted to monitor. The observer's notes on different students' participation frequency, attention spans of random students and also the overall learning and teaching environment showed that the humour has a great impact on creating an ideal learning setting for language classrooms. During 40-minute class, almost 90% of the students remained active and engaged with the exercises. The more they liked to jokes, the more they were eager to learn the vocabulary in order to understand the others.

Secondly, these classes have been held to evaluate the learning outcomes of second language learners when they have been presented the language input attached with humour. Thus, an assessment tool needed to be applied to obtain objective results. The results of pop-quiz (Appendix D) which was taken at the end

of lesson would serve to answer one of the main questions of this research. (See Research Question 3)

Though the timing of the quiz which is just after the learning has taken place and the style of the questions helped the learners to remember, the results showed that the humour used in the material and during the lesson assist the learners to recall the knowledge (in this case the idioms) successfully. The following chart demonstrates the marks obtained by the students:

Figure 2: The results of pop-quiz taken after the demo-class. (Total mark is 10.)



As it is also seen in this figure, almost 50% of the students achieved full mark which proves that the humour in the classroom improves the recalling ability of the language learners.

4.4 Discussion

The research on incorporating humour in the classroom shows that humour can create a comfortable environment that increases learning. The teacher's use of humour also has an effect on learning ability of the students.

On the other side; students believed their instructors' use of appropriate humour in the classroom created a relaxed environment that promoted learning. Students appreciated content-relevant humour because it was interesting and helped them remember the subject matter. The use of humour in the classroom not only created a positive environment, but also led the students to believe the teacher was more credible and focused on students.

The attitude of Bangladeshi students towards the humour in second language was not highly approving as most of them learned English Language in public schools where the teachers never spare room for humour or fun in the target language. Their unfamiliarity with the jokes and riddles in English, which was obvious in their answers for Preliminary questionnaire, caused them to avoid the use of it in their conversations.

5. CONCLUSION

“Humour is also a way of saying something serious,” said T.S. Eliot. Using an experimental approach, this study examined the comparative effectiveness of use of humour on vocabulary achievement, language usage and the other skills for graduated high school students in Bangladesh. Humour can set a positive tone of classrooms, especially in classes where the material or format of education system is perceived to be difficult and sensitive setting. An easy and relax tone in the classroom reduces the students’ anxieties and build a comfortable and supportive environment. In physiological and psychological results also show benefits of appropriate humour, for example increase motivation and lowered heart rate.

This study proves that humour in the classroom occasionally can help students to get motivated and paying attention. Humour can also assist students in the maintenance of information. Both teachers and students agree that use of humour should have a place in learning and developing English for all level of students in Bangladesh. At the same time they stress that improving language through humour could play an important role in vocabulary growth in the target language. They propose that using humour in learning process could be a motivating issue for students in their language experiences, but unwillingness of English language teachers towards the use of humour and the difficulty finding proper

material including humour in target language makes the students unfamiliar with this opportunity.

From these results we can conclude that there is a much greater opportunity of the recalling when it is activated by humour. Therefore, results indicated that what is termed as a “humour” marked a more efficient way to trigger mental rehearsal that may in turn stimulate language acquisition. Besides, the series of activities that can be developed from the humour can offer a great deal of advantages in promoting the learning of English by stimulating students’ interest and enhancing students’ involvement.

6. PROPOSALS FOR FURTHER RESEARCH

The study could be completed over a longer period such as one semester of academic year and the number of the participants for both interview and questionnaire could be higher to reach more valid conclusions. As with all language activities, concern must be taken to prepare students before the activity and guide them along the way. To achieve more comparative study, the variables of the language skills could be increase impact of humour on different could be analysed. Besides the materials used in demo class should have included less unknown vocabulary and more worksheets that students can understand and involve to get better results for this study. Lastly, the number of humours (puns, jokes, idioms and phrases) could be used to crosscheck the findings of the study.

An analysis of humour occurring in specific classrooms would provide precious comparative data. This study definitely recommends several ideas that researcher and language instructors interested in integrating the teaching of humour to their language classes might find useful. However the findings gave by this study propose further investigation of the use of different approaches and strategies for teaching humour in second language, as well as better study of the continuing forms of humour which is usually become visible in the target language. However, there is still a lot of research that needs to be completed which is regarding to the teaching of humour in the language classroom.

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Munuku Anne WANGARI
Lecture at School of Social Sciences,
Mount Kenya University
amunuku@yahoo.com

CODE SWITCHING IN CONTEMPORARY KISWAHILI RAP SONG

Abstract

Code switching is a prevalent form of language behavior and interpersonal communication in Nairobi and other urban areas in Kenya. It is an important area of study in finding out how language is used to effectively communicate ideas among multilingual speakers and to enhance interpersonal relationships. This study looked at CS in Kiswahili rap songs from a sociolinguistic point of view. Some of the researches done on CS previously show that there are universal constraints on CS in conversations indicating that CS is not random but follows grammatical rules but none has looked at CS in song. This study aims to find out these constraints apply to the Rap song considering that the song may be using poetic language. This will add to the existing knowledge of CS in the sense that there might be patterns of CS in song that are not in a conversation. Song is a source of information on how a given society is using language by showing the value of the codes used and their symbolism. This is also examined in this study.

Key Words: Song; Translation; Code Switching; Language; Communication; Message

1. INTRODUCTION AND BACKGROUND OF THE STUDY

Code switching is a common phenomenon in many multilingual informal settings. The term code here refers to a system or subsystem of linguistic communication and as such can refer to a dialect, a style of speaking or a dialect language. In this study, the term code has been used to refer to varieties of English, Kiswahili, Sheng or a local language as used in the same song. According to Mesthrie (2000:38), there is an essentially multilingual nature of human societies. Almost no country in the world has everyone speaking or identifying with one language since each language variety has a communicative value. They indicate a speaker's origin or aspects of social identity and experience. Often, these varieties carry certain social values related to the speakers who use them and the contexts in which they are habitually used. (c.f Trudgill, 1984).

A person's knowledge of his language therefore, includes more than the knowledge of phonological, syntactic and semantic rules. He must acquire pragmatic knowledge that includes knowledge of when to speak, how to speak and what to communicate in any given context. According to Fowler (1971), in order for one to participate fully in a community one must learn flexibility in an enormous range of registers of language. One must acquire the skill to perform appropriately, linguistically, according to the situation on in, the role one is playing, the function of each speech,

one's audience or interlocutor and so on. This is enhancing one's sociolinguistic competence. Part of this knowledge is associated with the social meanings attached to different linguistic styles and codes (Milroy; 1980).

Code switching (hereafter CS) has been perceived as incompetence on the part of the speaker but research has shown that it does not usually indicate lack of competence on the speaker in any of the languages but results from creative multilingual skills. It is a strategy manipulated by speakers upon being motivated by various factors (Apel & Muysken; 1987). The individuals concerned, according to Gumperez (1982) live in situations of rapid transition where tradition intergroup barriers are breaking down and norms of interaction are changing. These people spend most of their day interacting with others from different Linguistic backgrounds.

In most parts of the world, Kenya included, the ability to speak more than one language is a natural development. Multilingual communication generally integrates members from different backgrounds, which translates to different languages being spoken in different parts. According to Scotton (1993: 33), though there are monolinguals in Africa, the typical person speaks at least one language in addition to his or her mother tongue. Persons living in urban areas often speak two or three additional languages. Kenya is a multilingual society with as many as over forty indigenous languages. In addition English is the official language and Kiswahili is used as the lingua franca or a national language

(Mbaabu; 1996). This means that most Kenyans can converse in their mother tongue, Kiswahili and to some extent English. In addition, most people in the urban areas speak other languages that they learn from their neighbors as well as the slang variety, Sheng', which is mostly used by the youth.

This study looks at CS in song, a literary genre, and specifically the Kiswahili rap song. Song in particular and music in general is an important part of social life. According to Murphey (1992), there is no human society without its poetry and music and when the two are put together, they constitute a powerful force for both cultural cohesion and group or individual identity and fulfillment. Music is assumed to be highly memorable and its message touches deep seated emotional and aesthetic chords. It is highly motivating for children, adolescents and young adult learners. Popular music in its many forms constitutes a powerful sub-culture especially among the youth. Finnegan (1970) in explaining the importance of popular songs argues that they take the place of newspapers among the illiterate in the society. However it is important to note that music appeals to all in society and is quite informative. Songs are also a sure way of detecting social change. According to Akivaga and Odaga (1982), song is an oral literature genre that has the ability of reaching a very wide audience especially in this era of great technological advancement. These ideas all point at the importance of studying song in general and rap song in particular.

Rap originated among black Americans in Harlem and the Bronx in New York, in early 1980s. There is a lot of controversy surrounding the differences between rap and hip hop and the information available consists of varied opinion. Hip- Hop is a catch all term that refers more to a culture or way of life than to a specific music style. Hip-Hop music contains aspects like breaks beats and scratches. Thus there is hip-hop culture and hip-hop music. (Nelson; 1998). Most of the time rap is seen as a musical component of Hip-Hop mostly because it was associated with black Americans, who were using the songs to fight poverty, drugs, urban decay and other issues. Rap in Kenya addresses these issues and others affecting the youth. For example sexuality and Aida (www.magicalkenya.com) Rap can be roughly defined as words spoken rhythmically over a beat and instrumental backing. It also has a repetitive hypnotic beat. Rap music has its own subculture and dress code like any other popular music genre.

Rap singers in Kenya are like Prezzo, Nonini, Kleptomaniacs and the late K-Rupt , Kalamashaka, Necessary noise, Deux Vultures and Poxie preha. Rap has become increasingly popular among young Kenyans especially since the beginning of the 1990s and the 21st Century. This music has also been characterized by a lot of code switching especially in Kenya. Songs in any society portray the kind of Language use at any period in history, hence the need for this study. Song is a genre that has not been studied much sociolinguistic ally and more specifically no study in CS has been

done in these songs despite its rampant usage and popularity. This is the main focus of this study.

2.THEORETICAL FRAMEWORK

Various theories and approaches have been used to explain CS by different researchers. Two of the most commonly used theories are the Markedness Model as discussed by Scotton (1983) and the speech Accommodation Theory by Giles, et al (1982) as well as the functions model by Jakobson (1960) and Halliday, et al (1964).

The Markedness Model explains the motivational factors that are specific to CS. This theory's central claim is that speakers have a sense of Markedness regarding available linguistic codes a persona and relation to others. The social motivations of CS are explained based it on the norms of society and the social functions of the different codes. The strongest claim of the Markedness model is the Negotiation principle (NP), modeled on Grice's cooperative principle. The NP claims that all the code choices can be explained in terms of speaker's motivations.

The NP rests on three main maxims namely, the marked, unmarked and exploratory maxims. The marked choice maxim explains the use of the more unexpected code. The unmarked choice maxim involves the use of the natural code in the given context and the exploratory choice maxim states that at times the interlocutor makes a choice without being sure of the appropriate

code at that moment. These maxims explain code choice in speech and societal norms of CS. This theory is not used in this study because it basically look at a speech situation involving two or more interlocutors in face to face interactions while the present study involves CS in song.

The Speech Accommodation Theory (SAT) by Giles, et al (1979) claims that speakers adjust their speech style as a means of gaining or not gaining social approval, attaining communication efficiency between interactions, and maintaining speakers' positive identities. The main tenants of SAT are the concepts of convergence and divergence. Convergence refers to the process whereby individuals shift their speech styles to become more like that of those with whom they are interacting. Speech divergence refers to the situation when speakers wish to remain distinct and to maintain their own identity. This theory though important in explaining languages shifts in conversations may not really be helpful in the analysis of CS in the songs where the speech situation is not distinct. This is because the artist in his singing is not involved in a one to one conversation. The addressee is just assumed and the audience for recorded music is silent.

The Functional Model by Jacobson (1960) and Halliday, et al (1964) has been used by many researchers to explain the grammatical functions of CS. Various functions are identified such as the referential, directive, expressive, phatic, metalinguistic and poetic function. They are defined briefly below.

- Referential function involves transferring of information by referring to extra- linguistic information. This is the basic function of language and any speaker must have command of this function.
- The directive function is also called the integrative function that involves use of greetings, imperative exclamation and questions to create interaction and ensure cooperation.
- The expressive function involves making one's feelings known such that one is seen as a unique individual.
- The phatic functions involved use of conventionalized openings, closings and turn -taking and indicate that language forms identity the in-group are made known.
- The metalinguistic function makes known the speakers attitude towards language and his / her awareness of language use and linguistic norms.
- The poetic function involves use of jokes ,puns and other word play and conscious styles languages is played with so that long use becomes a goal and source of joy.

This model is not used in this study because it involves only general functions of language. The current study recognizes that functions of a language affect language choice. The focus of the study is not only on the general functions of a language affect language choice. The focus of the study is not only on the general functions of a language but also on speaker choices based on their

intentions. These strategies by the speaker and the linguistic functions are examined in this study using Gumperz Conversational Frame model since it involves the analysis of both aspects. In order to explain CS in the songs this study employs a syncretic approach as it uses the two main model; Gumperz Conversation Framework model (1982) and Pierre Bourdieu's Model of symbolic Power (1991).

Gumperez's model is based on interactional sociolinguistics, which analyses communication in context (See Giles, 1990:198). The focus is on face encounters and is basically speaker- oriented. Gumperz has studied three languages that identified with Slovenaina, Spanish and Hindi as the 'We "codes to be used with outsiders for special types of formal discourse. He uses data from these situations to show that CS serves various discourse functions. This model rests on three premises.

- Small group interactions as the proper research and the observation of naturally occurring data.
- The Social meanings of language use in situated contexts.
- The use of Linguistic choices as a strategy that adds intentional meaning to an utterance.

According to this model speakers define the social situation by choosing the codes most appropriate to them at the moment. Fasold (1984) concurs with this noting that speakers choose among

alternative linguistics means, any of which would satisfactorily communicate the propositional information, thus defining the social situation. Gumperz (1982) observes that in most cases in conversations CS the participants immersed in the interaction in the interaction itself are often quite unaware which code is used at any one time. Their main concern is with communicative effect of what they are saying. The social norms or rules, which govern language usage here, seem to function much like grammatical rules. They form part of the underlying sociolinguistic knowledge which speakers use to convey meaning. This model looks at how speakers communicate and how the interlocutors decode their information appropriately. The strategies that speakers use must be understood by their audience in order for the information to be understood.

3. LITERATURE ON SONG

There is no human society without its music and poetry. Music is as old as humanity. People in everyday life use songs and music to set or change an atmosphere or mood. They also use them to make a social environment, form a feeling of community and make internal associations with the people, places and times of their lives (see Murphy, 1992). According to Hogs hem, (1973) music plays a major role in the society as a medium for passing political and religious ideologies as well as educating the masses on various life issues.

The Kenyan society enjoys a variety of music, some of which is based on culture and the rest on outside influence. Most ethnic groups have their own music and dance. Grier (1996) concurs with this when he notes that every piece of music is created under a unique combination of culture, social, historical and economic circumstances. Kenyans nevertheless have borrowed dancing styles and even music from the West and also from the other African countries. The traditional music continues to be enjoyed and enhanced. Western influence on the music scene cannot however be underestimated. This was more pronounced in the 90s and also in this century with the adoption of reggae, rap, rhythm and blue into Kenyan music (www.magicalkenya.com).

Specific studies done on songs in Kenya are not many and they have generally looked at one artist at a time. They have been on literary aspects, mostly theme and style. Ntarangwi (1990) looks at liberation themes in Remmy Ongala's songs. He looks at how song is used to critic issues in social realism theory. Chiuri (1984) and Nkonge (1988) whose main focus is Joseph Kamaru study pop music as a form of oral literature. They look at theme and style. The main concern is to show how Kamaru covered social and political issues in Kenya through his songs. Wambua (2001) analyses style and themes related to social issues in Kakai Kilonzo's songs. He uses the stylistic analysis theory. King'ei (1992) looks at theme by investigating language, culture and

communication in Taarab songs of the Swahili. The study looks at the role of taarab in contemporary Kenya between 1963 and 1990. It is apparent that in all these studies style and theme are examined. None of these studies look at code switching in the songs. The current study takes a sociolinguistic approach to investigate CS and style hence validating the present study.

4. LITERATURE ON CODE SWITCHING

Code switching in which a single speaker uses different varieties of languages dialects or styles within the same conversation. CS as an area of research has been studied by many sociolinguistics. These scholars have set the base for aspects of analysis in CS and have come up with theories and models to account for CS. Scholars like Appel and Muysken (1987) Hudson ,(1980) and Scottn, (1993) investigate aspects like the situation or context in which the switching takes place, reason for the switching, the pattern of CS that emerge in a text and types of switching. They also investigate the factors that trigger the switching and the constraints governing CS. Hudson (1980) explains that there's a metaphorical, situational and conversational code switching. This Sociolinguistics also suggests that in analyzing CS it is important to investigate the notion of base or host language. The base language can be identified through various methods. That is socio-linguistically as the language in which the discourse is based, and grammatically, as the language that is imposing the constraints.

Scotton, C. and Azuma (1990), proposed the Frame Based Process Model to account for the points in the sentences where the speaker shifts from one language to the other in CS. Scotton and Azuma, (Ibid) define CS in this context as the selection by the multilingual of lexemes from an embedded language during the conversation. The major interest is on intra-sentential switching. They provide criteria for distinguishing between matrix language (ML) and the embedded language (EL). The ML is the main language during the conversation while EL has a lesser role.

The model identifies three types of constituents within a code-switched sentence. First there are ML+EL constituents who consist of morphemes from the two or more language involved in CS. Secondly; we have the ML islands and finally the EL islands. These constituents consist entirely of morphemes from either ML or EL. They must be well formed according to the grammar of the respective language. The model sees CS as a process involving the building of a frame. The proponents of the model see a difference in the roles two languages play in building the frame. Logically; the ML has more overall frequency than the EL. This model helps us in this study to identify the dominant or base language in the songs. This is important in explaining the patterns of CS in the songs as well as the constraints on CS.

According to Scotton (1993), one can date the current interest in CS from the 1972 publication of a study of Jan Gumperz in a collection of readings on sociolinguistics edited by Gumperz and

Hymens (1972). Their main focus was on social motivations for CS. Other important sociolinguistics in the study of CS is Labor (1972) who is seen as the father of modern sociolinguistics. He described CS as a puzzling problem in trying to study linguistic variation with a community. Thus, before the article by Blom and Gumperz very little had been done on CS. From that time many linguists wrote many articles regarding CS each looking at certain aspects of analysis. For example starting in the mid-1970s some of the sociolinguists became interested in constraints on where in a sentence a switch could occur.

Various scholars have looked at code choices from an economic perspective. Thibault, Kelley and Homans cited in Scotton (1993) use economic metaphors to linguistic variation. They argue that participants assess the relative costs and rewards of the position in the interaction, which are open to them, with each participant striving to receive the best return possible. This view is the one that Bourdieu (1991) adopts in his analysis and is also used to analyze data in this study.

Many studies have been done involving CS in various speech communities each coming up with important observations of this form of language use. Romaine (1994) examines CS and its role in bilingual communicative competence in a Panjabi speaking community in Britain. The study looks at bilingual children in Papua, New Guinea (see Wardhaugh, 1986). Romaine looks at constraints, functions and motivations behind CS. This study

differs from the current study in terms of the sample and the language involved. It is not certain that CS is a uniform phenomenon and thus it is important to enrich these findings by use of other language and texts.

Scotton and Ury (1997) carried out a study on the Luhya language of western Kenya and observed that the speakers had a tendency of switching between three codes, English, Kiswahili and Luhya. Scotton (1993) continues to explain the language situation in Kenya basing it on a study on natural conversation in Nairobi. She used the Markedness Model to explain how speakers choose their codes and what motivates them. This study differs from the current one in terms of the theoretical framework but it is important in explaining the Kenyan situation of CS. The study looks at motivations for CS but not strategies that individuals employ in CS and the value of the codes used that this study investigates. There is no need for a more current study to verify findings and update them.

Perkin (1974) studies CS in the speech community of Kaloleni Nairobi (see Whiteley, 1974). He focuses on CS during social interaction. Two variables are considered in this study; ethnicity and social economic status of the respondents. The socio-economic areas considered are like wealth, education and occupation. He observed that English was used by those who are of high status. Kiswahili shows brotherhood and neutrality while languages show ethnic solidarity.

Muthwii (1986) studies language use in plurilingual societies and the significance of CS among three languages; English, Kiswahili and Kalenjin based on natural conversations. Muthwii uses the functional framework model proposed by Gumperz (1982). However the sample population is different with Muthwii's sample. This study will target an urban and the text of analysis is song which may have different CS features. Gachinu (1996) did a study on linguistic aspects of CS in Gikuyu, Kiswahili and English. It is a comparative study that tries to establish the dominant language between rural and urban kikuyu speakers. She uses Pollack's (1980) Frequency Hierarchy of switchable constituents and Mathews (1981) Constituency Model of syntax. Her findings were that full sentences could be easily switched followed by major constituents such as VP or NP.

Muthuri (2000) looked at code switching among University multilingual community focusing on the choice between English, Kiswahili and local languages. Other than the stylistic functions, the social functions of CS, the social symbolism and functions of the codes involved in the switching are investigated. She uses Giles Speech accommodation theory, Cotton's Negotiation principle and Gumperz's Conversational Functions Model. This study is important to the current study in terms of the aspects of investigation but is different in that this study investigates the patterns of CS and has a different sample and text of analysis. As earlier indicated no society has similar CS norms.

Kanana (2003) investigates language use in a multilingual urban setting in Maasai market, Nairobi based on the Markedness Model. Her study looks at the functions of codes and the factors influencing these choices in relation to variables like age, sex and race. The study is important to this study in that they are both in the same urban setting. The difference is that the current study did not consider the variable like sex or race as it does not involve interlocutors but a single artist. Age plays an important role in this study because of the target audience. The theoretical framework used in her study is also different. Nthiga (2003) looks at functions of CS in pre-primary classroom discourse. Gumperz's Conversation Model is used to explain these switches. These discourse strategies are observed to be important in enhancing proper message delivery to the children in these classes. This model is used together with Birmingham Theory of Discourse Analysis to show lesson organization.

Though various scholars in Kenya have done CS, it is still not as widely studied since many areas remain untouched. No study of CS in songs has been done thus making it necessary to fill this gap of knowledge by examining a different target group and genre. The role of music in language use is also examined. The analysis of the data is explained below under research methodology.

5. RESEARCH METHODOLOGY

In undertaking this study intensive library research involving the reading of relevant journals, books, theses and dissertations and any other published material concerning CS was done well as internal searches to supplement library research. The data for the research comprised of texts in the song with two or more languages. The text of analysis conforms to lines within a verse. In order to collect this data the songs from the artists selected were sampled. According to Milroy (1987), socially sensitive studies of language variation depend on good data. This entails provision of sufficient types and quantities of language. Only those songs that have more than one language were selected using judgment sampling. If all the songs by one artist were found to be songs with aspects of code switching, then random sampling method was used to pick the four songs needed. In total, five singers were selected each with four songs. The songs selected had Kiswahili as the basic language and cover different themes. This means that those with a mixture of languages of which Kiswahili was one were the ones picked for analysis. The songs picked were those whose base language was Kiswahili, which was determined statistically through the frequency of the morphemes. The singers selected were those using the rap style and the songs selected had different themes since CS may not necessarily be based on the theme. A total of twenty songs were selected. This number was deemed adequate because as Milroy (1987:21) says, large samples tend not

to be as necessary for linguistic surveys apparently because linguistic behavior is more homogenous than many other types of behavior studied by other surveys.

Primary data involving CS in the songs was collected. The data for analysis was in form of verse lines. Data collection involved the collection of songs by the selected musicians. Songs recorded in magazines such as BUZZ in Sunday Nation and The Pulse in Friday Standard were collected. The songs were tape-recorded from the mass media (radio and television), in the cases where the ones already recorded were not available. Media houses and production houses were visited for information on artists and the songs. The data collected was transcribed and translated ready for analysis.

All the twenty songs were taken into consideration. Only the data that involved CS was classified according to points of switching, types of CS and constraints. The data was also classified according to the stylistic strategies and communicative functions. The actual analysis of the data involved first the identification of the points of switching or where exactly in the line or verse the switch takes place. A slash was used to indicate the boundary between the codes in the line. The words forming the switch points were underlined. The glosses for the Kiswahili and sheng parts are given directly below them. Upon identification of the switch points the constituent of the code switched data were identified and finally the constraints governing these switches were then identified. The

data was then organized in terms of the functions that it is seen to serve and presented systematically.

6. RESEARCH FINDINGS

From the analysis the structural aspects that have been examined in this study were patterns and constraints regarding CS in the songs. One of the aims of the study was to show that CS is organized systematically. From the analysis, CS is observed to occur in a given pattern that is governed by certain structural and grammatical constraints. Various switching patterns are identified in the data. These switching patterns are switching between lines, switching within a word, switching within major constituents and switching between verses. Rhyme, featuring at the end of the line, was also identified as a switching site. All these switching sites are classified into four categories, which include tag, inter-line, intra-line and inter-verse switching. Intra-line switching is the most prevalent form of switching taking 82% of the total switches in the data. Tag switching is the least common type taking only 2% of the switches because utterances only occur when situation demands.

Patterns of CS in the songs observed are constrained by various grammatical aspects in the sense that grammatical rule so the codes involved dictate the switch sites. Various constraints are seen to control this switching. Some of these constraints are based on the notion of matrix language. They include the ML hypothesis that has two principles: the Morpheme order principle and the

system Morpheme principle. The other constants are the blocking Hypothesis; the EL trigger hypothesis and the EL hierarchy hypothesis. Constraints that are not specified by the matrix language and which are believed to be universal are observed to control the switches and in some cases are defied. Switching is seen to take place in the preposition phrase frequently in the data with a frequency of 25 occurrences.

The system Morpheme Principle is regularly adhered to Kiswahili is the ML in most cases and thus dictates the morph syntax of the switched elements like the verbs, nouns and clauses. Most of the switched verbs are morphologically blended taking the Kiswahili morphology. This is notable in the use of Kiswahili inflection morphemes'. The morpheme order principle is at times defied in the data to satisfy rhyme needs or create emphasis. Other grammatical constraints, observed in all data, include the EL trigger hypothesis and the Blocking Hypothesis, which are adhered consistently .Kiswahili seems to block the occurrence of English content morphemes. EL islands' occurrence is explained through the EL trigger hypothesis.

The matrix language (ML) and the embedded language (EL) in the data are identified based on the frequency of morphemes in either language. The ML is observed to be dynamic in the sense that any of the three codes would be the ML if single lines are analyzed. Overall, Kiswahili is the ML since it has the highest number of morphemes in all the data. One major pattern is observed , that

where there is a mixture of Kiswahili and English, Kiswahili is the ML with one or two instances of English emerging as the ML. Sheng' is prevalent in the songs which are predominantly in Kiswahili. In such songs with English as the ML, sheng appears in very few morphemes. This is due to the fact that morphologically, Sheng' is derived from Kiswahili and artists using Kiswahili will use it concurrently with Kiswahili. This mixture is the natural choice for them.

Communicative aspects of CS are also evaluated in this study. Stylistic strategies that employ when emerging in CS were identified. These strategies are used by the artists to achieve certain personal intentions based on interpretive consequences. The strategies employed by these artists include quotation, mimicry, reiteration, interjection, message qualification, addressee specification and personalization VS objectification. All these strategies are an aspect of creativity and are used by the artists show that artists to communicate metaphorical information.

Some strategies are seen to have symbolic value. For instance an artist could qualify a certain message in his/ her song for clarity. He/she could specify an addressee to ensure proper message delivery. The artists also seem to add flavor to their music by mimicking the original speaker other than just explaining what the person said. Thus, they pass the message and add an aesthetic element.

Some strategies are observed to overlap. For instance, quotation and mimicry may not be easily differentiated, except through change of tone. In transcribed data this may not be noticed yet the speaker used it. In this case mimicry would appear as quotation. This is because the two strategies are the same except in the element of tone variation. Reiteration and message qualification also seem to overlap, showing a very small difference. In giving personal opinions of facts the message qualification strategy overlaps with addressee specification but not in all cases as the data shows.

By looking at CS as a strategy that individual speakers employ, individual choices based on personal intentions are interpreted. However, an individual is part of a wider society that has its norms of interpretation and interaction. In order to capture this societal side another communicative aspect of CS has been evaluated. This is the motivation of CS based on the social symbolism of the three codes. Using Bourdieu's paradigm of Symbolic Power this motivation is examined. The three codes are observed to be used symbolically. English has continued to maintain a high status and prestige. Kiswahili is observed to show brotherhood and solidarity and the artists use it to reach all; the common man, the elite, the young and the old. This is more explicit in the songs addressing sociopolitical issues. It is seen to cut across all social classes in the entire linguistic market. This explains why in the data the ML is observed to be Kiswahili. The switching in these songs is seen to

depend on the symbolism and the role accorded to each code by the society.

The notion of symbolic domination is also seen in the use of codes in discussing certain topics. This is because the topic under discussion in any given song is also observed to dictate the use of CS. A topic like poverty is generally discussed in Kiswahili. Sheng is used in most cases to discuss sexuality. It is observed to be the language exclusively for the youth which they use to insult, be vulgar, encourage and even educate the youth about drugs and AIDS. The criticism of the ruling class is addressed in English when directing the message to target group itself. Kiswahili is used in the songs when educating the general public about the ills directed to them by the ruling elite. Due to the fact that English is viewed as the language of prestige and status symbol, the artists are observed to use English whenever they wished to show their experience in music and when challenging other artists.

The linguistic market that the artists are operating in is the Kenyan main cities. This market comprises different habitus whose members use language differently. The artists seem to recognize this and are using these codes appropriately. The artists are thus observed to use English to raise their status in the social space and Kiswahili to show neutrality and brotherhood. To maintain their identity and sense of belonging they use Sheng. Kiswahili and English seem to demand euphemism while Sheng being the 'we' code does not involve much euphemism. The artists are thus

observed to switch to Sheng' when defying euphemism. The norms of the habitus are observed in the rampant use of CS in the songs. This is characteristic of the youth in their habitus. From these findings, we can draw various conclusions of this study.

7.CONCLUSIONS

In the previous section, 5.1, we have seen the findings of the study that lead us to make several conclusions. The patterns exhibited by CS in the songs are explained in terms of switching sites or where within the data that switching occurs. Three types of CS namely; tag, inter-sentential and intra-sentential switching has been identified in most CS studies. This study came up with four types of CS in the songs. These are tag, inter-line, intra-line and inter-verse switching. Inter-verse switching adds another category of switching that is observed in the songs. The fact that switching takes place frequently in the prepositional phrase in defiance of Pfaff's constraint shows that the data exhibits its own patterns of CS different from what is viewed to be universal. In effect this is viewed as a contribution of this study since it represents a unique aspect.

The stylistic strategies identified in the study lead us to conclude that speakers are capable of making choices not necessarily based on societal norms. The artists are observed to make choices to reach certain intentions and this is an aspect of CS that cannot be ignored. In poetry artist use strategies like reiteration and message

qualification to add aesthetic aspect in their work and this was observed in the data.

We can safely conclude that the ML in these songs in Kiswahili which emerges as the more symbolically dominant language in the songs. It does not show socio-economic status of its users and the artists used it as the common code among all members of linguistic markets. The use of Kiswahili even in songs, which are predominantly in English, shows that it is continuing to gain status at the national level. Though English is enjoying higher status and prestige Kiswahili seems to be gaining ground both official and ordinary use. The artists use Kiswahili to assert identity, create solidarity and brotherhood and generally to reach all members of the various habitat. This confirms Bourdieu's notion of social symbolism of the code, the norms set by society like euphemism and other norms of the given habitus.

In view of the available information in CS, research this study can make a claim to new knowledge. It is evident that there is a strong connection between structural and communicative aspects of CS. One new structural aspect found in this research is rhyme as a pattern of CS in song and inter-verse switching as another category of CS. In conclusion it is important to say that though the aspects raised in this analysis are significant aspects of CS in the contemporary rap song, they can be assumed to be of relevance to CS on other songs and poetry as well as in other forms of literature. We conclude that, using the two theoretical paradigms,

the current study has been able to explain the occurrence of CS in the songs under investigation. It is a contribution to language studies, more so sociolinguistic aspects. The hypotheses of the study have been confirmed since CS has been observed to occur in a certain pattern and is seen to perform different interactional and communicative functions.

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Naomi NZILANI MUSEMBI

Lecturer at Kenya Methodist University

Nairobi/Kenya

omisembi@yahoo.com

**A MISLEADING PORTRAYAL OF WOMEN IN ORAL
LITERATURE: AN EXAMPLE FROM AKAMBA
CIRCUMCISION SONGS**

Abstract

This paper aims to study the misleading portrayal of women in Akamba male circumcision songs. The study will investigate how the woman is portrayed in the Kamba male circumcision songs and how the songs should influence the circumcised and the community as a whole to have a positive perception towards women. The study supports the proposition by Fox (1993), that what we read and listen affects our psyches and attitudes.

Key words: *Misleading; Symbolism; Songs; Circumcision; Morals; Tradition; Initiation*

1. INTRODUCTION AND STUDY BACKGROUND

Children psychologists have identified that the personality one has during adulthood, has a great influence from his or her childhood. This study believes that the negative portrayal of women in oral literature, especially in circumcision songs may contribute to the existence and perpetuation of a 'junior role' they play in the society. In essence, there is a great need to the composers of these songs to control such misleading portrayals.

These perceptions and attitudes are usually negative, and maybe misused to perpetuate a certain stereotype. In retrospect, universal portrayal represents the realities of a given society. The existence of such portrayals arise from the intentions of exaggeration and presenting the feelings of a society with the objective of making them to have an indigenous outlook, racial discrimination, gender issues among other important related aspects (Seme; 2007).

Realistic portrayals are usually evident in different sections of the society through age, tribe, and clans among other aspects. This study is primarily based on how the portrayal of women manifests itself in Akamba circumcision songs, and how it perpetuates her negative perception.

2. ORAL LITERATURE AND ITS IMPORTANCE IN THE SOCIETY

Oral Literature is an important branch of literature in the society, as the culture of a given society is reflected through it (Omari;

2008). Like any other community, the Akamba have their distinct traditions, which are well defined by their oral traditions.

The community tells its story and identity through different oral aspects like songs, proverbs, and folk tales among others. Among the Akamba, oral literature is taken with utmost regard, as it reveals the community's attitudes, opinions, feelings and general philosophy about the lives of the people (Ndeti; 1972).

In acting like the reminder of a peoples' character, oral literature gives a world view of a given community from their everyday's lifestyle. For instance through songs, a community gives its own view about its lifestyles (Nyaga; 1986).

Oral literature has very fundamental roles in the society, as it perpetuates and preserves its history and cultural identity. Indeed, it arises and realistically manifests itself from the continuity of our daily lives. According to Simiyu (2007), the songs of a given society continue to experience changes and modifications as a society grows.

In discussing the role of a song, Ntarangwi (1990) says that, songs are oral aspects that a society uses to address its oral aspects with the aim of preserving them for its present and future benefits. Indeed, they also help in their preservation, where they can be passed from one generation to another. Ntarangwi says that in its role, a song is expected to portray reality in a given society, as it coincides with its traditions.

Ntarangwi's views coincide with the aim of this study, which is primarily showing the negative portrayal of women in Akamba circumcision songs. Among the Akamba, circumcision songs are usually characterized by themes and philosophies of the community's perception about the roles of both men and women in the society.

Through these songs, members of the given society are able to express their thoughts and individual stand points, which they may be unable to express in normal contexts (Kavyu;1980).

3.THE PLACE OF A WOMAN IN THE AKAMBA COMMUNITY

According to Senkoro (1987), the history of a given society enlivens its art. He says that for one to understand the oral aspects of any society, it's a must to understand its history. And in exploring clan-ism relations among the Akamba, this study therefore aims at understanding their circumcision songs, and their whole view on clan-ism.

The Kambas are a patrilineal society (Kimilu; 1962). The man is the head of the family, as well as being the sole bread winner. The inheritance of property was reserved only to the men, although of late, many men have realized the importance of including their female children among the heirs of their wealth. The institutions which acted as custodians of the society's laws were also headed by men. Women had very insignificant roles (Kilauni; 2007). In

spite of all this, this trend continues to change as modernity continues to gradually penetrate to the tenets that acted as cultural embodiments of this community.

The woman was supposed to submit herself to her husband, as well as according respect to other men. In this, the woman had totally been denied her independence. If her husband wrongs her, the community's beliefs and traditions do not allow her to deal directly with him. She has to use an intermediary, who in most cases is an in-law or a male, who is her husband's age mate to 'punish her' on behalf of him, if it emerges that she was the one who wronged him.

Among the Akamba, the attributes of a good woman include, submissiveness, perseverance, patience and being respectful to her husband, as it is evident in most African communities.

Marriage leads to women being counted as part of her husband's properties. The payment of dowry indicates that the woman has been owned by the man, and she is not supposed to go back to her parents' home, despite the afflictions she would undergo under her husband. The standard dowry paid for the woman in this community is three cows and twelve goats. The dowry is also not paid at once, but gradually, according to the capability of the husband's family. In this community, the primary role of a woman upon marriage is to bear children.

The woman is expected to get children, especially boys to as to ensure the continuity of the man and his clan (Ndeti; 1992).

Women who failed to bear children were belittled by the community members, thus giving room to her husband to marry another woman, with the primary aim of getting a boy child. The woman would also be denied conjugal rights by her husband. Indeed, this was too bad, as she would not be allowed to get married again or go back to her parents.

At this state, she had to stay with her husband, in most cases playing the role of a maid or a slave (Nzioki; 1982).

In this community, women play many basic roles compared to men. Men play masculine roles such as building of homes, garden roles such as digging among others. On their part, women play roles such as thatching of houses, planting of seedlings, harvesting and preserving the harvested produce. Women also ensure that livestock are adequately fed and cows are milked.

Household chores such as cooking, bringing up of children are also reserved for them. In a wider perspective, the traditional practices of this community demean the role of women in the society. However, western education and technological advancements have greatly emancipated her from the yoke of cultural and societal discrimination. As a result of this, most Kamba women have managed to get good education and secured good jobs.

4.THE REPRESENTATION OF WOMEN IN AKAMBA CIRCUMCISION SONGS

The misleading portrayal of women in Akamba circumcision songs emerges as an echo of the community's present and past traditions. The reality of negative portrayal of women manifests itself as follows:

4.1 A woman is voiceless. She is likened to an item for sale.

Some circumcision songs among the Akamba portray women as unable to make sound decisions that suit her. Instead, important decisions that pertain to her are made by the man on her behalf.

Let's consider this song, which portrays woman as an item for sale by her father, where she has no audacity to oppose the decision.

Kamba	Translation
<i>Naamukawua naka , ukila</i>	I was being woken up by other women, wake up,
<i>Naamukawua naka , ukila</i>	I was being woken up by other women, wake up,
<i>Namukawua naka</i>	I was being woken up by other women, wake up,
<i>ngomete ii</i>	I was being woken up by other women as I slept
<i>Ngiwa nenda nithi ngwate</i>	They were advising me to go and hold their breasts.
<i>nondo</i>	When I touched them, my father warned me, don't!
<i>Na ngikwata ngitavwua ni</i>	That is my property; I will sell it whatever I want.
<i>tata we!</i>	When my father will be given cows,
<i>Isu ni mali yakwa</i>	I should also be considered, so as not to hate myself,
<i>ngathoosya kila ngwenda</i>	Aliili mwa!
<i>Tata akinewa ng'ombe</i>	
<i>Nakwa ngingewa kindu</i>	
<i>ndikemene</i>	
<i>Aliili mwa!</i>	

Before being circumcised, the youth were not allowed to practice sex. This song was then sung by the youth so as to be officially allowed to practice sex after their transition to adulthood. The song portrays the reality of belittling of women among the Akamba. They are portrayed as sex idols to please men, as it is evidenced by the fourth line 'They were advising me to go and hold their breasts'. Summarily, the song is a general portrayal of how the role of women is undermined.

In most African communities, most clan-ism factors tend to discriminate against women (Kobia 2008). Most of these songs and traditions portrayed men as role models, while demeaning the role of women. Most of the songs that were sung revealed certain themes on the community trends and their perception on the role of

women. And apart from being seen as playing the role of ‘comforting their husbands’ the woman is also compared to an item that can be sold any price.

According to the above song, sung on the eve of circumcision ceremonies, the aspect of pricing of women is evident in the sixth line: *isu ni mali yakwa ngathoosya kila ngwenda* (This is my property that I will sell when I want). The line compares the woman to a ‘thing’ that does not have any say on her rights. She is weakened by the traditional structures in place. Still, it reveals the amount of dowry that the girl’s father will get upon her marriage as shown by line seven which says ‘When my father will be given cows’. Among the Akamba, the issue of dowry has a long history, as it is a very crucial foundation of their culture that has been preserved and has been passed from one generation to the other (Kimilu 1962, Nzioki 1982, Kieti and Coughlin 1990).

According to this community, dowry payment has been a tradition that has been used to quantify the value of a woman. Due to that perception, a man compared any girl child he got with the wealth that he would receive upon her marriage (Nzioki 1982). In the Kamba community, when a woman was married, she was perceived to ‘have been bought’ (Kuthooa Kiveti). Her dowry composed of three cows, 12 goats, honey and money. The money, usually around Sh50, 000 is referred as *mbesa sya mukwa*, and is handed to the girl’s mother as a consolation for the pain she

endured during her birth, among other items (Mbiti; 1969; Kimilu; 1962; Kingei 1982).

After being married off, the woman was supposed to be submissive to her husband at all times, as well as according respect to other men in the community (Somba; 2000).

According to Somba (already mentioned), the woman was not allowed to involve herself in any scuffle with her husband. If she erred, she was supposed to be punished. Marriage made her husband's property as payment of dowry sealing any avenue that she would use to go back to her parent's home. According to (Kimilu; 1962), a man was viewed as wealthy according to the number of girls he had, due to the amount of dowry he would get during their marriages.

Discussing on the issue of dowry, Uvetie, being quoted by Gibbe (1978) says that when male chauvinism started demeaning the woman, it mostly focused on the issue of dowry.

Uvetie says that the issue of dowry simply wholly enslaved the woman, a situation that is very prevalent among the Akamba. Everything that pertain her is done by the men.

This is a poor perception that contributes to the enslavement of the woman in the marriage, where she is viewed as a "commercial commodity."

4.2 A woman has no right to own property

Among the Akamba, the man is the head of the family, and only one with the right to own property. The inheritance of land and livestock is passed on to the males through their fathers.

In the following song, the male youth are portrayed as the only ones with the right to inherit their father's property through circumcision.

Kamba

Ninitilwe mindo

Ninitilwe oyu

Mundu Ute mutile mindo ti mundu

person

Ninitilwe mindo oyu

Nithi ngasunge mbui sya nau

Muvea ute mundu mwaike ti muvea

is not a family

Translation

Can I be cut right now.

let me be cut now

anyone who is not cut is not a

person

let me be cut now

I go herd my father's goats

A family without a circumcised man

is not a family

Among the Akamba, the man would not be allowed to inherit property before being circumcised. The sixth line which says 'I go and look after my father's goats' explains this. Looking after the father's goats means inheriting the family's property. Its only men who were allowed to inherit after circumcision since they were now seen as mature men who could take care of the family's property. The Akamba tradition does not allow women to inherit property. Only the males are allowed. Waita (1997) agrees that in general, the community's culture has remained as the only

impediment leading to the males being favored on property inheritance matters.

4.3 A woman as a defender of a man

There are some songs among the Akamba that portrays the woman a whole depended on the man for her survival. This is as it is demonstrated in this song *Ekuyu mesilile mutha*:

Kamba	Translation
<i>Ekuyu mesilile Mutha</i> through Mutha	The Gikuyus passed
<i>Kiveti cha Kavyu nikyavenwa muume</i> from his wife	Kavyu has been snatched
<i>Koma na mwenyu uthele</i> you get a curse	Sleep with your mother
<i>Ekuyu mesilile Mutha</i> through Mutha	The Gikuyus passed
<i>Kiveti cha Kavyu nikyavenwa muume</i> from his wife	Kavyu has been snatched
<i>Kethiwa nininamanyie akaiya nundu wa kavyu</i> because of Kavyu	If I knew she would cry
<i>Nitha naekie kwikia uvano</i> mark	I would not have put the
<i>Muti nunanyivie Matu</i> reduced from the tree	the leaves have been
<i>Ekuyu mesilile Mutha</i> through Mutha	The Gikuyus passed

In this song, the sixth line which says ‘if I knew she would cry because of Kavyu’ (*kethiwa nininamanyie akaiya nundu wa Kavyu*) means that, the woman would suffer after the husband neglects the family. It means that she is not able to live alone, and if she finds herself in this situation, she weeps. Weeping shows

that she is unable to provide for the family alone. This song perpetuates the notion that the woman must wholly depend on the man in all aspects of life.

4.4 A woman as a prostitute

The negative portrayal of woman as a prostitute emerges in several circumcision songs among the Akamba. The following song was sung to the initiates while they were still at seclusion stage. It is full of themes which demean the role of women among the Akamba.

Kamba

Miunda ni mali ya onthe

Vivya uimbivisya

Miunda ni mali ya andu onthe

Kii ni kiusaanisya

Miunda ni mali ya andu onthe

Translation

The farms are for everyone

Burn mine as you burn yours

The farms are for everyone

This one amazes me

The farms are for everyone

This song portrays a woman as solely owned by a man, where he uses her the way he wishes.

According to Nzioki (1982), the Akamba are patrilineal where the woman takes the second position. This representation is mostly driven by the payment of dowry, which depicts the woman as a commodity for sale. In the above song, the woman is demeaned to an extent of being likened to a 'farm' which is owned by everyone as shown in line one which says 'the farms are for everyone'.

The Kambas are a farming community, and their livelihood comes from agricultural activities. In this regard, apart from involving themselves in activities such as carvings and livestock keeping, they actively involve themselves in agriculture. The community greatly values communality in communal issues such as farming, hunting and even harvesting (Mbiti; 1969). The community members united in performing these activities, and they sang these songs to pass time.

In the above song, the 'farm' has a concealed meaning representing the woman. An unmarried woman is likened to a farm that is owned by everyone, who is free to farm on it. The second line says 'burn mine as you burn yours'. Its meaning is sleep with my wife as you sleep with yours. This is tantamount to likening the woman to a prostitute who can engage into sexual activities with different men, not because she wishes so, but because the Kamba tradition dictates so. Lines three, four and five depict her as a farm which belongs to everyone.

The Akamba were so much united that in times of war, men could leave their women to their age mates or men of their clans so that they could procreate in them (Kimilu; 1962).

The above song was thus sung to indicate that, there was no problem men leaving their wives to their clan mates to look after them and procreate with them when their husband were away. In such a scenario, a woman was not supposed to oppose.

The song below also portrays a woman as a prostitute who is hoodwinked with money such that she engages into sex with a man who can give her money in exchange with sex:

Kamba	Translation
Nzonge na ileve	I move with live
Ndindi ni kana kanini	Ndindi is a small child
Nzonge na ileve Nzoka ndathaukiawa does not play	I move with live Nzoka
Ndukue ngili ya manyanga young beautiful girl	Carry a thousand for a
Ndukue ingolo ya mutumba old woman	Carry five shillings for an

In the above song, line 5 says that a man who has a thousand shillings (*ngili*) gets a *manyanga* (beautiful young woman) while a man who carries five shillings (*ing'olo*) gets a *mtumba* (an old woman with no value)

In the above song, women are portrayed as prostitutes who will only choose a rich man.

4.5 A woman as an irrational creature

Among some of the Akamba circumcision songs, a woman was portrayed as one who is not conscious of her actions. Indeed, she is portrayed to have sex with uncircumcised boys (*ivisi*), as demonstrated in the following song:

Kamba	Translation
<i>mwanake ndaneenaa na kiveti kyeene</i> someone's wife	A boy doesn't look for
<i>Mwanake ndavoyaa kiveti kyeene</i> someone's wife	A boy does not seduce
<i>Anengawe kwa kutalilya</i> <i>Ndaneenaa na kiveti kyeene</i> wife	He is given unconditionally He does seduce someone's
<i>Mwaikwa ndaneenaa na kiveti kyeene</i> to seduce someone's wife	An initiate is not allowed
<i>Kiu ndyaa kiwua nikulye mwiasya ata?</i> enquire for more clarification?	I have not heard that, i

The above song depicts a woman as an irrational creature, who does not use her conscience. They are depicted as weak beings when it comes to sex such that they can be easily seduced by uncircumcised boys to engage in sex with them and they give in. The third line which says 'he is given unconditionally' confirms it. This song is popular during the *nzaiko nene* (big circumcision ceremony) where young initiates are given advice on how they are expected to carry on after circumcision. Among the lessons passed was to condemn sex with married women.

4.6 A woman as a source of all evil

Among the Akamba, a woman is so much loathed to an extent that most community members believe that she is the source of all evil in the society. Indeed, some of the calamities that face the community are believed to be caused by demons associated with women. Whirlwind for example are figuratively called *ngoma*

syaka (women demons). The community still believes that it is the woman who contracts AIDS to men. Women are believed to be the ones who infect men with AIDS due to her flirtatious character. According to them, the man is not flirtatious, but the woman.

In the following song, *Katulilangi* the woman is portrayed as the one spreading AIDS to men. The woman is shown as one who cannot resist sexual advances.

Kamba

Waminwa ni nzou, ndikautula muti
elephant, I will not blame you

Waminwa ni nzoka, ndikautula muti
snake, I will not blame you

Waminwa ni kitau cha muthesu, ndikautula muti
acute scald, I will not blame you

Waminwa ni kitundumo, ndikautula muti
lightning, I will not blame you

Indi waminwa ni muthelo, ngautula muti
AIDs, I will blame you

Waminwa ni Katulilangi, ngautula muti
Katulilangi, I will blame you.

Translation

If you are finished by the

If you are finished by the

If you are finished by an

If you are finished by the

But if you are finished by

If you are finished by

This song reveals that, according to most communities, the woman ought to be avoided at all times, as she is the one who spreads AIDS to men. Ceremonies and circumcision songs among the Akamba are used to warn the youth against engaging in premarital sex or hobnobbing with *Katulilangi* (*immoral women*). *Katulilangi* is a figurative name used to refer to promiscuous women. *Kutulilanga* means to jump from one place to another. The song compares the woman to a prostitute. Akamba communal

researchers believe that a woman is the one who contracts AIDS to the man as justified by the sixth line 'Waminwa ni Katulilangi ngautula muti' (if you are finished by Katulilangi I will blame you).

In this context, *Katulilangi* is a representation of the modern woman, who does not observe the traditions and norms of the Akamba. She has defied all the aspects of the community's traditions. She is demonstrated as an irrational person, who is not conscious of her actions, especially in a world full of dangers arising from sexual activities. The aim of the song is to warn both men and women against having multiple sexual partners.

4.6 A woman as an evil being

The Akamba also believe that women are evil and they have their gods who are quick to anger just like them Ndeti (1972). According to the following song, sung by men who participated in the Second World War from the Akamba community, any calamity which befell the men was blamed on women. The song was sung as follows:

Kamba

Mundu ndakusaa Ngai atanenda
die, if God does not want
Ninye noonie tukiinga Burma
were crossing Burma
Meli yaendaa ta nzeve suo su
at a very high speed

Translation

Human beings do not
I was there when we
The ship was moving

Kyalo kyu kyaumaniwe ni ngai sya aka
 cursed by the gods of women

The journey had been

This song depicts a woman as an evil being. The fourth line which says ‘the journey was cursed by the gods of women’ confirms this. If any calamity befell the community, it was attributed to the ‘women’s gods’ as line 4 shows ‘the journey had been cursed by the gods of women’.

4.6 A woman as a ‘tool’ for house chores

As pointed earlier in this study, it’s the woman who performs household chores among the Akamba. The community has set out these roles on the basis of clan-ism which are evident on different aspects of oral traditions like circumcision songs. The following song depicts a woman as the one who performs chores like cooking. The song was sung like this:

Kamba

Naendie vandu
Kiveti kinavulya mui
Kyaua ngima nyingi
Kyambia ndikasama

Translation

I went to a place
 The woman took a cooking stick
 She prepared ugali
 And told me that I would not taste

In this song, the first and second lines which says, ‘I went to a place and a woman took a cooking stick’ explains that among the Kamba, it is the duty of a woman to cook. She is also the only person who can determine who to serve her food or not as the third and fourth lines say ‘she prepared ugali and told me that I would not taste’. The picture of a woman drawn from these two lines is of

a human being who is the only one responsible for house chores like cooking and serving.

It's from that message that the initiates begin to have a mentality that it is the woman who ought to perform all the household chores like cooking and serving food. This is a negative portrayal that can only be corrected through oral literature, especially through songs.

4.7 A woman as a sex tool for the man

The Akamba community has a retrogressive perception that, the woman is a tool for fulfilling the sexual pleasures for the man without any objection. The portrayal of the woman in the song *Naamukawua naka* 'I was being woken up by women' (ref. 4.1) is a portrayal of a tool used by the man to fulfil his sexual desires. She is woken up early in the morning, where the man holds her breasts for pleasure. This is a very negative perception in the modern world where the woman has independence to make her own decisions.

4.8 A woman as a despised person

Most Akamba circumcision songs portray the woman as one who does not deserve to be accorded respect. This is demonstrated by the derogatory language used in the following song, in her reference.

In the song, *Mwasa na ngomo*, (You who is carving) the language used is spiteful against a woman.

Kamba

Mwasa na ngomo ii Wiasa ki?

Mwasa na ngomoi Wiasa ki?

*Utuku twambiliilye kwitya Ta
tukwinzia*

*Tunengwe ya mung'ele Na nda
ya kithembe*

You, who is carving what are you
carving?

Translation

You who are carving what are you
carving?

We started borrowing at night like
we are digging

So as to be given the flat one like a
drums surface

When the women are circumcised, they are cut without any caution. They are just cut at once. The word *mung'ele* (flat one) seventh line has been used to indicate to cut without caution. When circumcising the man, on the contrary, a lot of care is taken. Indeed, his circumcision is done very slowly to achieve the desired shape. The first line which says 'you who is curving' and the second line which says 'what are you curving' justify the care taken to circumcise a man. Curving takes time than just cutting.

In the seventh line *tunengwe ya mung'ele* and eighth line *ta nda ya kithembe* (so as to be given the flat one and looking like a drums surface), it emerges that the woman was circumcised without any caution being taken. A desirable shape is not even achieved, unlike the man.

Still, the woman is further demeaned in the following song '*ningukuna vilingi*' (I will blow a trumpet). A woman's private parts are likened to a hole. The song went like this:

Kamba	Translation
<i>Ningukuna vilingi</i>	I will blow a flute
<i>Niiliila yiima</i>	I miss a hole
<i>Yiima ya mundu</i>	A woman's hole

muka!

The message in these two songs is demeaning to a woman as revealed in the third line, which says *yiima ya mundu muka* (the hole of a woman). A woman's genital is equalized to just a hole. This demeaning language is able to corrupt the children's minds and other members of the community on the respect that is supposed to be accorded to a woman.

4.9 A woman has in genuine love and she is a witch

The woman among the Akamba is also portrayed as having in genuine love and a witch, according to modern circumcision songs. According to the following song, *Mbulwa* is hoodwinking her husband, with the aim of using his money in an extravagant way. Also, she is a witch, as she uses witchcraft to fool her husband. The song goes like this:

Kamba	Translation
<i>Mwana wa mwendya niki</i>	<i>Kwitu ndyinuukaa niona</i>
<i>wambikisye iko</i>	<i>tawanendeie</i>
<i>Uimbonania na Mbulwa mwiitu wi</i>	<i>Muthenya umwe nookie utuku</i>
<i>Mavenzi movungu</i>	<i>ninywite</i>
<i>Nikilya noosa musaala mwisio wa</i>	<i>Navonea kindu onakwa navatelema</i>
<i>mwai</i>	<i>Navindukie neethia Mbulwa e</i>
<i>Aimbonethya tuthi tukakunde twiili</i>	<i>muthei</i>
<i>Ovamwe na thina usu mwingi wa</i>	<i>Aithyululuka ngua syakwa ailuma</i>
<i>mbesa</i>	<i>ta simba</i>

*Nookilile nina ivula nzembete
Keka niwambonie wamwendia with
a wakiie*

My cousin's child, why did you
throw me to the fire
You threw me to *Mbulwa*, a girl
who has deceitful love
Despite the problem I am facing
because of lack of money
I usually do not go home, I think
she bewitched me

One day I came home drunk
What I saw amazed me
I woke up and saw *Mbulwa* naked
Going round my clothes, roaring
like a lion
I left the house quickly, only
covering myself with a blanket
If you would have seen me, you
could be filled by trepidation

According to this song, *Mbulwa* is a modern girl, who lives in town. Her ways are contrary to the expectations of the Akamba community. She engages in drunkenness and witchcraft. The composer says despite *Mbulwa* encouraging her husband they squander their money, she also encourages him to go on drinking sprees on end months.

The following lines second and third demonstrate this: 'When I receive my salary end month' (*Nikilya noosa musaala mviso wa mwai*) na twende tukanywe 'She urges me to go on drinking sprees with her' (*Aimbonethya tuthi tukakunde twiili*). This character, demonstrated by women such as *Mbulwa* is contrary to the expectations of the Kamba community on the characters that women should have. They are expected to stay at home, cook and take care of the family

These are the attributes of a modern woman, and according to communal researcher's leads to conflicts in the marriage. Earlier in this research paper, we identified that in the Kamba community,

the parents to the boy looked for a wife for him. They ensured that he got a good girl from a family with good moral foundation. This portrayal perpetuates a negative perception that young men cannot get morally upright girls from institutions of higher learning or in urban areas.

4.10 A woman as the key source of domestic disputes in the marriage

In this song sang in modern circumcision ceremonies, *Kasivu* is a woman who's the singer portrays as the source of domestic wrangles in his marriage. *Kasivu* is quarrelsome, and she is the reason why her husband scolds her. She is supposed to remain quiet in whenever her husband is talking to her but she cannot. This song directs every -blame in their marriage to *Kasivu*. She is depicted as being the reason for the disagreements between her and her husband.

Kamba

Inaume witu aimbite ndakumanyika
Muka Kasivu nake nimwimbu
Akomete ndeyukilya
Utuku ni kumbulukumbulu
Kasivu ni ke ke ke ndakilasya
Kisomo kya Mungelesa
nikyatuvuthisye

Our uncle is swollen
 cannot be recognized

Translation

His wife *Kasivu* is also
 swollen
 She is asleep, she cannot
 wake up
 At night, just
kumbulukumbulu,
Kasivu is ke ke ke, she
 cannot keep quiet
 The British education has
 demeaned us

According to Karanja (2008) a dispute is a disagreement between two people. Sometimes this happens where the two people abuse each other and exchange blows.

In the context of African marriages, the man was allowed by the society to use kind of derogatory language towards the woman, while the woman was not allowed to use any abusive word to the man (Watuma; 2001). According to Ndeti (1972) the woman among the early Akamba societies was supposed to submit herself to her husband and all men in general. The traditions did not allow her to question her husband in anything. She was supposed to use a tact that would have been used by her in-laws or the clan mates of the husband to reprimand her husband Nzioki (1982).

A woman among the Akamba was supposed to demonstrate submissiveness, patience and respect as line six says: *Kasivu ni ke ke ke ndakilasya* (Kasivu is so noisy). She was not allowed to question her husband.

The payment of dowry indicated that the woman had been 'bought' and she was not supposed to return to her parent's home, despite of tribulations she underwent.

Despite all these traditionalistic beliefs, contemporary modernity's such as education, Christianity, modern ways of giving birth among the women among others have been able to emancipate the woman from these archaic perceptions that greatly enslaved and demeaned her status.

In her assessment of diverse African circumcision songs, Momanyi (1998) supports this notion, when he emphasizes that the African woman was expected by the society to be disciplined in her language usage. She was expected to remain mum, even if her husband abused her.

In this song, *Kasivu* is portrayed as a very abusive woman. She is noisy and abuses her husband every time. The singer uses lines ‘ke ke ke’ to show her noisy character.

Due to her character also swollen’

Domestic wrangles in modern marriages have come to be very pertinent. The societal world view has changed, as women have lost respect to their husbands. Some have been even reported to punish them like denying them food among other basic rights.

In this song, the uncle is also swollen from the beatings of his wife as indicated by the first line “our uncle is swollen you cannot recognize him”. Among the Akamba traditions, there was no provision for the wife to be reprimanded by her husband (Nzioki; 1982). The wife was supposed to be submissive, as the dowry payment made her like a slave to the husband.

This song is sung to condemn women like *Kasivu*, who attack their men due to influences of modern education system. The men are also cajoled for being attacked by their women. The singer warns the initiates to be careful, not to marry wives like *Kasivu*.

According to Mzee Mulwa, who is the singer of the song, the woman among the Akamba is supposed to humble herself at all

times. Disciplining a woman involves being punished (Watuma; 2001). According to Mzee Mulwa, the women of the modern generation have changed. They are disrespectful to their husbands. This song is a portrayal of domestic wrangles in modern marriages. The song emphasizes a change of thematic references in circumstation songs among the Akamba.

Mwaniki (1986) says that we cannot separate songs with other aspects of life. He says that singing and playing of drums reflected the way of life of people. According to him, the song represents the way of life of people in different aspects like beliefs, worldview, religion, philosophy, morals, relationships, worries and hopes.

The message depicted by the last line of the song *kisomo cha Mungelesa nikyatuvuthisye* (the Western education is demeaning us) will be understood in the context of this song that Kasivu engages in fight with her husband because she has been psychologically emancipated and enlightened by the modern education, which aims to bring equity in the society.

The study reveals that respect is a very central issue in marriage. Both husband and wife ought to respect each other on other basis of gender. As the world changes, so should be our mindset. It's not a must for us to continue holding archaic practices, legitimizing them as our traditions. In this regard, the Akamba circumcission songs composers ought to use another approach in their

compositions, so that they can uphold the value of a woman in the society.

These songs ought to have a new approach towards marriage. In their compositions, the artists should put in mind positive subjects, who will instill a good example to the posterity. They ought to portray women in the battle to redeem themselves from the jangling discords of retrogressive traditions that denies her the right of expression.

If also the man is oppressed in marriage, the songs should also redeem him.

The researcher urges the composers of Akamba circumcision songs to compose songs that portrays a new view of the marriage. They ought to show that the community's perception has changed and gender equality has been embraced, as it is the only one that can help to streamline and eradicate all misunderstandings in the marriage.

5. Conclusion

This paper aims to investigate the negative portrayal of women among the Akamba circumcision songs. The main aim of this study is to evaluate the extent to which these songs contribute to discrimination of women in the society. This study thus concurs that such portrayal is a great impediment to the society's social

transformation, especially at this time when most women are conscious of their rights.

The research has identified that the composers of circumcision songs portray the woman as an inferior person who relies on the man, a sex vessel, the source of escalation of conflicts in the society and in the marriage and a victim of discrimination in issues of property inheritance. The study has also identified that circumcision songs among the Akamba stipulates distinct roles played by both men and women in the society.

The misleading portrayal of a woman in the Kamba society is a reflection of the philosophy that guides their daily lives. The study has identified that, like most African communities, the Akamba are a patrilineal society where these songs greatly perpetuates the inculcation of male chauvinism. In regard to such portrayal, this study is an in-depth request to the composers of Akamba circumcision songs that they must consider the modern trends in the daily life of this community when composing them. They must realize that the world is changing, where the woman is greatly emancipated from her past cultural subjugation.

The songs therefore ought to coincide with these modern trends. They ought to change the portrayal of women. The composers have to also put in mind that oral literature reflects a community's life in this changing society.

The composers must consider how the songs will impact to the lives of posterity. In doing this, they must create characters that

will have a positive influence to them. They ought to portray the women in a struggle to redeem her to repressive cultures that demeans her status, by composing emancipatory songs. The songs also sought to portray the new status of the woman, contrary to the traditional cultural discrimination. Moreover, the songs ought to portray. This request supports Ngugi (1993) proposition that changing cultures with regard to the daily changes in the society are the ones that are durable. Momanyi (2003: 3) says that any society that must transform itself must ignore the aspects demean the female folk. We must remember that circumcision songs have the ability to negatively or positively influence children therefore they must coincide with the progressive aspect of a given community. It has reached a time when the society must be enlightened about negative portrayals, especially discrimination based on gender and education. This can greatly be achieved through oral literature, especially the use of songs.

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Mustafa ERDEM
merdem@gulistankosova.com

LITERATURE AND INTEGRATIVE MOTIVATION IN THE LANGUAGE CLASSROOM

Abstract

In the language classroom, motivating students using learning materials is one of the best pathways for helping students obtain a positive outcome during the language learning process. Literary materials play an important role when teaching a foreign language. Language learning is tied up with integrative motivation, which enhances better and long term learning.

This analysis of current research looks at the positive contributions of literary materials in a language classroom and found that students taught with the aid of literary materials were likely to show integrative motivation, resulting in a more long-term and deeper learning of the target language.

This analysis demonstrates that students in language classrooms benefit from literature because literature improves their vocabulary, their ability to structure sentences, and their ability to organize various ideas and thoughts. Moreover, it reveals that literary materials and integrative motivation affect each other reciprocally.

Key words: *literature, integrative motivation, culture, literary material, language classroom, people, target language.*

1.INTRODUCTION

The continuous and increasing spread of English language teaching all over the world has made it necessary for teachers in this field to deal with literature in English language teaching. Literature started to be treated as classical rhetoric aiming to enhance learner's skills of communication and discovery states (Spack; 1985). Literature is the added value of language learning and it is considered as an opportunity to approach cultural diversity of societies and to help people be more flexible towards the acceptance of environmental and cultural changes.

Literary texts used in teaching English language are of significant importance because they serve as a guideline toward communication in real life and in real situations. Teachers are responsible for guiding students to develop their own capacities and to understand the proper usage of foreign language and literacy. For this reason, the selection of proper literature is important as it serves as a pathway toward the proper usage of language in real life situations. However, before selecting material, teachers should make sure they have a variety of choices and have made the selections based on both the students' interests and proficiency level.

From a historical perspective, Lima (2010) argues that "English language teaching has been through a series of historical phases and so have teachers who try to apply in the classrooms the

methodological principles that are promoted by linguists, researchers, and material writers.” Years ago, English language teaching focused more on practical goals, such as communication, rather than teaching creativity and literature. However, the twenty-first century was witness to the transition of teaching English for the purpose of language development (Lima; 2010).

In order for this transition to continue being successful, teachers must play their part in choosing material that is appropriate for students. Lima (2010) states that teachers must select texts which (a) engage affectively, (b) challenge cognitively, (c) promote language awareness, and (d) help learners to reflect critically about and respond imaginatively to the world where they live. Simultaneously, the teacher has to consider the students’ needs, motivation, interests, cultural background and language level of the students. In order to achieve these results, the teacher must not choose texts that do not interest or benefit the students. In other words, texts must have value both for the teacher and students. They must provoke thought and analysis, make students ask and answer questions, and allow students to react to what they are reading. It is imperative to choose books that students can connect to. Thus, books that are based on true-stories or real-life experiences, realistic emotions, and/or dreams are good sources of literature and likely to be more appealing to students. Collie and Slater (1996) argue that providing enjoyment in learning ensures that learners remain motivated to surpass linguistic obstacles. If the

vocabulary, sentence length, plot, character or cultural aspects are easy to understand, the reader will be attracted to and start utilizing what they've learned. Renate A. Schulz (1981, p.43) mentions that, through careful selection of literary works according to learners' linguistic difficulty; it is possible to increase the comprehension, appreciation, and enjoyment of literature.

According to Collie and Slater (1987, p. 266) , literature itself presents a scope for awareness of the target language in terms of written and oral features of that particular language. Likewise, those materials may provide opportunities for recognizing the culture of that language. The more the students recognize the culture, the more they will demonstrate integrative motivation, which will help learning the target language more deeply.

2.INTEGRATIVE MOTIVATION

Coşkun and Öztürk (2013: 140) state that “motivations of students are quite important to enhance their learning in the classroom”. It can be argued that there is a strong relation between literature and integrative motivation because integrative motivation stems from students' enjoyment and desire of target language.

According to Gardner & Lambert (1972) there are two types of motivation while learning a language - integrative and instrumental motivation – and each student may possess one or both. Instrumental motivation is the result of practical reasons. On the other hand, integrative motivation stems from students' enjoyment

and desire towards the culture and literature of the target language. If students show integrative motivation, they demonstrate “positive attitudes towards the learning situation and exhibit aspects of motivated behavior such as effort, an expressed desire and enjoyment in the process of learning” (Lamb; 2004: 3).

Students have integrative motivation when they have “interest in foreign languages,” “desire to learn the target language,” positive “attitudes toward learning the target language, ”positive“ attitudes toward the learning situation,” “desire to interact with the target language community,” and positive “attitudes toward the target language community” (Gardner;1972) as cited in Dörnyei (1994: 45).

Wang (2014: 11) states that students “with strong integrative motivation admire the target culture, and are quite eager to learn its history, society, and are full of curiosity about the structure and expression of the target language”. For this reason, literature and literary material can improve student learning due to enthusiasm and enjoyment available within the students towards target language.

3.THE LITERATURE USAGE – INTEGRATIVE MOTIVATION CONNECTION

The benefits of literature in the language learning framework have been recognized by numerous researchers; Collie and Slater (1996); Lazar (1993); Chattopadhyay (1983); Long (2000); Burke

and Brumfit (2000); Littlewood (2000); Pettit (2000); Carter (2000). The inherent value of literature as a useful source in language teaching is strongly defended by many researchers. Additionally, literary materials pave the way for integrative motivation, which stems from personal desire and enjoyment.

Literature itself not only consists of valuable authentic materials but also inspires students to learn about cultures, which ultimately leads students to enrich their cultural knowledge (Carter & Long; 1991; Collie & Slater; 1987; at Yilmaz; 2012: 86). As a general rule, the more students know a particular culture, the more they are interested in learning that particular literature.

When teachers use literary materials in the language classroom, they provide opportunities for students to enhance their linguistic knowledge. However, teachers need to consider their literary materials, which contribute to language ability and increase students' motivation for positive outcomes, since students benefit most from materials that they enjoy and would like to engage in learning. The more literary works the students know, the more they will have the ability to make up their own work. Thus, literature opens new horizons in the minds of students through its enhancement of cultural knowledge, enrichment of language, and enrichment of language abilities.

Literary materials that present authentic real life situations for the good of the students in language classroom are really important. Moreover, authentic materials motivate students integrative. Thus,

students exposed to authentic materials start learning not only for enjoyment and interest but also because they wish to learn the target language deeply.

Integrative motivated students have a desire within themselves to learn a language, so that they are motivated by themselves. There is no need to motivate them to learn a target language. Their enjoyment and interest incentivize them to learn it. In short, learning a target language stems from students' integrative motivation and integrative motivation paves the way for better learning.

In addition to motivation, literary materials provide a rich source for teachers in terms of teaching the language, since those materials put forward a picture of the target language to some extent. Literary materials are generally known as being unique to the culture of the target language. On the other hand, teachers need to know how to select those materials for positive outcomes by considering students' desires, interests, and expectations in order to motivate them to learn the target language.

Literary materials can present opportunities not only in the classroom, but also in students' homes. After classes, student may have in their hands any literary materials they like to read, such as stories, poems, novels, etc. By doing so, they can continue their learning wherever they are and demonstrate an integrative motivation to learn a target language.

Finally, literary materials are known as a medium for learning language through which the respective teachers are likely to guide their students for positive outcomes. With the aid of those materials, teachers can encourage students to engage better in learning a target language. Consequently, literary materials allow students to make a very significant connection between literature and language.

4.LITERATURE IN LANGUAGE CLASSROOM

Many researchers have argued that literature has a number of benefits which include but are not limited to availability of unique material, stimulation of reader's development and contribution to reader's vocabulary and cultural enrichment. Along with the abovementioned benefits diversity, interest, and vagueness, and universality, could be named as other advantages. These advantages however are achieved and properly shaped if the instructors are able to select literary materials that make the students engage, thus increasing their interest, respond and draw a connection between literature and language.

Language enrichment is one of the positive results of using literature in teaching language. Through reading literature, students manage to enhance their abilities to structure sentences in various ways, organize thoughts and bodies of text in different formats, and use vocabulary that best depicts a thought or an action. Literature also provides a richer and deeper understanding of

English language. As Povey (1972: 187) mentions, "literature will increase all language skills because it will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage and complex and exact syntax". The exposure to different literary texts has its advantages not just in strengthening speaking skills but writing skills as well. This is especially evident in the structuring of a sentence. A successfully written sentence obtains both grammatical strength and ability to connect ideas. Thus, the more one reads the more they allow themselves to grow as writers because they are being exposed to different formations and functions of a sentence. Simultaneously, they are digging deeper into the roots of the English language and being able to comprehend it better. By doing this, readers are not merely ensuring that they are capable of learning syntax and differently vocabulary discriminations, but they are being exposed to a whole new culture and its literary works.

Cultural enrichment is another important benefit of using literature in language teaching. Language students can learn ideologies, customs, feelings and history of a country, language of which they study. Literature serves as a channel to a nations' culture as it entails experience of those people in particular frameworks and ideologies. Students have the possibility to learn about history, traditions and ways of life based on which the literary works have been written.

In order for the students to be able to fully embrace these advantage/benefits, the literary works selected should pertain to the student's knowledge and understanding level. Selecting difficult text for students may render ineffective in teaching the language. McKean (2004) states that, literature is part of a cultural heritage which is available to everyone, and which can enrich our lives in all kinds of ways. The students may have a chance to learn about history, customs and life styles of the country and nation through literary texts. Collie and Slater (1987) state that literature is perhaps best seen as a complement to other materials used to increase the foreign learner's insight into the country whose language is being learned.

Povey (1967) claims that language and culture are intertwined. The language is the product of the culture and they reinforce each other. He claims that the examples from literary works may encourage and guide students to be creative. Literature helps students to be aware of other cultures, which leads toward acceptance of cultural diversification. Students may increase their knowledge about the unfamiliar cultures that exist in the world and this will prevent future cultural shocks while they travel in different cultures and places.

To cap it all, literature has shown to have several benefits in EFL classes as it can be very beneficial in enhancing linguistic knowledge. However, these benefits are achieved if the students enjoy reading the selected pieces of literature which in turn

increase their motivation and participation as well as their language ability. Finally, getting to know a foreign culture through the means of literature results in an increase in understanding of that culture which subsequently enhances abilities to create their own work.

5.CONCLUSION

There are various sources of motivation for students who seek to learn a foreign language. According to Dörnyei and Csizér (2002: 453) as cited in Lamb (2004: 3) students “may have an ‘international posture’ that motivates them to learn and communicate in the language more than others”.

Wang (2014: 11), states that “integrative motivation may be an important requirement for successful language learning.” Students with integrative motivation demonstrate “positive attitudes towards the learning situation, and (exhibit) aspects of motivated behavior such as effort, an expressed desire, and enjoyment in the process of learning” Lamb (2004). As demonstrated in previous studies (Gardner;1972; Zanghar; 2012; at Jin 2014: 252), integrative motivation is more productive for students and leads to better outcomes in language learning process.

According to Warschauer (2000: 530), “as a result of changes in globalization, employment, and technology”, most students would like to demonstrate themselves to the world through language. While learning a foreign language, “literature can be used as a

positive stimulation to motivate students, and a good means to improve reading and writing skills” Vural (2013: 22).

Literary materials, especially that provide real life situations, are wonderful asset for teachers in language classrooms since “literature will increase all language skills because it will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage and complex and exact syntax” Povey (1972: 187). Additionally, “through literature, students not only see people they might never have encountered or spoken with in ordinary life, they see the world through the eyes of the characters portrayed in a story” Torres (2012: 12). Thus, teachers should consider literary materials as valuable authentic materials that lead to positive outcomes.

Literary materials motivate students integrative and create an active learning environment which paves the way for both teachers and students since “active learning through the study of literary works and the role of the teacher are thus key in the development of the students’ proficiency level in terms of gaining a better command of the target language. Torres, (2012, p. 14).

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Njagi KARUE
School of Education
Mount Kenya University
karuenjagi@gmail.com

UNDERSCORING PAULO FREIRE'S FREEDOM AS ESSENCE OF EDUCATIONAL PRACTICE IN KENYA

Abstract

In its endeavor to make education relevant to the needs of the Kenyan people, educational reforms could perhaps underscore Paulo Freire's concept of banking education. Freire articulates the banking concept of education as a hindrance to the realization of the essence of education as practice of freedom. In the banking model education climate, students are often treated as receptacles for the knowledge that comes from the instructor, and are therefore not given a free orientation to their own ideas. This articulation of education stifles critical thinking, because students are taught to disassociate their educational improvement from their experience. The banking approach puts education in crisis because critical thinking or first order thinking that is fundamental to human experience fails to cultivate its importance to the skills and information demonstrated in a classroom.

Key Words: *Education; Teachers; Pedagogy; Oppression; Learners; Curriculum*

1.INTRODUCTION

The principle underlying education reforms in Kenya seems to be the equipment of learners with relevant knowledge, skills and attitudes for service, not only to the society but also for personal fulfillment. Checked against various stages of educational practices and reforms, there is evidence of gaps between expectations and results in Kenya. The 7-4-2-3-System of Education that was geared towards manpower development did not obtain. It was observed that the system lacked the capacity and flexibility to respond to the changing aspirations of individual Kenyans and the labour market needs, in terms of new skills, new technologies and the attitude to work Owino (1997). The 8-4-4 System of Education which arose out of the concerns that a basic academic education might lack the necessary content to promote widespread sustainable (self) employment hence championed the philosophy of education for Self-reliance has been criticize for not living to this expectation (Desouza; 1987).

The Government of Kenya in its report of the Task Force set up in January indicates that at the present, the quality of education in Kenya is not clearly spelt out so that the curriculum delivery could focus on development of specific expected competences to be assessed. A recommendation for a more flexible and comprehensive structure for Kenya's education system and curriculum reform to specify the expected competences at every

level of learning has been put forward. The rationale for the revised structure is to ensure learners acquire competences and skills that will enable them to meet the human resource aspirations by offering a choice of subject pathways at the end of the Elementary School phase; ensure the attainment of 100% transition rate from primary to secondary, thereby reducing wastage by introducing automatic progression to the junior secondary phase based on the acquisition of core skills and competences (literacy, numeracy and communication skills). The revised structure will also focus on early identification and nurturing of talent in individual learners at the end of the junior secondary phase; allow for specialization at the end of junior secondary; introduce a system of Competence Assessment Tests (CATS) measuring knowledge, skills and competences, the results of which will be cumulative and form part of a formative assessment process, the credits from which will be accumulated in the summative assessment at the end of each phase. This is distinct from the present situation where students either pass or fail and exit the system.

One area of educational practice that has not been addressed for review, from the onset formal education in Kenya is the classroom interaction between the learner and the teacher. This interaction described as pedagogy in this proposed study is a pivot point (joint) between the content of education and the outcome. Whereas pedagogy has received no attention, from the foregoing historical

overview of educational aspiration in Kenya, it seems that education is evaluated on the strength of learning outcome as evident from the central role of examinations at each terminal level of schooling and the ability to find employment. As Emmick (2007) discusses education today is governed by an outcome-based paradigm. Teachers and students alike are evaluated and determined by their scores on standardized tests, which articulate how the assessment of skills and information have overwhelmingly become the sole basis for an educated person. Students are treated like receptacles for knowledge that they only find outside of themselves, in the teacher or class material. They are not given a free orientation towards the development of their own learning if their educative environment already requires that regurgitating answers is the only worthwhile educative measure. Likewise, teachers are expected to put skills and information inside of students without granting them access towards their own pedagogical or curricular prejudices, something that may become the most important "outcome" of a healthy education.

In an outcome based learning environment, both students and teachers alike tend to develop an inability to investigate the presuppositions involved in their own learning. They will not be capable of the kind of first order thinking fundamental to human growth and flourishing, because they have fixed their gaze towards learning with an unhealthy orientation towards improper goals and standards (Emmick; 2007). The un-educated are those who have

not been given a free orientation towards their own self-development by being forced into an education that accepts only pre-authorizes answers or certain and determinate outcomes. However, if we really want to reform this paradigm, then our inquiry might be well served by a critique of this technical prejudice which itself does not fall prey to a technical interpretive mode.

2.THEORETICAL SUPPORT

Paulo Freire (2005) theorizes that through their continuing praxis, men and women simultaneously create history and become historical-social beings. Because — in contrast to animals, people can tri-dimensionalize time into the past, the present, and the future, their history, in function of their own creations, develops as a constant process of transformation within which epochal units materialize. These epochal units are not closed periods of time, static compartments within which people are confined. Were this the case, a fundamental condition of history, its continuity, would disappear. On the contrary, epochal units interrelate in the dynamics of historical continuity.

An epoch is characterized by a complex of ideas, concepts, hopes, doubts, values, and challenges in dialectical interaction with their opposites, striving towards plenitude. The concrete representations of many of these ideas, values, concepts, and hopes, as well as the

obstacles which impede the people's full humanization, constitute the themes of that epoch. These themes imply others which are opposing or even antithetical; they also indicate tasks to be carried out and fulfilled. Thus, historical themes are never isolated, independent, disconnected, or static; they are always interacting dialectically with their opposites. Nor can these themes be found anywhere except in the human-world relationship. The complex of interacting themes of an epoch constitutes its "thematic universe." Confronted by this "universe of themes" in dialectical contradiction, persons take equally contradictory positions: some work to maintain the structures, others to change them. As antagonism deepens between themes which are the expression of reality, there is a tendency for the themes and for reality itself to be mythicized, establishing a climate of irrationality and sectarianism. This climate threatens to drain the themes of their deeper significance and to deprive them of their characteristically dynamic aspect. In such a situation, myth-creating irrationality itself becomes a fundamental theme. Its opposing theme, the critical and dynamic view of the world, strives to unveil reality, unmask its myth-cization, and achieve a full realization of the human task: the permanent transformation of reality in favor of the liberation of people.

In the last analysis, the *themes* both contain and are contained in *limit-situations*; the *tasks* they imply require *limit-acts*. When the themes are concealed by the limit-situations and thus are not

clearly perceived, the corresponding tasks, people's responses in the form of historical action, can be neither authentically nor critically fulfilled. In this situation, humans are unable to transcend the limit, situations to discover that beyond these situations and in contradiction to them lies an *untested feasibility*. In sum, limit-situations imply the existence of persons who are directly or indirectly served by these situations, and of those who are negated and curbed by them. Once the latter come to perceive these situations as the frontier between being and being more human, rather than the frontier between being and nothingness, they begin to direct their increasingly critical actions towards achieving the untested feasibility implicit in that perception. On the other hand, those who are served by the present limit situation regard the untested feasibility as a threatening limit-situation which must not be allowed to materialize, and act to maintain the status quo. Consequently, liberating actions upon an historical milieu must correspond not only to the generative themes but to the way in which these themes are perceived.

3. PAULO FREIRE ON FREEDOM AS THE ESSENCE OF EDUCATIONAL PRACTICE

As we attempt to *analyze* dialogue as a human phenomenon, we discover something which is the essence of dialogue itself: *the word*. But the word is more than just an instrument which makes dialogue possible; accordingly, we must seek its constitutive elements. Within the word we find two dimensions, reflection and

action, in such radical interaction that if one is sacrificed, even in part the other immediately suffers. There is no true word that is not at the same time praxis. Thus, to speak a true word is to transform the world.

An unauthentic word, one which is unable to transform reality, results when dichotomy is imposed upon its constitutive elements. When a word is deprived of its dimension of action, reflection automatically suffers as well; and the word is changed into idle chatter, into *verbalism*, into an alienated and alienating “blah.” It becomes an empty word, one which cannot denounce the world, for denunciation is impossible without a commitment to transform, and there is no transformation without action. On the other hand, if action is emphasized exclusively to the detriment of reflection, the word is converted into *activism*. The latter, action for action’s sake negates the true praxis and makes dialogue impossible. Either dichotomy, by creating unauthentic forms of existence, creates also unauthentic forms of thought which reinforce the original dichotomy.

Human existence cannot be silent nor can it be nourished by false words, but only by true words, with which men and women transform the world. To exist humanly is to *name* the world, to change it. Once named, the world in its turn reappears to the names as a problem and requires of them a new *naming*. Human beings are not built in silence, but in word, in work, in action-reflection. But while to say the true word which is work, which is praxis is to

transform the world, saying that word is not the privilege of some few persons, but the right of everyone. Consequently no one can say a true word alone nor can she say it *for* another, in a prescriptive act which robs others of their words.

Dialogue is the encounter between men, mediated by the world, in order to name the world. Hence, dialogue cannot occur between those who want to name the world and those who do not wish this naming — between those who deny others the right to speak their word and those who are right to speak has been denied them. Those who have been denied their primordial right to speak their word must first reclaim this right and prevent the continuation of this dehumanizing aggression.

If it is in speaking their word that people, by naming the world, transform it dialogue imposes itself as the way by which they achieve significance as human beings. Dialogue is thus an existential necessity. And since dialogue is the encounter in which the united reflection and action of the dialoguers are addressed to the world which is to be transformed and humanized, this dialogue cannot be reduced to the act of one person's "depositing" ideas in another; nor can it become a simple exchange of ideas to be "consumed" by the discussants. Nor yet is it a hostile, polemical argument between those who are committed neither to the naming of the world, nor to the search for truth, but rather to the imposition of their own truth. Because dialogue is an encounter among

women and men who name the world, it must not be a situation where some name on behalf of others. It is an act of creation; it must not serve as a crafty instrument for the domination of one person by another. The domination implicit in dialogue is that of the world by the dialoguers; it is conquest of the world for the liberation of humankind.

4.THE TENETS OF DIALOGICS

Dialogue cannot exist, however, in the absence of a profound love for the world and for people. The naming of the world, which is an act of creation and re-creation, is not possible if it is not infused with love. Love is at the same time the foundation of dialogue and dialogue itself. It is thus necessarily the task of responsible Subjects and cannot exist in a relation of domination. Domination reveals the pathology of love: sadism in the dominator and masochism in the dominated. Because love is an act of courage, not of fear, love is commitment to others. No matter where the oppressed are found, the act of love is commitment to their cause, the cause of liberation. And this commitment, because it loves, is dialogical. As an act of bravery, love cannot be sentimental; as an act of freedom, it must not serve as a pretext for manipulation. It must generate other acts of freedom; otherwise, it is not love. Only by abolishing the situation of oppression is it possible to restore the love which that situation made impossible. If I do not love the

world if I do not love life if I do not love people I cannot enter into dialogue.

On the other hand, dialogue cannot exist without humility. The naming of the world, through which people constantly re-create that world, cannot be an act of arrogance. Dialogue, as the encounter of those addressed to the common task of learning and acting, is broken if the parties (or one of them) lack humility. How can I dialogue if I always project ignorance onto others and never perceive my own? How can I dialogue if I regard myself as a case apart from others mere "its" in whom I cannot recognize other "I"s? How can I dialogue if I consider myself a member of the in-group of pure men, the owners of truth and knowledge, for whom all non-members are "these people" or "the great unwashed"? How can I dialogue if I start from the premise that naming the world is the task of an elite and that the presence of the people in history is a sign of deterioration, thus to be avoided? How can I dialogue if I am closed to and even offended by the contribution of others? How can I dialogue if I am afraid of being displaced, the mere possibility causing me torment and weakness? Self-sufficiency is incompatible with dialogue. Men and women who lack humility (or have lost it) cannot come to the people, cannot be their partners in naming the world. Someone who cannot acknowledge himself to be as mortal as everyone else still has a long way to go before he can reach the point of encounter. At the point of encounter there are neither utter ignoramuses nor perfect sages; there are only

people who are attempting, together, to learn more than they now know.

Dialogue further requires an intense faith in humankind, faith in their power to make and remake, to create and re-create, faith in their vocation to be more fully human (which is not the privilege of an elite, but the birthright of all). Faith in people is an *a priori* requirement for dialogue; the “dialogical man” believes in others even before he meets them face to face. His faith, however, is not naive. The “dialogical man” is critical and knows that although it is within the power of humans to create and transform, in a concrete situation of alienation individuals may be impaired in the use of that power. Far from destroying his faith in the people, however, this possibility strikes him as a challenge to which he must respond. He is convinced that the power to create and transform, even when thwarted in concrete situations, tends to be reborn. And that rebirth can occur not gratuitously, but in and through the struggle for liberation in the supersedence of slave labor by emancipated labor which gives zest to life. Without this faith in people, dialogue is a farce which inevitably degenerates into paternalistic manipulation.

Founding itself upon love, humility, and faith, dialogue becomes a horizontal relationship of which mutual trust between the dialoguers is the logical consequence. It would be a contradiction in terms if dialogue loving, humble, and full of faith did not produce this climate of mutual trust, which leads the dialoguers

into ever closer partnership in the naming of the world. Conversely, such trust is obviously absent in the anti-dialogic of the banking method of education. Whereas faith in humankind is an *a priori* requirement for dialogue, trust is established by dialogue. Should it founder, it will be seen that the preconditions were lacking. False love, false humility, and feeble faith in others cannot create trust. Trust is contingent on the evidence which one party provides the others of his true, concrete intentions; it cannot exist if that party's words do not coincide with their actions. To say one thing and do another to take one's own word lightly cannot inspire trust. To glorify democracy and to silence the people is a farce; to discourse on humanism and to negate people is a lie.

Nor yet can dialogue exist without hope. Hope is rooted in men's incompleteness, from which they move out in constant search a search which can be carried out only in communion with others. Hopelessness is a form of silence, of denying the world and fleeing from it. The dehumanization resulting from an unjust order is not a cause for despair but for hope, leading to the incessant pursuit of the humanity denied by injustice. Hope, however, does not consist in crossing one's arms and waiting. As long as I fight, I am moved by hope; and if I fight with hope, then I can wait. As the encounter of women and men seeking to be more fully human, dialogue cannot be carried on in a climate of hopelessness. If the dialoguers expect nothing to come of their efforts, their encounter will be empty and sterile, bureaucratic and tedious.

Finally, true dialogue cannot exist unless the dialoguers engage in critical thinking which discerns an indivisible solidarity between the world and the people and admits of no dichotomy between them, thinking which perceives reality as process, as transformation, rather than as a static entity, thinking which does not separate itself from action, but constantly immerses itself in temporality without fear of the risks involved. Critical thinking contrasts with naive thinking, which sees "historical time as a weight, a stratification of the acquisitions and experiences of the past," from which the present should emerge normalized and "well-behaved." For the naive thinker, the important thing is accommodation to this normalized "today." For the critic, the important thing is the continuing transformation of reality, in behalf of the continuing humanization of men. For naïve thinking, the goal is precisely to hold fast to this guaranteed space and adjust to it. By thus denying temporality, it denies itself as well.

Only dialogue, which requires critical thinking, is also capable of generating critical thinking. Without dialogue there is no communication, and without communication there can be no true education. Education which is able to resolve the contradiction between teacher and student takes place in a situation in which both address their act of cognition to the object by which they are mediated. Thus, the dialogical character of education as the practice of freedom does not begin when the teacher-student meets with the students-teachers in a pedagogical situation, but rather

when the former first asks her or himself *what* she or he will dialogue with the latter *about*. And preoccupation with the content of dialogue is really preoccupation with the program content of education.

5. EDUCATION AND DIALOGUE

For the anti-dialogical banking educator, the question of content simply concerns the program about which he will discourse to his students; and he answers his own question, by organizing his own program. For the dialogical, problem-posing teacher-student, the program content of education is neither a gift nor an imposition bits of information to be deposited in the students, but rather the organized, systematized, and developed “re-presentation” to individuals of the things about which they want to know more.

Authentic education is not carried on by “A” *for* “B” or by “A” *about* “B,” but rather by “A” *with* “B,” mediated by the world-a world which impresses and challenges both parties, giving rise to views or opinions about it. These views, impregnated with anxieties, doubts, hopes, or hopelessness, imply significant themes on the basis of which the program content of education can be built. In its desire to create an ideal model of the “good man,” a naïvely conceived humanism often overlooks the concrete, existential, present situation of real people. Authentic humanism consists in permitting the emergence of the awareness of our full humanity, as a condition and as an obligation, as a situation and as

a project. We simply cannot go to the laborers, urban or peasant in the banking style, to give them “knowledge” or to impose upon them the model of the “good man” contained in a program whose content we have ourselves organized. Many political and educational plans have failed because their authors designed them according to their own personal views of reality, never once taking into account (except as mere objects of their actions) the *men-in-a-situation* to whom their program was ostensibly directed.

For the truly humanist educator and the authentic revolutionary, the object of action is the reality to be transformed by them together with other people not other men and women themselves. The oppressors are the ones who act upon the people to indoctrinate them and adjust them to a reality which must remain untouched. Unfortunately, however, in their desire to obtain the support of the people for revolutionary action, revolutionary leaders often fall for the banking line of planning program content from the top down. They approach the peasant or urban masses with projects which may correspond to their own view of the world, but not to that of the people. They forget that their fundamental objective is to fight alongside the people for the recovery of the people’s stolen humanity, not to “win the people over” to their side. Such a phrase does not belong in the vocabulary of revolutionary leaders, but in that of the oppressor. The revolutionary’s role is to liberate, and be liberated, with the people not to win them over.

In their political activity, the dominant elites utilize the banking concept to encourage passivity in the oppressed, corresponding with the latter's "submerged" state of consciousness, and take advantage of that passivity to "fill" that consciousness with slogans which create even more fear of freedom. This practice is incompatible with a truly liberating course of action, which, by presenting the oppressor's slogans as a problem, helps the oppressed to "eject" those slogans from within themselves. After all the task of the humanists is surely not that of pitting their slogans against the slogans of the oppressors, with the oppressed as the testing ground, "housing" the slogans of first one group and then the other. On the contrary, the task of the humanists is to see that the oppressed become aware of the fact that as dual beings, "housing" the oppressors within themselves, they cannot be truly human.

This task implies that revolutionary leaders do not go to the people in order to bring them a message of "salvation," but in order to come to know through dialogue with them both their *objective situation* and their *awareness* of that situation the various levels of perception of themselves and of the world in which and with which they exist. One cannot expect positive results from an educational or political action program which fails to respect the particular view of the world held by the people. Such a program constitutes cultural invasion, good intentions notwithstanding.

The starting point for organizing the program content of education or political action must be the present, existential, concrete situation, reflecting the aspirations of the people. Utilizing certain basic contradictions, we must pose this existential, concrete, present situation to the people as a problem which challenges them and requires a response — not just at the intellectual level, but at the level of action.

We must never merely discourse on the present situation, must never provide the people with programs which have little or nothing to do with their own preoccupations, doubts, hopes, and fears programs which at times in fact increase the fears of the oppressed consciousness. It is not our role to speak to the people about our own view neither of the world, nor to attempt to impose that view on them, but rather to dialogue with the people about their view and ours. We must realize that their view of the world, manifested variously in their action, reflects their *situation* in the world. Educational and political action which is not critically aware of this situation runs the risk either of “banking” or of preaching in the desert.

Often, educators and politicians speak and are not understood because their language is not attuned to the concrete situation of the people they address. Accordingly their talk is just alienated and alienating rhetoric. The language of the educator or the politician (and it seems more and more clear that the latter must also become

an educator, in the broadest sense of the word), like the language of the people, cannot exist without thought; and neither language nor thought can exist without a structure to which they refer. In order to communicate effectively educator and politician must understand the structural conditions in which the thought and language of the people are dialectically framed.

It is to the reality which mediates men, and to the perception of that reality held by educators and people, that we must go to find the program content of education. The investigation of what I have termed the people's "thematic universe" the complex of their "generative themes" inaugurates the dialogue of education as the practice of freedom. The methodology of that investigation must likewise be dialogical, affording the opportunity both to discover generative themes and to stimulate people's awareness in regard to these themes. Consistent with the liberating purpose of dialogical education, the object of the investigation is not persons (as if they were anatomical fragments), but rather the thought language with which men and women refer to reality, the levels at which they perceive that reality, and their view of the world, in which their generative themes are found.

**6.HUMANIZING VERSUS ANIMALIZING: A
GENERATIVE THEME IN EDUCATION AND
CONCLUSION**

Before describing a “generative theme” more precisely, which will also clarify what is meant by a “minimum thematic universe,” it seems to me indispensable to present a few preliminary reflections. The concept of a generative theme is neither an arbitrary invention nor a working hypothesis to be proved. If it were a hypothesis to be proved, the initial investigation would seek not to ascertain the nature of the theme, but rather the very existence or non-existence of themes themselves. In that event, before attempting to understand the theme in its richness, its significance, its plurality, its transformations, and its historical composition, we would first have to verify whether or not it is an objective fact; only then could we proceed to apprehend it. Although an attitude of critical doubt is legitimate, it does appear possible to verify the reality of the generative theme not only through one’s own existential experience, but also through critical reflection on the human world relationship and on the relationships between people implicit in the former.

This point deserves more attention. One may well remember trite as it seems that, of the uncompleted beings, man is the only one to treat not only his actions but his very self as the object of his reflection; this capacity distinguishes him from the animals, which are unable to separate themselves from their activity and thus are unable to reflect upon it. In this apparently superficial distinction lie the boundaries which delimit the action of each in his life space.

Because the animals' activity is an extension of themselves, the results of that activity are also inseparable from themselves; animals can neither set objectives nor infuse their transformation of nature with any significance beyond itself. Moreover, the "decision" to perform this activity belongs not to them but to their species. Animals are, accordingly, fundamentally "beings in themselves."

Unable to decide for themselves, unable to objectify either themselves or their activity, lacking objectives which they themselves have set, living "submerged" in a world to which they can give no meaning, lacking a "tomorrow" and a "today" because they exist in an overwhelming present, animals are ahistorical. Their ahistorical life does not occur in the "world," taken in its strict meaning; for the animal, the world does not constitute a "not-I" which could set him apart as an "I." The human world, which is historical, serves as a mere prop for the "being in itself." Animals are not challenged by the configuration which confronts them; they are merely stimulated. Their life is not one of risk-taking, for they are not aware of taking risks. Risks are not challenges perceived upon reflection, but merely "noted" by the signs which indicate them; they accordingly do not require decision-making responses. Consequently, animals cannot commit themselves. Their ahistorical condition does not permit them to "take on" life. Because they do not "take it on," they cannot construct it; and if they do not construct it, they cannot transform its configuration.

Nor can they know themselves to be destroyed by life, for they cannot expand their “prop” world into a meaningful, symbolic world which includes culture and history. As a result animals do not “animalize” their configuration in order to animalize themselves nor do they “deanimalize” themselves. Even in the forest, they remain “beings-in-themselves,” as animal-like there as in the zoo. In contrast the people aware of their activity and the world in which they are situated, acting in function of the objectives which they propose, having the seat of their decisions located in themselves and in their relations with the world and with others, infusing the world with their creative presence by means of the transformation they effect upon it unlike animals, not only live but exist; and their existence is historical. Animals live out their lives on an a temporal, flat, uniform “prop”; humans exist in a world which they are constantly re-creating and transforming.

Humans, however, because they are aware of themselves and thus of the world because they are *conscious beings* exist in a dialectical relationship between the determination of limits and their own freedom. As they separate themselves from the world, which they objectify, as they separate themselves from their own activity, as they locate the seat of their decisions in themselves and in their relations with the world and others, people overcome the situations which limit them: the “limit-situations.” Once perceived by individuals as fetters, as obstacles to their liberation, these situations stand out in relief from the background, revealing their

true nature as concrete historical dimensions of a given reality. Men and women respond to the challenge with actions directed at negating and overcoming, rather than passively accepting, the given. Thus, it is not the limit-situations in and of themselves which create a climate of hopelessness, but rather how they are perceived by women and men at a given historical moment: whether they appear as fetters or as insurmountable barriers. As critical perception is embodied in action, a climate of hope and confidence develops which leads men to attempt to overcome the limit-situations. This objective can be achieved only through action upon the concrete, historical reality in which limit-situations historically are found. As reality is transformed and these situations are superseded, new ones will appear; which in turn will evoke new limit-acts.

The prop world of animals contains no limit-situations, due to its ahistorical character. Similarly, animals lack the ability to exercise limit-acts, which require a decisive attitude towards the world: separation from and objectification of the world in order to transform it. Organically bound to their prop, animals do not distinguish between themselves and the world. Accordingly, animals are not limited by limit-situations which are historical but rather by the entire prop. And the appropriate role for animals is not to relate to their prop (in that event the prop would be a world), but to adapt to it. Thus, when animals “produce” a nest, a hive, or a burrow, they are not creating products which result from “limit-

acts,” that is, transforming responses. Their productive activity is subordinated to the satisfaction of a physical necessity which is simply stimulating, rather than challenging. “An animal’s product belongs immediately to its physical body, whilst man freely confronts his product.

Only products which result from the activity of a being but do not belong to its physical body (though these products may bear its seal), can give a dimension of meaning to the context, which thus becomes a world. A being capable of such production (who thereby is necessarily aware of himself is a “being for himself” could no longer *be* if she or he were not *in the process of being* in the world with which he or she relates; just as the world would no longer exist if this being did not exist.

From the foregoing discussion, this paper underscores pedagogical reforms as key in every educational reform efforts.

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Wanjiru Jane MUGAI
School of Education
Mount Kenya University
Kenya

**ANALYSIS OF THE BARRIERS INFLUENCING THE
MANAGEMENT OF INCLUSIVE EDUCATION IN
PRIMARY SCHOOLS IN EMBU COUNTY, KENYA**

Abstract

Introduction of Inclusive Education (IE) was expected to change its methods of leadership and management which were viewed to be discriminative, segregated, allowed stigmatization to continue, did not change people's behavior, did not offer quality education, and never removed inequality of all forms, and allowed exclusion from meaningful participation in the economic, social, political and cultural lives of their communities. The practice for better management and subsequently better improved services for CWSN was found to be still problem. The critics of Inclusion and those who are resistance to change make the practice and implementation of inclusive education very difficult to manage, and this has been the biggest barrier to the effective management of inclusive education. One constrain beyond the managers of inclusive schools is whether the current practices and policies of implementing inclusion could really assist in the running of Inclusive Education effectively. Another gap noted is that of management issues themselves such as unclear management policies some of which emerge from the regular education and have to be implemented to the latter in inclusive schools. Learners with special needs in inclusive schools are still being over-retained by the management in certain instances because of failure to meet the mean score. This paper therefore set out to analyze the barriers influencing management of inclusive education in primary schools.

Key Words: *Education, Learners, Special Needs, Disability, Inclusive Education*

1.INTRODUCTION

In reviewing the literature on the historical development of Special Needs education (SNE), which was being practiced before the introduction of Inclusive education (IE), it is observed that, the concept of persons with special needs, particularly those with disabilities has undergone significant changes (Gargiulo; 2005). For instance, during the era of extermination, the Greeks and the Romans killed newly born infants who were found to have physical deformities and severe forms of mental retardation (Ndurumo; 993). This was followed by the era of ridicule. The provision and management of special education were out of efforts of some individuals. For example Didymus (AD309-395) is reported by Gargiulo, (2005) as the first person to have devised touch-reading materials for the visually impaired learners. St John of Bervery attempted to teach the handicapped in AD 685. Another outstanding person who did the ground work of teaching and training a young boy with special needs was the French physician called JeanMarc-Gaspard Itard, (1775-1838). Itard attempted to educate a 12 year old boy called Victor, who was commonly referred as the 'wild boy of Aveyron' (Gargiulo; 2005). Itard taught Victor through multi-sensory training programme, what we would today call behaviour modification techniques. This is a part of the process of management. Kenya Institute of Special Education (KISE 2000), state that the care, and treatment (which is

management) of Persons with Special Needs (PWSN) has been through five historical eras.

The first period of offering SNE as we have noted was the “Neglect period”. People with disabilities all over the world were considered socially and physically less-capable. They were called derogatory and dehumanizing names and suffered rejection. The second period that followed was known as the ‘Seclusion period’ (KISE; 2000). The third period was known as the” Private tuition”. This was in the 18th century. Here, individuals mostly from rich families and churches who saw potential in children with disabilities started to give them education (KISE; 2002) continues to cite that, Institutionalization period” followed in 19th century. Children with disabilities were put in residential facilities to protect them from neglect. The institution’s services were poor and they became sort of asylums. In the early 20th century up to 1960’s children with special needs (CWSN) were segregated and placed in special programs such as units, juvenile homes, small homes, approved schools, or hidden in the family house. Later, parents complained of the way their children were treated and managed, and a change of moving away from institutions was advocated for. This brought in the normalization period in the early 1960s when institutionalization was phased out. (Kithure; 2000), observes that CWSN in the institutions could not learn alongside the non-disabled children due to their special educational needs. Afterwards, deinstitutionalization was advocated for and CWSN

started being withdrawn from institutions back into their local community for better management (Radiki; 2000).

This was the start of Integration Period which is still being practiced in many schools in Kenya today. Currently some schools practice both inclusion and mainstreaming which is a provision of educational services to children with special needs within the regular school system. Types of integrated programs include: functional, locational and social integration. Examples of such programs in Kenya include, Kilimani Integrated Program, Kitui Integrated Programme among others (KISE; 2007).

Special needs education has been offered in different educational programs. These include; ordinary class, ordinary class/ regular school with ancillary support, special unit in regular school, special class, special school, (Day and Boarding), integrated program, sheltered workshop, and rehabilitation centers/schools (Kithure; 2000). Each of these programs is managed differently so as to achieve their intended goals of helping or educating learners with special needs (LWSN). The methods used by the program managers to attain their targets may however differ due to the type of program and the type and diversities of learners in those programs. Integration was later changed and the philosophy of inclusion was recommended.

2.HISTORY OF INCLUSION

Since the mid- 1980s there has been a call for dismantling the dual education system (general and special) in favor of a unified system that attempts to meet the needs of all students. Torreno (2012) argues that educators held debates to determine the best ways to teach students with disabilities. This was because children with physical, intellectual, emotional and other impairments were found capable of learning alongside typical children. Teachers continued to discover how to include these students in their classrooms. Challenges and benefits of inclusion continued to emerge for educators, children with disabilities, and their non-disabled peers. Some obvious barriers to inclusive education presented at that time were; the ill-preparedness of the managers and curriculum implementers, absence of theories of inclusion, lack of policies on inclusion were unclear and un available for implementers, disagreement between parents and professionals and the factors of resistance to change where some members of management board of inclusion resisted change, (Sudesh & Prakash; 2005).

Proponents of the new change of education system for Persons with Special Needs (PWSN) agreed from the onset to educate all learners from one common setting which was called an inclusive setting, and the education to be called inclusive education (Torreno; 2012). In the early 1980s Renzuli and Reis (1985) which has been reviewed by Kangethe (2005), advocated for inclusion of gifted and talented students' program services through what they called school-wide enrichment, to all students without merit to

restrictive eligibility. The program for full inclusion of students with special needs in general education was originally called the *Regular Education Initiative (REI)* (Ainscow; 2005). The term full inclusion was originally used to suggest that all students with special needs and disabilities, regardless of severity of disability, be included in greater deal without criticism and skepticism. As debates about best way of managing education for learners with special needs went on, two methods were developed; these were Inclusion and Responsible Inclusion (Torreno; 2012). The terms were used to identify the movement to provide services to learners with disabilities in general education settings. Currently, there are two types of inclusion, that is, two sub-types, where the first is sometimes called Regular Inclusion or Partial Inclusion, and the other is Full Inclusion. However, Torren (2011) notes that a number of schools today practice both full integration and half integration. Embu county schools practice the two types of inclusion which are also mixed with integration.

3.INCLUSIVE EDUCATION

According to UNESCO (1997, 2004), inclusive Education (IE) is the process of addressing the learner's needs within the mainstream of education using all available resources, thus creating opportunities for learning and preparing them for life. It is further viewed as a philosophy of ensuring that schools or centers of learning and educational systems are open to all children. This also means that the management is responsible for identifying, reducing or removing barriers within and around the school that may hinder learning. This calls for collaborated and

coordinated efforts from head teachers, teachers, and parents and other interested parties. Ngugi and Kimanthi (2008), further explain that inclusion simply means adjusting everything so that everybody can participate. It also means welcoming all learners who may risk exclusion and marginalization, and can only be meaningful and successful with correct application of models of inclusion and theories of management on inclusive education.

UNESCO (2007), points out that inclusive education (IE) reflects the value, ethos, and culture of an education system committed to excellence by promoting education opportunities for all learners. IE is about building a more just society and ensuring the right to education for all learners regardless of their individual characteristics or difficulties. EENT (2004) explains that inclusion means recognizing individual differences; there by enabling those individuals obtain a good quality of life in their natural environment. UNESCO (2006) expounds on this definition and notes that inclusion means adjusting the home, the school and the society at large so that all individuals can have the feeling of belonging and in accordance with their potential and circumstances within their environment. Inclusion in education is referred to as Inclusive Education (Atlas; 2006).

UNESCO, (2000) explains that inclusion was clearly thought of after the International Year of the Disabled in 1981. This was after the dissatisfaction of parents and the persons with disabilities themselves over, mistreatment, segregation, ridicule and

mismanagement of the segregated special schools and small homes. The idea was embraced by many countries and Kenya was one of them. Any discussion about the explanation and management of IE needs to use the Salamanca statement and Framework for Action, as a reference point, (UNESCO, 2004). The statement re-affirms the rights to education of every individual as enshrined in the 1948 Universal Declaration of Human Rights, and renew the pledge made by the world community at the 1990 World Conference on Education for *All (EFA)*, to ensure the rights for all, regardless of individual differences. The statement also mentions the 1993 UN Standard Rules on the equalization of opportunities which states that education of disabled children should be an integral part of the education system, (EENT 2000). All the convention papers stress that every child has a fundamental right to education and must be given the opportunity to achieve and maintain the acceptable level of learning. Unfortunately, details on how to manage the IE were and are not included in the Salamanca Statement as reference points or guidelines on the management of Inclusive Education (IE), (Sudesh & Prakash; 2005).

Today, inclusive education is being practiced in about fifty schools but some practice both integration and inclusions, while others practice full integration. Inclusion maximizes the potential of the vast majority of students, ensures their rights, and is the preferred educational approach for the 21st century. Freire, Dewy, Giroux,

Mclaren, Kincheloe, and Steinberg (2013) in their latest publication on the Theories of Inclusion and Pedagogy of Inclusion argue that, unfortunately, the philosophy of inclusion has not been widely held and approved by all parents and professionals who manage special children and their programmes. The accelerated pace of change globally, technologically, politically, and economically places tremendous pressure on the managers of the institutions and programmes for persons with special needs. The challenges become barriers which in turn make their leadership and management difficult to even deploy the appropriate leadership, management styles, designs and strategies to achieve vision and mission of the schools successfully (Zimba; 2011).

Under these circumstances, school managers not only need to initiate alternative organizational systems, curriculum development and in-service training but they have to formulate strategies for improving staff performance on management. The prime business of any school manager as a supervisor is to institute change, not to maintain status quo, so as to improve performance for quality Inclusive Education (Gillies, 2004). Although a number of studies have shown that commissions, conferences held, change of policies and even change of curriculum, the running of inclusive primary schools are still registering constraints to their management. Previous studies have mostly dwelt on changing the programme, the venue, the name of the programme alone; but not the strategies or methods to be adopted for better management on

the total performance by inclusive primary schools (Sudesh & Prakash 2005).

4.THEORETICAL REVIEWS

There are three major theories that support the dimensions of Inclusive Education and on management of inclusion and therefore useful for this study. These are: the Ecological systems theory, the Theory of Practice ‘theory,’ Managing for process and Managing for practice theory. The former theories of managing inclusion have also been referred to show why they were not found working for the practice of inclusive education.

4.1 Ecological Systems Theory

The current conditions of Inclusive Education might be discussed in terms of a variety of models such as those suggested by Clough and Courbette (2011). These models include: Psycho-medical model; Sociological Response model; curricular approaches model; School improvement Strategies and Disability Studies critique model. Later, the models were combined and proposed for use and in an integrated and in a multi-disciplinary way, which Peter et al (2006) called ‘Bio-Psycho- Social Model. This was in reference to the ‘Social’ Model’ and the Ecological Systems Theory which was developed by (Urie; 1992).

This study was based on Ecological Systems theory or the Biological Model. The theory was found to suit this study because

of its assumptions that disability is as a result of a child's interactions with the environment. And because of the way it uses other disciplines such as psychology, philosophy, sociology and medical aspects. It also uses multidisciplinary models of teaching and assessing children. The theory is concerned with the relationship between the child and his environment. It is believed that environmental systems have great influence how children develop. Urie (1992) and reported by Lumumba and Mwathe, (2007) proposed this theory of Ecological Systems Theory (EST), also referred to as "Biological Theory". The biological systems are a combination of the child's biological dispositions and environmental forces coming together to shape his behavior. The theory uses the same principles of social constructionist' and perspective for researching on disabilities.

Currently, this theory is being used as one of the learning theories, also on the study of child growth and development and on management of Community Based Rehabilitation (CBR). The theory does not see the child with special needs as the problem as it was the trend of the former models such as the medical model and educational model or curricular approaches model. The model does not advocate changing the child but the environment is changed to fit to the needs of the child. This was unlike the medical model which had viewed the child as the problem and was used to change the child in terms of curing the disability. Further, this theory was used in this study because of the way it agrees with

the aims of inclusion. Ecological model's purpose is to remove the blame on the child, remove barriers to learning and the society and bring in inclusion in all circles of a child's life. The practice and management of the former models were discriminative and stigmatizing. Barriers to effective management as regards this model can be attributed to home environment, school and other social settings such as the community environment, culture and its demands, and change overtime. This also includes the emerging issues (Booth 2005).

4.2 The Theory of Practice 'Theory'

Thomas and Loxley (2001), proposed this theory in which its assumption is that of 'Deconstructing Special Education and Constructing Inclusion'. Their argument is based on much critique which has focused on the place of special education in the wider social system. This theory was used in this study because of the critics of inclusion who argued that inclusion was started without any formal preparation or theories to guide it. It was viewed by its critics as program without practice. Therefore the theory was proposed just in time to be used by supporters of inclusion and to save the situation. Inclusion was also taken by critics to act as a kind of service industry to the mainstream acting in that role, it is discriminatory and oppressive. This was not the aim of starting inclusive education. The theory examines the arguments for inclusion and the evidence for success of inclusion. The intention

behind the series in this theory is to fuse a discussion on the ideas behind inclusion with strategies of practice and management. Another aim is to straddle the theory and practice keeping in mind the strong social, political, practice principles behind the move to inclusion while noting the practical barriers to inclusion. This theory suits this study because of the practicability it offers in the practice and management of inclusion and the way it notes that factors such as politics, socio-economic issues and sociological factors can be barriers to inclusive education.

Another reason for this model is its way of integrating other models which studied special education and inclusive education. Thomas and Loxley (2001) note that people only talk of inclusive education merely but add up nothing progressive to it. The aim is to develop and enhance the already existing education which is accommodative, has tolerance, looks at diversities, and equity and lacks discriminative ideas in the whole of education system. This is the reason it was also called a theory of '*Deconstructing Special Education and Constructing Inclusion*'. It gives practical methods of dealing with inclusive education.

4.3 Managing for Process and Managing for Result Theory

The third theory that was reviewed to form the base of this study was one on management of inclusive education. The theory is known as 'Managing for Process and Managing for Result theory.

Management for process and result theory becomes relevant to this study because of its process of participation with all those concerned that is the relevant stakeholders. Its assumption is that all the collective participation of the members becomes part of the administrative arena by effectively decentralizing authority, power and leadership in the organization to all who are supposed to benefit. This positive decentralization form of management is equated the collective comprehensive model of Community Based rehabilitation (CBR) model. It is also called the model for managing inclusion. It was developed by Martha, Feldman, Anne and Khademaian, (2000), the model fits this study because of its effort on management prerogatives as training people, rewarding them for participation and asking them to account for their behaviors.

When the theory is used on inclusive education it yields better results, better understanding of inclusion and for improvement of assistive devices to improve quality of education and management by itself. One of its aims is to remove barriers to learning imposed by the other employees or staff or by the management itself. Other aims are –to share local practices where social issues and inclusive education, and resources are concerned. It’s beneficial to resource centers attached to mainstream and CBR programs. It also develops recommendations on how to improve and support inclusiveness with emphasis on the action changes which are necessary to develop the inclusive school as the building block for

inclusive education. It also gives recommendation for implementation focused on classroom and school environments supported by assistive technologies which can be sourced or developed locally (Hayward and Lynch, 2003; 2007). Martha, (2000), proposed other models of public management and control which can be joined to support this theory of Managing for Process and Managing for Result Theory. One of the theories proposed by Martha is called 'The traditional model; Managing for process'. And the other is model three which is known as, 'the model of Inclusion'.

5. RESEARCH METHODOLOGY

The study adopted purposive sampling and simple random sampling techniques for collecting data. Questionnaires and interviews were used as tools for data collection. Validity was ascertained through the checking of the instruments by supervisors and by conducting of a pilot study of a test-retest method which also tested the reliability. This study adopted the triangulation method for data presentation and analysis. Descriptive statistics, frequency distribution, measures of central tendency, standard deviations, graphs like pie charts and bar charts were also used to present and describe the data. A three point likert scale was used to compare the relationships. Data analysis was facilitated by use of SPSS 17.0 (Statistical Package for Social Science) Computer package. Study ethical issues were observed.

The sample size for this study was composed of three groups which are mandated to manage inclusive education in their schools by their employing bodies. These groups of respondents were assumed to possess rich information on the management of inclusive education. It was also assumed that they would provide information required to the researcher on the barriers they faced as they managed inclusive education in their schools for analysis later.

Sample Size

Focus Group	Population Size. n=40	Sample Size. n=40	Percentage	Instrument used
Group One Headteachers	40	40	100%	Questionnaires
Group Two Contact Teachers	40	40	100%	Questionnaires
Group Three Chairmen	40	40	100%	Interviews
Total	120	120	100	

Forty schools were considered for this study because they were specific schools practising both inclusive education and integration. The study was only interested in inclusive schools and schools that had both integration and inclusion.

6.FINDINGS OF THE STUDY

The study indicated that there existed several barriers among the head teachers, teachers and chairmen of schools that influenced effective and efficient management of inclusive education. The barriers to inclusion were viewed to hamper the achievement of the principles of the philosophy of inclusive education and the principles of management which are; the principle of non-discrimination, principle of full and effective participation, inclusion and accessibility. The study identified that the Head teacher's competency and experience were important tools in managing inclusive education in primary schools. It was determined that factors such as age of the head teachers, the number of years he/she has served in the position and also the level of education were very necessary in inclusive management. It also found out those women would make good leaders as they were found to be good in multi-tasking but they were considered to be emotional and that would affect their decision making, although they were considered to be the most effective teachers of learners with special needs.

The study reviewed various problems which resulted from poor and in effective management in inclusive primary schools and found out that factors such as poor policy commitments, practice and its implementation , socio-economic factors, resistance to change from managers and some parents, disagreement between parents and professionals over the labeling and the program the

child should attend, political factors, technological challenges, diversities of learners and the cultures and the present curriculum not catering for special learners with special needs in inclusive schools, inclusion as an expensive system, demotivated teachers, school cultures and other factors resulted to poor managerial problems and they were then viewed problems in inclusive schools.

The researcher also identified that the socio-economic factors had a great impact on the management of inclusive education in primary school. Poverty factors and their effects were identified as the main factors that hindered implementation of inclusive education. In addition to this the study identified some barriers of implementation processes drawn drawing of school plans and frequent meeting that if dealt with would improve management in inclusive schools. Other hindrances include; uncooperative parents and community, unsupportive and uncooperative education officers, inadequate teachers, people who are always critical, negative altitude of teachers and some community members towards children with special needs and inclusive education, disagreement of parents and professionals on what to offer and also failure to understand the philosophy of inclusion and the principles of management and studies that don't relate to Kenyan situation.

The study findings also indicated that social cultural factors had some effects on the management of inclusive education in primary schools. The main factors were diversified cultures and religious

issues. On cultural and religious factors, the researcher identified that religious beliefs values, norms and doctrines contributed in determining the nature of management in the inclusive school.

7.CONCLUSIONS

Based on the findings, study concludes that head teachers, teachers and chairmen required enough competence and experience in management of inclusive school education. According to the study in terms of level of education, the head teachers, teachers and chairmen had not fully met the requirements for managing inclusion; therefore they need more skills and training on issues of inclusive education. The study further concluded that there existed problems that needed much attention and that resulted to failure to meet the aims of inclusion and these problems had not been fully addressed by head teachers, teachers and chairmen of different schools and other stakeholders like education offices. The study findings indicated that the issues of socio-economic factors such as poverty need more attention as they had been neglected. Also social cultural factors had effects on the management of inclusive education in primary. While analyzing the data it was found that approaches to policy commitments, implementation and practice were a big problem to the management of inclusive education. This interpreted into differing methods of implementing and managing inclusion in schools. Finally the study concluded that the management of inclusive education in primary schools appreciated the social economic factors and cultural factors but they needed more attention, too as they can be very effective tools on management.

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Rahim OMBASHI
Lecturer at Beder University
Tirana/Albania
rombashi@beder.edu.al

**PHILOLOGY REREADING PLAYBACK OF NEZIM
FRAKULLA (BERATI)**

Abstract

Literature in Arabic script is again looked to the exclusion of marginalized, it left a void; in culture. It should reread to assess, without judging. By establishing a new relationship these poetic assessment code of poets, it will test that remains an open literary works poetic structure. Empirical research that has not escaped the desire teoritizim, even the need for assessment of general commitment of systematization tries to bring a modest contribution to resolving concerns that brings demand the objective quality assessment of tradition, in support of a 'literary story' absent. The choice of empirical grounding method created original approach in interpreting the evolution of poetic figures this pioneering poetry. 'Its systematic study and critical edition of certain texts would show that it represents an important part of the Albanian cultural heritage and artistic literature startup must be requested at least a hundred years earlier than it was thought until now. It would also provide the opportunity for comparative studies varied.' Now that literature define as sign language, we must recognize that the Albanian literature and poets, who began as a genre a sort of poetic import, failed to become literature Albanian prove firmly supported on rooted ethnocultural, to settle deserved it highlights E. Koliqi.

Key words: *arabic script; code of poets; empirical grounding method; rooted ethnocultural*

1. INTRODUCTION STRAIGHT ANACREONTIC CENTURY

“Speaker said more than hide”, it said in a minimalist aphorisms, and understood the difficulty when the language is created for artistic communication. Nezim Berati poem found already published, and research studies on them are not rare. It can not be called 'Land still virgins' (Pipa; 2006) waits trial evaluating not defamatory. Earlier, Albanian literature was documented by Philo-Biblical Latin alphabet, but without being able to spread widely. It literature as tribal literature before it, failed to become the national literature.

Albanian literature: a social perspective, which was published in 1975 under *Trilogia albanica* publications, was published III. Before it was published I. *Albanian Folk Verse* and II *Hieronymos De Rada*. Pipa to the publication of the essay, *Ethos and ethnos in Arbëresh literary tradition*, deals with the beginnings of Albanian literature in the first half of XVIII century. This period shows an early interest in the collection and analysis of songs and oral poetry, especially epic and holy priests Italo-Albanian. The first collection of this scientific incursion, not only ethnic and cultural, which continued over a century, was Codex of Kieuti (1773). After him, in 1836, he published *Milosau* one of the pearls of Arbëresh literature.

To essay II, *Shepherds and peasants in Albanian literature* survey on lies from its origins to the Second World War, when ends the tradition romantic and post-romantic it. Pipa finds that theme permeates the entire history of the peasantry of literature, including the diaspora. Albania's history, according to him, is a story of free peasants and shepherds ever since they emerged as a distinct group in the Balkans, to the establishment of an independent country. The essay identifies different types of peasants in various literary traditions, characterized by the assertion that 'it takes the form delta, on their own, to join at a certain point that historically represented by the League of Prizren' (1878). Of these types, some of which are peculiar to certain literary tradition, as arbëresh farmer, shepherd gegë warrior, peasant tosks drive, there is also a type that is common to all traditions and this is rustic bandit. The reason for overestimating this type should be sought, according to Pipa in poverty during the Albanian peasants. Traditional literature, according to the critic, exalts the heroism shortage that creates poverty, especially spiritually. Critic opens the way for the listing in the late stage of traditional literary epic-romantic and post-romantic Migjeni marks, her works have been highlighted. I escaped serious paper or perhaps of a certain social impact of fashionable philosophies of the time, but that alignment can add the type of makers in church, masjid or Saraj, as additional direction of the state, where the spiritual formation is not it lacked, for not saying otherwise. Trilogy does not show interest to

cultivate literature developed in parallel homeland, if not earlier, that Arbëresh literature.

XVIII century beginnings urged Albanian poets writing in Persian, Arabic and Turkish, they write verses in the language of the people. Because of this transition it was great complement individual needs to know yourself. Later, to be freed from it, no problem with the time, no space rather not, because the country was proud, but felt himself eligible nowhere, where he had lived. The facts speak for a wonderful cultural development began as a 'loan artifact', but that, over time, Albania was formatted with features and intimate lyricism opened the possibility that deep meditation proving personal sensitivity. Albanian literature in Arabic script or the poets, is called *literature of the saraj*, ..., *the masjids*, it was like Aryan cultural humus bed hereditary nobility, being formatted by the *Sufis* genres.

Although the task of criticism is: "With acclaimed tradition and to follow step by step the production time." (Pipa; 1944), so this literature evaluation has been twisted, excluding attitude depreciation official, when critics state down to the level 'of devising ideological. The cherish, ignore or hate also the literature of poets from all directions is winning: The first bear in their hearts, dytëve creates a vacuum, and the third catchy.

For more than 10 years, the researcher in this field has assisted the publication of Tahir Dizdari: *Glossary of Orientalism in Albanian*, Tirana, 2005, with about 4 500 words borrowed from the orient, of

which 505 are sourced from Persian, and 1 202 page. Without repeating ratings deserved on this anthology publication, suffice with *farsi`* and *farisi`* adverb, which entered into Albanian to show Persian, farsi solid speaks Turkish, Serbian, ie., knows perfect, with all the grammatical rules etc. Etymological argument making the word orientalist adds: "Persian language - Farsi - is one of the branches of Indo-European language, the relative of Sanskrit.." (Dizdari; 2005)

Vocabulary toned constitutes an important contribution to elucidate the cultural relations of the Albanian-Iranian language and an argument why this model oriental roots that go into antiquity found fertile ground among Albanian artists.

Sinani researcher who consulted with the material appears is completed and submitted back in 1972, when he stated: "Culture why not come to the Balkans by the Ottoman conquerors."

In his paper Sinani go further in recognizing that humanity is seen as a kind pers eastern Protestantism to theology. He speaks affinities surprise and, almost, strange motives *Shahnames* (Book of Kings) with traditional Albanian values, first epos of the north, but also with epe other peoples of the Balkans and European peoples . To be more precise in argumetimin bold hypothesis, he adds that parallels The similarities may have an explanation:

1. A common source of two Indo-European peoples and mentality of origin;

2. From nomocracy overall development epepee in a certain degree of human mentality;

3. From the eastern motives pilgrimage to the European world and direct connection between the Albanian-Persian culture. (Sinani, 2006)

When subjected pragmatic poetics, he turned into teaching methods. The destruction of creative approach after World War II, which was converted into an ideology, had a terrible effect retroactively, and, what is worse, proactive:

Not only announced the expected canons creations, are excluded from the map values of tradition authors of works that can not enter into these canons.

Narrowing began in individual evaluation, but became totally dangerous for Albanian literature and culture, when generalizing to the level of systematization of values, to get the look of the history of literature. Methods are evolving cartoons, literature and tradition was admitted to Prokrustit bed (Hamiti; 2010).

Review of socialist realism, having for basic dominant "ideological perspective", the approval of the artistic value of our tradition, violent model implemented either / or instead of the model and / well. (Shehri, 2013) moving from one side only literature written in the Latin alphabet, in turn creativity 'Bejtexhinj' spirit 'Sufi', which must be interpreted by 'moral perspective'.

Gazmend Shpuza researcher adds the following argument:

Along with religious literature was abandoning the secular character manuscripts, philosophical, ethical and legal. Unlike Arabic and Turkish, Persian, who taught in the madrasas, was imposed as the language of culture and civilization means recognizing familiar and ancient Iranian, whose picture became poetry (Shpuza; 2004).

Interpretation would be satisfied if the determinant *Sufi* to clarify that the term *mystical Sufi* was used to the size of his philosophical rather than religious, because in principle tesavvufi (Sufism, Islamic Theosophy, Islam Esoteric etc.) Claims filing tradition ecumenical spirituality Muslim society. Creator that accepts Absolut Reality regards it as stripping heart of human relationships, abandonment of naturalistic ethics, leaving the exoteric qualities, withdrawals from a selfish egoistic efforts, capture powerful metaphysical qualities and disciplines of primordial wisdom - sophia perennis (Izet; 2004). If we accept the judgment of Gail Kligman, anthropologist excellent, who thinks that the tradition archives codified special symbols, this literature is codified between poetry as evidenced by Ervehe as the picture, the woman who leads him because only addresses only the heart and for the heart.

Albanian literature and poets soon filled three centuries, and yet still completely unpublished. The new tradition of this scientific discipline requires study 'and authors avoid ideologically. It is known by several terms as the bejtexhi alamiado or naming the

latest arrivals made by Ali Xhiku *Eastern and Muslim poetry environments* (Xhiku; 2014). It literature starts with Albanian Divan of Nezim Berati that should be added to scarce cultural monuments.

Interest in her study was prompted by scholar Johann Georg von Hahn, who published several manuscripts poems of Nezim, which was heard in Elbasan, to work his major *Albanian Studies* (1854) and wakes up when published in Bucharest in 1888 *Erveheja* of Muhamet Çami by Jani Vreto.

Recently released a document published by Majer scholar with an assessment that immanent to Nezim conveys more uncertainty. He has given several time creative writers of the time, by advocating the values of our oral literature. Mentioned the Jul Variboba, Anton Santori and considers itself as a maker of patriot Girolamo de Rada, assesses high Nezim Berati: "The most important artistic poet born in Albania is genuinely Nezim Bey Përmeti."

Highlighting the powerful role that takes local communication between artistic creativity, he emphasizes the importance of being born in Albania Nezim, but makes his hometown Përmet, which we do not know where it is supported.

In the article *On Albanian language and literature* (Meyer; 1885) notes that little has been known of his poems, not arguing how 'managed to become an important and enjoyed great reputation among his compatriots'. Foreign reader was acquainted with the poetic works of Nezim Berati between eight poems published in

1854 by Hahn, and reinforces writing Maier announcement, with some incorrect thoughts (Ombashi; 2016). Scientific interest awakened when Hafiz Ali Korca translated *The boxes of Umar Khayyam* (1930).

Not only to Latin letters, but before Albanians in 1924 or a century later, there are two alternatives: assimilation or integration. (Anton Pappleka) linguistic regime, epigonizmi cultural, ethnic secession from humus (E. Koliqi) the first alternative help. If the soul had to add Albanian disaster in the twenty years that brought mourning after 40s, the picture appears darker.

Now that literature define as sign language, we must recognize that literature and poets, who began genre as a kind of poetic import, failed to become literature Albanian prove firmly supported on rooted ethnocultural, to settle deserved it Koliqi emphasizes in 'Albanian virtues constellation'. It helped to recognize themselves in the period after the tribe in our society:

"We need to know essence (essence) deeper tribe (race) to found the lines of the spiritual architecture that really beg an Albanian homeland ..." (Koliqi; 1960: 5-6)

We took literature of tesavvufi the form, genre or type, but gave latinitet. Nezim Frakulla is a top of our literature created in the Albanian modern history, starting with the match with the Ottoman Empire. It had its own different way from its history.

He excites his verse. His pain is, so to speak, 'catharsis'. That, she fled from the inside-out. Therefore it is liberating. It 'hefty'. Always mediated by a higher consciousness. (Papagjoni, 2013) It should be noted that Nezim Berati was deist (Tieghem, 1969) and between sacrifices discontinued, not pine for a moment with the official Sunni Islam.

The tesavvuf (have labeled as Sufism, Islamic theosophy, esoteric Islam etc.) As the poetics of contemporary writing, served Albanian makers as possible, but the tradition of oriental literature gave models poetic genres and types. The premise of ancient ethnic Albanian poet helped educate school Ottoman prove as secular poet. It aroused great interest of the masses of the people of this literature helped this become popular literature in some major cities. It is actually proven its support of patron who had executive powers. The authors of literature poets had had social origin, but had the protection of the Albanian Beys and Agas. When did it happen that these powerful administrators were themselves writers, not only sympathetic, gave fruit quality support?

The poems were heard in Elbasan. Regarding the flourishing social, religious and educational city, Evliya Çelebi left proof that the mosque had forty-six, twenty masjids, madrasas, hafiz institutes and primary schools. Because in that city it had a large number of poets and literary life developed, Elbasani at the time called 'the house of poets'. The famous traveler has been some verses that were found listed in the entrances of apartment

buildings Albanian noblemen, which means that confirms the assertion of a kind *mecenati* among these generous.

The social, economic and political conditions of Albanians were almost identical to those of other peoples 'The patient Bosphorus' who were coming to. As compensation of reality that went straight drying *galdimi* sensitivity was called as a kind of relief, (Fraj, 1990), that which rises to the level of *galdimit* is beauty, as Blake said. This creativity was accompanied by two concepts: *catharsis* and *ecstasy*, as time artistic need.

Blake's poetry define themselves as 'allegory that addresses intellectual forces', while joy is simultaneously emotional explosion. Albanian in having external world appear three to: - liability action or law; - liability thinking or fact; - liability feeling that is characteristic of all pleasure ... and the law soon escalated, as it was the fact and became more gloomy and how come the poorer feelings, imaginative world of creation took a special role:

But in the world of imagination, born a fourth force, which includes morality, beauty and truth that was never subject and rebels all their obligations.

Works of imagination presents us a vision, not personal greatness of the poet, but of something more impersonal and magnificent vision of a determined act of spiritual freedom, recreating human vision. (Fraj, 1990)

2. POETS OF ALBANIAN LITERATURE

Social conditions allowed the emergence, development and dissemination of this literature, which lasted about two centuries. It was conceived with dignity since the beginning Divan of Nezim Berati, (Hamiti, 2008) a family ancestor prominent Beys Vlora, walked in the second period with Muhammad Çami-Kyçyku (1784-1844) "the first poet who created poetry narrative, which is shaped as a precursor of the romantic narrative poem." Two of his works *Erveheja* and *The Yusuf and Zeliha*, now recognize a full edition. In his masterpiece *Erveheja* Kyçyku creates a work complete, that tested man to his moral triumph, and character of *Erveheja* is - by S. Hamiti, - "the first literary character in Albanian literature." This literature planted in childhood own and then fed poetic of Naim Frashëri, whom also has oriental influences.

Literature written in Arabic script also made Shkodrans name Mulla Hysen Dobrač, Mulla Salih Pata. Mulla Hyseni excelled in the second half of the eighteenth century as a poet in the court of Bushatllinj. He is the author of satirical verses, two of which are dedicated to Kara Mahmud Pasha. This was undoubtedly contemporary poet to Kara Mahmud Pasha and the same is probably a Hysen efendi Shkodra, author of poetry dedicated to the Albanian resistance. Zef Jubani folklorist and writer (1818-1880), who published a chain of Dobrac in his book *Raccolta di canti popolari e rapsodie di poemi albanesi*, Trieste 1881 (rapsodish (Summary of Albanian folk songs and rhapsody), calls it

"Albanian Anakreon". The well-known poem by Dobraçi sings Kara Mahmud Pasha battle against Turkish forces commanded by Ahmed Pasha Kurti in Berat, 1785.

Albanian poems have left and Suleiman Pasha Elbasani (Vërlaci), and poets like Dervish Saliu, Sheh Jonuzi, Sheh Mala e Baba Meleqi (Bulo; 1998). The *minor* number of founders is not limited. We highlight some of them, seeing in their features and depth of *diplomatic*: Ismail Pasha Velabishti, Sanjak of Berati. Muslim cultural center thriving of Berati have information on some Nezim Berati contemporaries, among them Ismail Pasha Velabishti from Berat, mecen (patron) of Nezim, who was killed on August 3, 1764 in Vlora. From him we have a verse poem while he was commander of the castle in Lepanto, of expressing longing for the homeland.

Kara Mahmut Pasha Bushati (killed in 1796), Pasha of ejaleti Shkodra, which included containers of Montenegro, according to a project agreement with the queen Catherine II of Russia, pledged to take under his rule Albania and Macedonia to Bitola and Thessaloniki, paving the way for Russian troops to take Istanbul. Mahmut Pasha organized in his mansions poetry recitations, which lacked not mock, irony to satire. Here's how it portrayed the big heads stuck the gun:

*They are twisted mustache,
walking stroke on stroke,
after they put the guns back,
they are wrapped in fabric.*

or a portrait of Kadi:

*I know no other profession,
I already know the verses,
There will never be one kadi
I do not know whom to banter.*

Ethem Bey, the son of Molla Bey of Petrela, great-grandson of the founder of Tirana, which began construction of the mosque in 1794, but that ended in 1821 his son Ethem Bey, *myltezim* for nahiye to Tirana, which, after completion of the mosque that bears his name, he built the Clock Tower (1822) and a madrasah bookstore nearby simultaneously with. 35 meters high tower, which until 1970 was the tallest building of the capital, originally had a bell brought from Venice, which fell for every hour. Dome located on top gives it type architecture San Marco, giving the name that keeps today (the inscription is on the northern gate of the porch). Ethem Bey left a divan in Turkish, but where many Persian words used, indicating that there are well known oriental language poetry.

Mustafa Pasha Bushati (with setting Reshiti - Sheriff) or Shkodrali left a divan in the Turkish language, including 6-7 in Persian poetry. He, as the pasha's last dynasty Bushatllinj continued disbursement of poetry care alamiado in Shkodra. Scutari ruled from 1810-1831, being out of longer term 5 Bushatllinj that,

together, they ruled this vilajet for 73 years: Mehmed Pasha Elder, who built the Mosque Lead in 1773/1774, inspired by the great mosque by Sultan of Istanbul. Mosque, says Machiel Kiel, was built to impress her visitor and to show the power of Vezirs Bushatli; Mustafa Qorri (son); Kara Mahmud Bushati (son died 1796); Ibrahim Pasha Bushati (son). Mustafa Pasha Bushati son of Kara Mahmud Pasha and grandson Mustafa Pasha Bushati, to invoke the Mustafa II. He took over from his uncle, Ibrahim Pasha Bushati, in 1810 (only 17 years), and in 1812 become vizier. Different historiography call with the demonym Shkodrali but also entitle Reshit or Sheriff. E delivers power in 1831. After 15 years, 1846, appointed pasha of ejaleti Ankara until 1853, for 7 years. In 1853 we find the ejaleti pasha of Herzegovina, to close life as wali of Medina, where death ruled until 1860.

Even Ali Pasha Tepelena can not be excluded from this trend. Allegedly he demanded too much, until he came to meet the poet from Starja of Kolonja, including sanjaks Korca, Hasan Zyko Kamberi, who liked to ride without end. I forgave the poet and real estate, although he was not poor. Aslan Bey Puçe poet (1807-1830) was the son of Ago Myhyrdari, secretary of Ali Pasha Tepelena. He was killed twenty-three-year-old massacre of Monastir, on August 30, 1830, together with other leaders of the Albanian and nothing has yet been found of his creations.

Researchers think that the Albanian Islamic literature begins with Hasan Zyko, who left the manuscript of a Mevludi and some ilahi.

In the trenches followed by Sheh Suleiman Teman, Sheh Ahmet Elbasani, Haxhi Ethem Bey Tirana, Ismail Floqi by Korca, who translated in Albanian language a Mevlud, Abdulla Konispoli, who wrote a Mevlud, but also translated two Islamic scriptures, Tahir Gjakova that left a poem in dialect Gjakova etc.

This literature takes off in sarajes and tekkes Bektashi, dominated epics *Hadikaja* of Dalip Frasheri (1842) and *Myhtarname* by Shahin Frashëri (1868), relatives and teachers of Naim and Sami Frashëri. Professor Shpuza for this type of cultural production brings its own suggestion:

Moreover, not only literature secular, non-religious character, cultivated in our country at that time in Oriental languages, but also theological literature as cultural production of that era, they must be exposed and studied from a scientific standpoint (Shpuza; 2004).

A literary tradition in the Orient is that the dictionaries in verse. The first such dictionary Albanian - Turkish, was written by Nezim Frakulla. In 1835, Shemimi Shkodra or Shemimiu from Shkodra completed a dictionary Albanian - Turkish about 1 000 entries entitled *Nytkë* (Chirp). According to the author, it was designed to serve the needs of Turkish soldiers in Albania and the Albanians did not know Turkish. Albanian dialect is that Gege, the mouths of Shkodra, mixed with elements from the mouths of Berat, Tosk dialect, a fact that makes us presume that the author lived in Berat for some time. This interest in lexicography follows in the tradition

of the eighteenth century Myslim Hoxha from the village of Levan Fier, who was the author of adaptation in Albanian *Tyfhe-i Shahidi* (Gift of Shahidiu), a dictionary Persian-Turkish drafted in 1514 by Ibrahim Shahidi Dede, from Mughla Mevlevi dervish, who died in 1550. It contained several thousand items. Latin texts in Arabic script in prose have been extremely rare. Such work, dated 1840, is a religious translation from Arabic by Mehmet Iljaz Korca. This work is a manuscript originally from Sanjak of Korca and was discovered in 1953, preserved in the Central State Archive in Tirana.

We should add here a primer of Shkodran Daut Boriçi, published in Istanbul in 1861, and Turkish-English dictionaries and English-Turkish by Hafiz Ali Ulqinaku (1897).

After ‘anacreontic century’, in the early nineteenth century, the first of this literature that followed, the sound themes religious and moral-religious, because the eagle manages to enter in saraje, masjids and mosques, marking the beginning of an Islamic literature Albanian Bektashi and literature. It included four vilayets that inhabited mainly by Albanians.

In cities and tekkes Kosovo, Montenegro and Macedonia this literature, for obvious reasons, it appears a century later.

The oldest works of this literature in these areas is *Vehbije* (gift, the gift of God), was written by Tahir Efendi Boshnjaku from Gjakova. The work is written in prose and in verse, as is tradition in Oriental literature. Just as it is common in Oriental literature,

this offense with 332 verses begins with prayer to muse in the verses (eight total dietary), follows the true text, he first metrical then in prose. This is religious-didactic work with many *hadiths* (sayings of Prophet Muhammad), teachings, moral maxims, proverbs and sayings Albanian, and Turkish proverbs translated into Albanian. Sometimes prose serves as commentary arrays. All creation, in addition to sixteen verses of prayer contains four hundred verses, add and twelve verses that the author calls *Bajramija*, who dealing with the feast of Eid.

In 1907 Ismail Haji Tahir Gjakova, perhaps the son of Tahir, has transcribed this work in English writing and published in Sofia. Transcription is weak, so the researchers were left to rely on the original manuscript. Based on Idriz Ajeti he wrote his thesis on the dialect of Gjakova.

Literary-aesthetic value of this work is not great. The disadvantage is also created by the string, which appears clumsy and does not convey impressions. Work should be studied as a linguistic document and model the impact of oriental literature in our literature.

3. THE AUTHORS MOST PROMINENT POETS

Scientific interest for literature began after World War I, but serious research and scientific study will begin after World War II. For many reasons (should emerge other works of other poets as well as those already known) studies not widened. And when

communication is lacking, especially the direct, prejudices added. The poetry of poets connected with time, the occupation, the occupier of the fact that it has its own special laws. With that being institutionally worked hard and intensively to this period of literature seen in black and white only, the aim is to explore the surface in many cases even denied the art of this period occurred.

Since 2008 we have published work *Nezim Frakulla and his Albanian Divan* by A. Hamiti. They expected to be released soon complete works of Hasan Zyko Kamberi. This study therefore be a cornerstone in the building of comparative studies on Latin literature that moves in time about a century conception of literature.

What were the historical and social conditions that supported literature written in Arabic script?

XVIII century brought numerous developments in that part of the Ottoman Empire which spoke mostly Albanian. The fall of imperial glory, economic and administrative power still patchy different in its separate parts. Apparently, these reasons made lindtte in Istanbul thought that the radical reforms needed to enter or accept the opposite of glory. The situation created in the country side environments multinational had and its antithesis. The weakening of the center allowed the strengthening of local administration officials who mainly was from that region. Interest but taking care of them helped and economic development, which

was followed by cultural and artistic development of peripheral areas of the Ottoman Empire.

Being a small nation, the conditions have influenced the Albanian communications with the center of the Ottoman Empire, and not only with him, were the following, frequent and efficient. The first decades of the eighteenth century provide documentary details the economic development, the growth of major cities and the awakening of a new poetry being lindtte in these lands. Cultural communication echoes the earlier launch was accompanied by a literary and artistic movement, which resulted in remarkable works of art.

"These recent works are the product of what we might call" the golden century of Islamic culture in Albania. The term 'Gold' is used for growth and Albanian literature written in the alphabet Ottoman and Islamic purposes. This time is 'Gold' and in terms of the development of architecture" (Kiel; 2012).

During the XVIII century hastened the development of Albanian towns that become important centers of culture. Studied in numerous madrassas religious disciplines, some general education subjects human and Arabic as the language of religion. Classes are held in Turkish as the language of administration, without ever becoming 'lingua franca', but also taught Persian as the language of literature. So add circle formed of wise men, which constitute the religious chiefs, feudal aristocracy, civil, military and various

craftsmens. They read works in Arabic, Persian and Turkish. Naturally, in such circles show the people, educated in those towns themselves or to Istanbul, who begin to write their works in Oriental languages and then in English. The number of locals who knew Arabic, Persian and Turkish was small, so the number of its readers has been so, especially in the countryside, where most of the population lived at the time. The largest was the number of participants in the literature, that being in the Albanian language, starts to become massive. On the other hand, the number of those who have completed lower schools, especially the religious ones, and they knew Arabic script, but not oriental languages, has been quite large. These arguments lead to the justification of why some writers who have previously written in Turkish, begin to write in Albanian language, the language of the majority of the population, among whom were able to find the number of readers or listeners them. In this condition appears in Albanian literature written in Arabic script, science known as *alamiado* literature.

Causes are the earliest. In XVII century witnessed notable activity of Islamic cultural centers, the nucleus of which were blown *mektepe sëbjan*, *idadije*, *rushtije* and *madradas*. Continuing effort to become state schools to reform.

According to *Evliya Çelebi*, outstanding traveler, the city of Bitola, from among the XVII century was an important urban center with 21 wards, 3.000 houses, 900 shops, 70 mosques and *masjids* and 1 great shopping. Until 1835 the city of Bitola performed the

function of the capital of the Vilayet of Rumelia, and after 1864 the city became the center of Vilayet outlining 5 sancaks (Bello; 2014).

Statistical Yearbook (Salnames) ottoman provides data on the demographic structure of the Sanjak. Approximately half of its population were Muslim residents because most of whom were Christians, including the Egyptian people and the Jewish community. The city of Bitola, Vilayet center, Sanjak and kaza, according to data from 1875, there were 45 mosques, 15 masjids, 2 churches and 2 synagogues. In a report about such was the structure of buildings of worship at kazaje, and Vilayet Sanjak.

When Korca kettle hanging from Sanjak of Ohrid, it emerges Voskopoja city. This important center of economic, cultural and educational institutions began to weaken after the economic downturn and administrative Ohrid. At Voskopoja were written in a small dictionary Greek-Aromanian-Albanian from Teodor Kavaljoti (1770) and a manual talks in four languages: Greek-Aromanian-Bulgarian-English by Danil Haxhiu (1802). At Zef Pllumi headline 'Voskopoja phenomenon' which became the center of Albanian enlightenment. Remote mountains of Vithkuq had originated the "great ... Albanian Naum Vithkuqari (Veqilharxhi) became the man who played the trumpet and conductor only awakening the national consciousness at that time." After the termination of the Academy of Voskopoja, a part of its inhabitants moved to Korca, who gave an outstanding contribution to the

preservation of the identity of the Albanian language and writing in Arabic script, whose origins go earlier.

It was built in 1496 in the village Piskopijs by Iljaz Bey Mirahori a mosque, a imarat (center charity) and a *muallimhane* (elementary school). Complex was added after a madrasah, two baths and a masjid. It is the birthplace of Koci Bey, nicknamed 'Ottoman Montesquieu', historian and author of an important essay on the reasons for the fall of the Empire in XVII century. (Kiel, 2012) In his treatise (*Risala*), he analyzes the causes of Sultan Murat IV progress and fall of the Ottoman Empire. According to some authors, the father of the governor of Egypt, Muhammad Ali, originated from this city in southeast Albania. Amina, the mother of the brothers Frashëri is the daughter of the Mirahori (Myteveli) family of this city.

The data argue why in this city in 1724 created the first verses written in Arabic script from Muci Zade or Mucizade. This poem defines this as the first author of the poets. With that sequence is poetic without title song for the coffee, the last verse of the verse and chorus: *Sir, do not leave without kahve!*, may be determined as the title. The first document of literature with Arabic alphabet has 17 stanzas rhyme AAAB with four verses, where B is the refrain.

*Lord, do not leave me without coffee
By the Honour of Fatima,
And Meyreme, do not reject, with
With a plate of salty yoghurt,*

Lord, do not leave me without coffee!

Translated by Robert Elsie

Kaza of Korca had good development of afterwards, which, after the downturn of the importance of Ioannina, begins to have a primary role in the region. In the second half of the eighteenth century, in the village Starje of Kologna, at this kaza makes Hasan Zyko Kamberi name, 'versifier abstractions in human life'. With its 70 poems become the first satirist literature, according to some researchers. The poet who suffered so much, it had to earn a living as a mercenary until the Ottoman army, addressed personal matters spiritual, social and satirical themes. *The maiden gerdek* poem with social motive, by Faik Konica called a work of prominent literature.

The literature of all the poets took place in the Albanian vilayets. Noticeable impact on oriental literature in literary forms and motives. The course taken by the Albanian reality helped increase the authenticity of this literary creativity.

Albanian literature of that time drew closer literature from religious circles. As in the Persian and Ottoman literature, which has been the basic form poetry, Latin poetry and literature is the most represented. Prose works are rare, but there are also those mixed prose and verse. It is the first artistic literature in Albanian. Possessing images of 'literary school of poets' are apostrophes of sarcasm (Hamiti; 2010).

Its main representative remains Nezim Berati or Nezim Frakulla, as he calls O. Myderrizi birthplace or his property, Frakulla village of Berat.

Full name issue comes back on the agenda when intellectual from Berat Abdulla Ferhati, published in the journal *Zani i Naltë* (1938/1) fragments from *Albanian Divan* by Nezim, copied by dervish Salih Ashiku in Tepelena, 1847 (1263 AH). His name, according to his cronogram friend Fejziu is Ibrahim Bey of Frakulla. This gives contemporary and date of death of the poet with this keyword: From prison to this life the Nezim became a resident of Paradise; 1173 (1750) (Myderrizi; 1954). In this last edition of the poet written in the form Nezim Berati. In this line is identifying who made the first poet in the anthology of the complete literature, "Albanian writers", published in 1941 under the care of Ernest Koliqi. In this book the poet identified with the name Nezim Berati. This name will accompany the poet to early 50s of the XX century.

Nezim Berati born between 1660-1665. First lessons in his hometown, where he studied at one of the five madrassas in the city to Berat. Upon completion of the madrasa he goes to Istanbul, where he stays. That time should be poems in Persian and Arabic. Berat about back in 1731 and began writing poetry in Albanian language, but in the spirit, style and form of oriental poetry, firstly that the Persian, which has served as a model Ottoman poets. In

Berat raging rivalry discussion and poetry, some of which also becomes the first author of *Divan* in Albanian:

*Let meaning you do not hear,
can not understand what they have said,
Also hang confers
How to create poetry!*

Mock the opponent, make the irony, a model of oriental literature, paved the way to be the first poet of satire in Albanian, according to Hasan Kaleshi, about half a century earlier than H. Zyko Kamberi. Around 1747 we find in Istanbul where he went to look for work. While continuing to write Albanian and Turkish see stay in different cities of Turkey. Turn overland passing through Skopje, another important center of Ottoman rule in the Balkans, Ohrid, Elbasan. Returning to his hometown, imprisoned and then exiled in Istanbul. On his death in 1760 and the foreign poet announces another alamiado (poets).

Nezim Berati very high opinion of himself and his poetry: 'Shair (poets) of the area of pattern overrun me' (model). Or: 'I have no friends in shair. And next:

*Shiri (verse) was my jewel
He enjoyed all worldly affairs.*

Some of its researchers, including Osman sweat, feel that the poet has left the metric system is based on oriental and folk poetry verse. Hasan Kaleshi is skeptical of this view, when access to the literature of mevlud. While the researcher points out:

"The creativity of Nezim for the first time in Albanian literature encounter poetic format, the structure of the string fixed, designated rimimit techniques. This should be added the fact that the *Divan* of Nezim is part of the oldest monuments of Albanian, Tosk dialect respectively. At the same time should also watch Turkish on his divan and had published some excerpts." (Kaleshi; 2014).

For his contemporary Suleiman Naibi (died 1760), originating also from Berat, recently trials Kristo Frashëri, who greatly appreciates (Frashëri; 2012). Surname Naibi must be poetic pseudonym (mahlas).

Another author of the second half of the eighteenth century literature alamiado is Hasan Zyko Kamberi. Guard that about fifty poems lyrical creativity and ten long autobiographical themes, social and satirical. In the poem *Safar-i Humayun* (Royal War) describes fighter Turkish-Austrian battle of 1789 in Smederevo, where more details emerge realistic. Has become very popular *Trahana* poems, rhymes *The gerdek* (the first night of marriage), *The widows* and reached a top poetic verse, perhaps the most poignant satire Albanian literature of the time.

Many of his poems have entered the folklore losing authorship. Naim in the preface of the first poem Iliad says that "poets at the forefront of Albania Hasan Zyko Kamberi was standing."

By Muhamet Cami-Kycyku, died in 1844, Albanian literature is enriched with new literary gender, narrative poem and the first character in Albanian literature. Cami is the first translator from Arabic. His poems *Revza*, known as *Erveheja*, and poems *Gurbetlijtë*, *Occupy of Misolongji* and *Bekriu*, the poet became very popular.

Another poem longest *Yusuf and Zulihaja* by M. Cami is made up of 2 430 verses. Recently it is approached in a study with work by Çajupi (Kodra; 2005).

The subject of comparative studies can and should become the epic poem: *Hadikaja* (Kindergarten), 1842 by Dalip Frashëri, of 65 000 verses and *Muhtarname* of his younger brother, Shahin, dedicated to the martyrs of Karbala.

Literature poets developed and lyric poetry, mainly mystic character. Its representative is the voice Zenel Bastari from Tirana. His creativity represents the spirit Bektashi literature.

4.CONCLUSIONS

The interest of researchers for literature resumed after World War I, but serious research and scientific study will begin after World War II. Now that we see objectively literature because "evil time"

left behind, must come to more accurate results on how this creativity with the ancient foundations failed to become the national literature.

Speaking on the occasion of receiving the award "Jerusalem Prize" Ismail Kadare stressed:

"The voices rose in vain to explain that a dictatorship did not bring nor topple novels and poems. Doing that literature is not a sin. It is no sin in any country. And in no time, no matter how evil she is."

As the French philosopher Gilles Deleuze said (1925-1995) for outstanding people, Nezim Frakulla, author of *Albanian Divan*, and all those who followed after him, to the most last prominent of this literature, must not be taken simply as an individual but as a social character and concept.

We have a duty to accept it, because it advises Roger Little: "He does not need any other monument, in addition to his poetry, one of the most powerful trees sacred forest."

Early we have a custom pledge of remembrance:

"Its systematic study and critical edition of certain texts would show that it represents an important part of the Albanian cultural heritage and artistic literature startup must be requested at least a hundred years earlier than it was thought until now. It would also provide the opportunity for comparative studies varied" (Kaleshi; 2014).

Since 2008 we have published work *Nezim Frakulla and his Albanian Divan* by A. Hamiti. Personal reading of his work convinces us that there is Nezim Frakulla poet who preaches the *Koran* in English, but a voice that sang the Albanian world this world, estimate that Mark Marku would do *Fishta*, which unlike the old Catholic writers, not preached on the *Bible* in Albanian. In many of his poems he is inspired by the ethos of *tesavvuf*, in many others is looking at him, afraid of losing the battle with impermanence exhausting, but everywhere in the book *Divani* lives the Albanian with his world.

Search let it be a stone in the building of Albanian literature comparative studies that pushes forward in time about a century conception of literature. By establishing a new relationship poetic assessment code of these poets, it will prove that literary works remains an open poetic structure.

The choice of empirical grounding method created original approach in interpreting the evolution of poetic figures this pioneering poetry.

Empirical research that has not escaped the desire *teoritizim*, even the need for assessment of general commitment of systematization tries to bring a modest contribution to resolving the concerns that brings demand quality objective assessment of tradition, in support of a 'story literary' absent: "Serious problems that reflects today *History of Albanian Literature*, are not personal, but due to the strict control and of authority decisions (should not forget that

today's critics, who have not worked in that political pressure!)” (Dado;2015).

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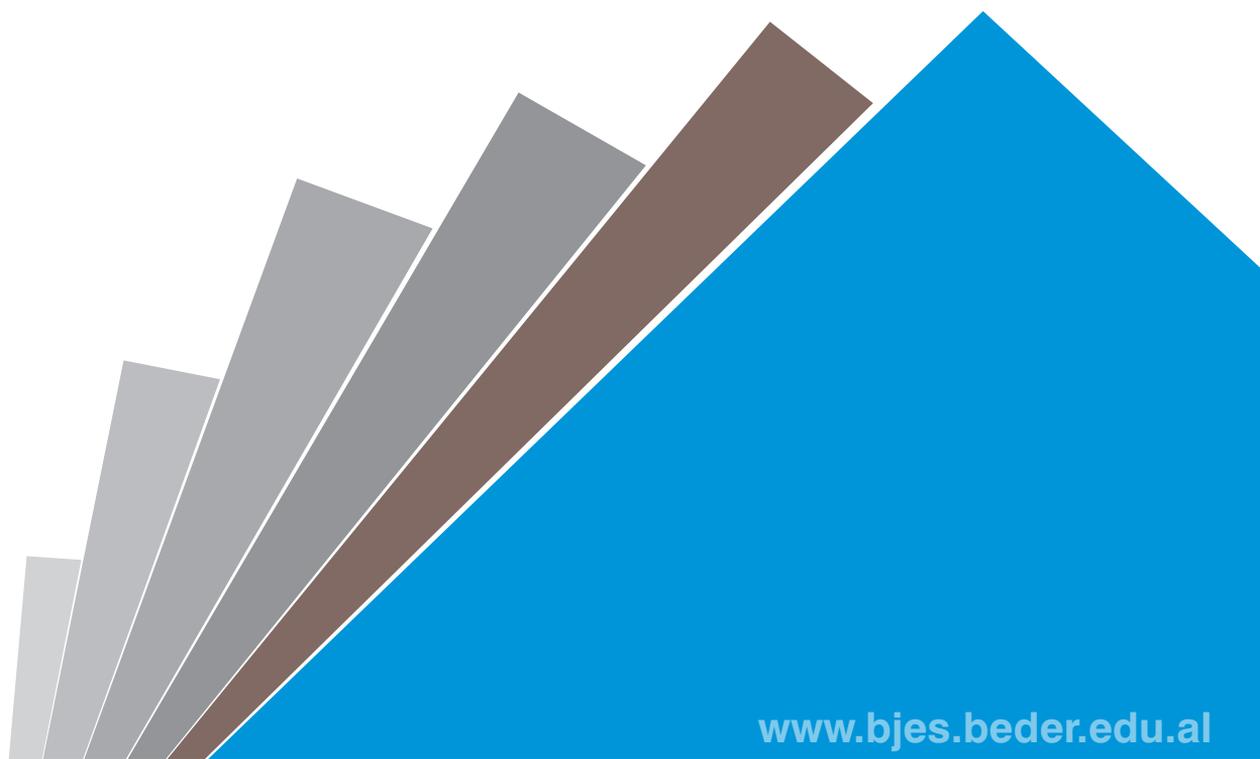
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www.bjes.beder.edu.al

Address:

"Jordan Misja" St. Tirana - Albania

Contact: Tel: +355 4 24 19 200, + 355 4 24 19 222;

Fax: +355 4 24 19 333 web: www.bjes.beder.edu.al, e-mail: bjes@beder.edu.al