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Assessing the Suitability of Sudanese Basic Literary texts

(A case Study of Atbara Town)

**A Thesis Submitted in Partial Fulfillment of the
Requirements for the M. A in (ELT)**

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بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

قال تعالى: {قُلِ اَعْمَلُوا فَاَسِيْرِي اللّٰهُ عَمَلَكُمْ وَرَسُوْلُهُ
وَالْمُؤْمِنُوْنَ وَسَتُرَدُّوْنَ اِلَى عَالِمِ الْغَيْبِ وَالشَّهَادَةِ فَيُنَبِّئُكُمْ بِمَا
كُنْتُمْ تَعْمَلُوْنَ} {105}

صدق الله العظيم

سورة التوبة: الآية (١٠٥)

Dedication

This study is lovingly dedicated to:

My respected parents who have been my constant source
of inspiration

My husband whose encouragement; and patience were of
great help to me.

My lovely kids.

Acknowledgements

First and for most I thank Allah the compassionate, the merciful and I pray to Prophet Mohammed (peace be upon him) the ultimate teacher of humanity.

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Lastly, I offer my regards and blessing to those who support me in any respect during the completion of the study.

Abstract

The aim of this study is to investigate the suitability of the four literature books assigned to the Sudanese Basic Pupils.

The data is collected with a questionnaire from teachers and content analysis of the literature books.

The thesis contains five chapters detailing specific area of the study.

The findings showed that the selected material does not suit the Sudanese basic level and the themes of the texts are not relevant to the pupils' life style and are sometimes long and boring. Also the tools revealed that the pupil's cultural background, needs, linguistic proficiency and their literary background are not taken into consideration.

It is found that:

- Students linguistic proficiency is too elementary to cope with the texts.
- The student's cultural background is insufficient to cope with the texts.
- The themes are not relevant to the pupils' life style.

It is strongly recommended to include these points when selecting texts for use in the basic level.

مستخلص البحث

تهدف هذه الدراسة لبحث ملاءمة منهج الأدب الإنجليزي المقرر لتلاميذ مرحلة الأساس، كما يبحث لأي مدي وضع منتقي هذا المنهج في اعتباره ملاءمة هذا المنهج لاحتياجات الطالب ومستواه الأدبي واللغوي والثقافي.

افتترضت الباحثة أن هذا المنهج الذي عين لطلاب مرحلة الأساس لا يتلاءم مع مستوى الطالب الثقافي واللغوي والأدبي.

وإن هذا المنهج يحتاج إلي أهلية وخبرة ثقافية ومقدرة أدبية ولغوية عالية.

الدراسة تبحث في مدي صحة هذا الافتراض وتحاول الإجابة علي الأسئلة التالية:

- هل هذه النصوص ترتبط بمحيط التلميذ وثقافته؟
- هل يمتلك التلميذ المهارات اللغوية الأولية لفهم مثل هذه النصوص؟
- هل يمتلك التلميذ الخلفية الأدبية التي تمكنه من فهم مثل هذه النصوص؟
- هل هذه النصوص ترتبط ببقية المنهج الدراسي من حيث المفردات والزخيرة اللغوية والخطاب؟
- هل يمتلك المعلم الوقت الكافي للتعامل مع مثل هذه النصوص داخل الفصل؟
- هل هناك وسائل كافية تعين المعلم علي الشرح والتوضيح؟

الدراسة مقصورة علي منهج الأدب الإنجليزي المعين لمرحلة الأساس وقد تم إتباع وسيلتين لجمع المعلومات، طريقة تحليل المحتوى واستبيان من مجموعة معلمين مختصين.

وخلصت الدراسة إلى أن هذا المنهج المعين لمرحلة الأساس لا يتلاءم مع احتياجات التلميذ ومستواه الأدبي واللغوي والثقافي، ويحتاج إلى مقدرة أدبية ولغوية عالية وأنه يجب مراعاة هذه المعايير عند اختيار مثل هذه المناهج وتبعاً لهذه النتيجة أوصت الباحثة ببعض التوصيات لضمان فعالية تدريس مثل هذه النصوص.

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Chapter one

Introduction

Chapter One

1.0 Introduction

In recent years, the role of literature as a basic component and source of authentic texts of the language curriculum rather than an ultimate aim of English instruction has been gaining momentum. Among language educators, there has been a hot debate as to how, when, where and why literature should be incorporated in ESL/EFL curriculum. Vigorous discussion of how literature and ESL/EFL instruction can work together and interact for the benefit of students and teachers has led to a flourishing of interesting ideas, learning and improved instruction for all. Many teachers consider the use of literature in language teaching as an interesting and worthy concern (Sag 1987:1). In this chapter the researcher discusses the statement of the problem, the objective of the study, the significance of the study, the hypothesis and the research questions, the delimitation and the methodology of the study.

Statement of the Problem

In selecting literary material to be taught to school pupils, it is often recommended that the material selected should suit the pupils' needs, their background culture including religion, traditions and their life style.

Many Sudanese Basic School teachers, parents and even inspectors express their dissatisfaction with the four literary texts assigned to the Basic school pupils. These are: Lucky Number, The Lost Ship, Black Tulip and A Tale of Two Cities. These books are criticized for being unsuitable to the Sudanese Basic School Pupils'. Thus the present study attempts to assess their suitability to the Sudanese context in terms of culture, language, literary background, length, exploitability, availability and their fit with the rest of the syllabus in terms of vocabulary, grammar and discourse.

1-1 Aims of the Study

This study aims to assess the suitability of literature texts assigned to the Basic school pupils. It attempts to see how far the selection put into consideration the suitability of the texts to the Basic pupils culture.

It seeks to analyze the books, elements, settings, characters, plots...etc. to set recommendation to help teachers improve their teaching style in order to enrich these texts.

1-2 Research questions

This study will be guided by the following questions:

1. How far the students' linguistic proficiency is elementary to cope with the text?
2. How far the themes of the texts are related to the students' context?
3. How are the texts linked with the rest of the syllabus in terms of vocabulary, grammar, discourse?
4. Do teachers have enough time available to work the text in the class?
5. Are there resources available to help teachers exploit their texts?
6. How far the students' literary background is sufficient to cope with the text?

1-3 Hypotheses

The researcher assumes that the texts assigned to the Basic school Pupils' are not suitable and such texts need a high literary and linguistic competence. And they need cultural background. The study investigates how far this assumption is true.

1-5 The Significance of the Study

The importance of the study comes from the importance of literature in learning the language by creating emotions between the pupils and the text.

It contributes to the improvement of English Language-Teaching learning. Teacher, parents and pupils benefit from such kind of studies.

1-6 Limits

This study is limited to the literature books for Basic level:

Lucky Number, The Lost Ship, A Tale of Two Cities and The Black Tulip.

The study will be conducted in the school year 2011- 2012, in Atbara Town.

1-7 Methodology

The method used for this study is the descriptive research method. For data collection two tools will be used: a questionnaire to collect data from teachers, and content analysis to gather data from the literature books.

Chapter Two

Literature Review

Chapter Two

Literature Review

2-0 Introduction

This chapter is pertaining to the conceptual frame work and review of previous research that is relevant to the recent study. It deals with some underlying issues and concerns relevant to using literature with language learner. It considers the importance of “Literary Competence”. In this chapter the researcher discusses why and how to use literature in class room; and how literature provides wonderful source material for eliciting strong emotional response from students.

Using literature is a fruitful and has a powerful function. In this chapter the researcher expresses how the use of literature texts can be powerful pedagogic tools. The chapter introduces various approaches to teaching literature and provides a rationale for an integrated approach to teaching literature in language classroom. The chapter also represents some culture aspects to consider when using literary texts with students. Criteria for selecting literary texts for EFL Learners are provided.

2-1 Literature and Language

It is quite difficult to identify which texts are literary and which ones are not. This is probably because there is no such thing as literary language. It is impossible to isolate any sign or special property of language which is exclusive to a literary work. It does not mean to deny that language is used in ways which can be distinguished as literary. (Lazar 2001 P. 5-6).

According to Sapir Edward (2004: P 182-183) Literature is not a language variety. This can be demonstrated by pinpointing out that

literary text is almost the only “context” where different varieties of language can be mixed and admitted. Language is the medium of literature, and that literature moves in the language as a fish moves in the water. It must have some expression, and that expression must need to be a linguistic one. Every language is itself a collective of expression.

Whatever be the sound, accent and forms of language, however these lay hands on the shape of its literature. Literature is a language and Language can be indeed literature.

2-2 Why Using Literature in the Language Classroom?

- Literary competence and the Language Classroom

One factor which may be relevant to language teachers wishing to use literature in their lesson is the concept of “Literary Competence”.

Literary competence is more than acquiring mastery of structure and form. It involves acquiring the ability to interpret discourse in all its entire social and culture contexts. For this reason, the use of literature in EFL classroom can provide a powerful pedagogic tool in learning linguistic development. (Brumit, and carter. 1986: 185)

Any method or approach towards using literature in classroom must take as starting point the question: what is literature?

The Macmillan English Dictionary (2003) as cited in lind say (2011:P1) gives the following definition Literature / noun

1. Stories- poems, and plays, especially those that are considered to have values as art and not just entertainment.

Many authors, critics and linguistics have puzzled over what literature is. One broader explanation of literature says that literature texts are products that reflect different aspects of society. They are cultural

documents which offer deeper understanding of a country or countries. Other linguists say it is the interpretation that the reader gives to the text. So literature is only literature if it is considered as an art.

Lazar (2001: p14-15) Points out some reasons of using literature with language learner.

Literature should be used with EFL learners because:

- It is very motivating
- It is an authentic material
- It has a general educational values
- It is found in many syllabus
- It helps students to understand other culture
- It develops students' interpretative abilities
- Students enjoy it and it is fun
- It is highly valued and has a high status
- It expands students' language awareness
- It encourages students' to talk about their opinions and feelings.

2-3 Motivating Material

Literature holds a high status in many cultures and countries. For this reason students can feel a real sense of achievement at understanding a piece of highly respected literary text in the classroom. Also, literature is often more interesting than texts found in the course books. Literature provides or exposes students to complex themes and fresh, unexpected uses of language.

A good novel or short story may be particularly gripping in that it involves students in the suspense of unraveling plot. If the materials are carefully chosen, students will feel that what they do in the classroom is relevant and meaningful to their own lives. In very broad terms, it has

been said we are reading something as literature when we are interested in the general state of affairs to which it refers rather than its pragmatic function. (Brumfit and canter, 1986,P 16)

2-4 Access to cultural Background

According to widowson, (1984, p149), Literature can provide students with access to the culture of people whose language they are studying. English is now used globally as first, Second and foreign language. Literary texts in English reflect the rich and fascinating diversities of our world.

They are written by authors living in many different countries and widely divergen culture. By exposing student to literature in English they are enabled to think about the range of cultures from which literature in English is produced.

Searle (1984:p 17) describes how in the Caribbean, Students of British literature had the feeling “that they had to pit the world and the people they know around them against a barrage of hostile, alienated knowledge which bore no relation to the reality they saw around them”

Lazar (2001:p 17) argues that reading literature in English encourage students to become broadly aware of the social, political and historical events which form the background to a particular play or novel. In other words, using literature with learners enable them to gain useful and often surprising perceptions about how the members of a society might describe or evaluate their experiences.

2-5 Encouraging Language Acquisition

According to Lazar (2001: p 17-18) Literature provides appropriate ways of stimulating language acquisition, as it provides meaningful and memorable contexts for processing and interpreting new language.

At Lower level, students may be unable to cope on their own with an authentic novel or short story in English.

Any extensive reading encourage them to do outside the classroom would need to be of graded material, such as graded reader.

The reading of literature then became an important way of supplementing the inevitably restricted input of the classroom. And if recorded literary material is available, then students can acquire a great deal of new language by listening to it.

Within the classroom itself, the use of literary texts is often successful way of promoting activities where students need to share their feelings and opinions, such as discussions and group work. This is because literature is very rich in multiple levels of meaning. Focusing atask which demands that students express their own personal responses to these multiple levels of meaning can only serve to accelerate the student's acquisitions of language.

Lind say (2011-p-1) points out that literature encourage interaction. Literary texts are often rich in multiple Layers of meaning and can be effectively mined for discussion and sharing feelings or opinions.

2-6 Expanding student's Language awareness

One of the debate central around literature teaching in the language classroom is whether literary language is somehow different from other forms of discourse in that it breaks the most usual rules of syntax, collocation and even cohesion.

According to Lindsay (2011: P. 1), Widdowson (1975: P 3-5) and Lazar (2001: P. 18-19) Students are encouraged to think about the norms of language use by asking them to explore such sophisticated uses. In order to understand the stylistic effect of the language, Students will need

to be aware of how they differ from the common usage- And in the context of a novel or short story this may even help students to interpret its underlying themes more easily by focusing on the “deviant” use of the verbs. Students are helped not only to become aware of specific stylistic effect in this literary work, but to consider how this effect is achieved by departing from a norm. In other words, using literature with students can help them to become more sensitive to some of the overall feature of English.

2-7 Educating the whole person

Literature has a wider educational function in the classroom; it can help to stimulate the imagination of our students to develop their critical abilities and to increase their emotional awareness.

If the students are asked to respond personally to the texts, they will become confident about expressing their own ideas and emotion and will relate it to the values and traditions of their own society. (Duff and Maly: 1990. P.6)

Lind say (2011: P.1) points out that by examining values in literary text, teachers encourage learners to develop attitudes towards them. These values and attitudes relate to the world outside the classroom.

2-8 Developing student’s interpretative abilities

Lazer (2001: P.20) Suggests that any learning of anew language would seem to involve the learner in the forming of hypotheses and that literature is a good source for developing students abilities to infer meaning and to make interpretations. This is because literary texts are rich in multiple levels of meaning and demand that the learner is actively involved in “teasing out” the assumptions of the text. Thus by encouraging learners to grapple with the multiple ambiguities of the

literary text, they are helped to develop their overall capacity to infer meaning. Hirvela (2001: p: 17)

2-9 Approaches to using literature with the language learner

Having decided that integrating literature into EFL syllabus is beneficial to the learners' linguistic development, it need to select an approach which best serve the needs of EFL learners and syllabus. Pin pointing possible approaches can help to select and design materials for classroom use as well as to assess the suitability of published materials.

2-10 A language- based approach to using literature

According to Duff and Maley (1990: P: 6) A language- based approach is quite abroad approach which covers a range of different goals and procedures. Generally speaking, proponents believe in a closer integration of language and literature in the classroom, since this will help the students in achieving their main aim which is to improve their knowledge of, and proficiency in English.

The proponents of these approaches vary in their ultimate goals. Some focus not on studying or reading literature itself, but rather on how to use literature for language practice- literary texts are thus seen as a resource which provides stimulating language activities.

The advantages of using literary texts for language activities are that they offer a wide range of style and registers, they are open to multiple integrations and hence provide excellent opportunities for classroom discussion and they focus on genuinely interesting and motivating topics to explore in the classroom.

A language- based approach to using literature includes techniques and procedures which are concerned more directly with the study of literary text itself.

The aim here is to provide the students with the tools they need to interpret a text and make component critical judgment of it. Stylistics involves the close study of linguistic features of a text in order to arrive at an understanding of how the meaning of the text is transmitted.

Finally, there are those who argue that students are not always ready to undertake stylistic of a text, but that certain language- based study skills can act as important preliminary activities to studying skill. Many of those study skills will be familiar to language teachers since they are normal everyday classroom procedure and activities.

According to carter and long (1990) cited in Savvidou (2007: P:5) This approach lends itself well to the repertoire of strategies used in language teaching- cloze procedure, predication, creative writing and role play- which all form part of repertoire of EFL activities used by teachers to construct literary text to serve specific linguistic goals.

Carter and Mc Rae (1996) Cited in Savvidou (2007: P: 5) describe this model as taking “a reductive” approach to literature. These activities are disconnected from the literature goals of specific text in that they can be applied to any text. There is little engagement of the learner with the text other than for purely linguistic practice; literature is used in a rather purposeless and mechanistic way in order to provide for a series of language activities orchestrated by teachers.

J. Paud and Hunter (1998: P. A 22-32) State that Literature is “freestanding” in that it has no connection on the one hand, with author or his or her intention or life, on the other hand, with the historical or cultural context of the author or the reader.

These might be called objectivist critics; they believe that a text is an independent object free from the subjectivity of the author and the reader. Among the objectivist critics are formalists whose conception is that a work is auto telic, that is, complete in itself, written for its own sake and unified by its form which makes it a work of art.

Content is less important than form. Literature involves a special kind of language that sets it apart from merely utilitarian writing; the formal strategies that organize and animate that language elevate literature and give it a special religious character. The critical practice of new criticism is to demonstrate formal unity by showing how every part of work, every word, every image, every element contributes to central unifying theme. Because the details of work relate to a theme or idea, they are generally treated as a symbolic, as figurative or allegorical representations of that central unifying idea.

The kind of unity thus demonstrated is related to the whole and the whole is reflected in each part, is called organic unity.

Structuralism focus on the text as an independent aesthetic object and also tends to detach literature from history, social and political implications, but a structuralism emphasizes systematic analysis, a spiring to make literary criticism a branch of scientific inquiry. It seeks every literary work as a separate “System” and seeks to discover the principles or general laws that govern the interaction of parts within the system.

Lazar (2001:p : 27) points out that studying the language of literary text will help to integrate the language and literature syllabus more closely. Detailed analysis of the language of literary text will help students to make meaningful interpretation or informed evaluations of it. At the same time students will increase their general awareness and understanding of English.

Students here are encouraged to draw their knowledge of familiar grammatical, lexical or discoursal categories to make aesthetic judgment of the text.

2-11 Literature as content

kiranjeet: (2011.P. 1) This model represent the traditional approach to teaching literature. It makes literature itself the content of the course. This kind of approach examines the history and characteristics of literary movements, the social, political and historical background to a text, the biography of the author and its relevance to his or her writings, the genre of the text, etc.

According to savvidou (2011: P,4) Such a model requires learners to explore and interpret the social, political, literary and historical context of specific text. By using such model to teach literature it need only reveal the universality of such thoughts and ideas but encourage learners to understand different cultures ideologies in relation to their own.

This model is largely rejected by those in EFL Since not only does it tend to be teacher- centered but there is little opportunity for extended language work.

Lazar (2001: P:35) Some language teachers would argue that this type of approach is really the province of the literature teacher rather than the language teacher and is only successful when use with learners who have as specialist interest in studying literature.

Jerome Beauty and Hunter (1998: P.A 25) point out that literature historian or historical critics began to see literature not as a mere passive product of "history", but a contributor and even creator of history. An early form of this kind of historicism was sociological criticism, in which literature is seen as one aspect of the larger processes of history,

especially those processes involving people acting in social group or members of social instructions or movements.

Much sociological criticism uses literary text to illustrate social attitudes and tendencies and, therefore, has been strongly resisted by formalist structuralist, and other "objectivist" critics as not being properly literary- but sociological criticism also attempts to relate what happen in the text to social events and patterns, and is as concerned about the effect of the texts on human events about the effect of historical events on texts.

2-12 Literature for personal enrichment

Literature is a useful tool for encouraging students to draw on their personal experiences, feelings and opinions. It helps students to become more actively involved both intellectually and emotionally in learning English, and hence aid a question and excellent stimulus for group work.

According to Cadorah and Harries (1998: P:188) Material is chosen on the basis of whether it's appropriate to students' interests and will stimulate a high level of personal involvement.

This method attempts to bridge the cultural model and the language model by focusing on the particular use of language in a text, as well as placing it in a specific culture context.

"Learners are encouraged to express their opinions, feelings and make connections between their own personal and cultural experiences and those expressed in the text ". Cadorah and Harries (1998:188)

Another aspect of this model is that it helps learners develop knowledge of ideas and language- content and formal schemata- through different themes and topics. This function as Jerome Beauty and Hunter

mention relates to theories of reading which emphasis the interaction of the reader with the text.

Cadorahand Harries (1998: P: 188) "A text itself has no meaning, it only provides direction for the reader to construct meaning from the reader's own experience".

Jerome Beauty and Hunter (1998: P: A. 24) Point out that this approach focuses on the reception of the text on reader response. The conventional notion of reading is that a writer or speaker has an "idea" encodes it- that is, turns it into words- and the reader or listener decodes it, critics assumes, however, is that such equivalency between sender and receiver is impossible.

The literary work, there for, does not exist on the page, that is only the text. A text becomes a work only when it is read and interpreted differently, so no two readers read or perform exactly the same work from identical text. Beside the individual difference of readers, space is made for different interpretations by gaps in a text itself.

The expectations are in part built by the text and in part by the repertoire of the reader- that is, the reader reading experience plus his or her social and culture knowledge.

Thus these three approaches to teaching literature differ in terms of their focus on the text firstly, the text is seen as the stimulus for personal growth activities. What is need is an approach to teaching literature in EFL classroom which attempts to integrate these element in a way that makes literature accessible to learners and beneficial for their linguistic development. (Savvidou: 2011. P: 6), (Kiranjeet kaur, 2011, P:1)

2-13 Rationale for an Integrated Model for Teaching Literature

According to Duff and Maley (1990) cited in Savvidou (2007: P: 6) The main reason for integrating these elements are linguistic, methodological and motivational. Linguistically by using a wide range of authentic texts introduced to learners to a variety of types and difficulties of English language. Methodologically, literary discourse sensitises readers to the processes of reading e.g. the use of schema, strategies for extensive and intensive reading etc. Lastly, motivationally, literary texts prioritise the enjoyment of reading. Short and Candling (1986) as cited in Savvidou (2007: P:6) "If literature is worth teaching then it seems axiomatic that it is the response to literature itself which is important".

Interpretation of texts by learners can bring about personal responses from readers by touching on significant and engaging themes.

According to Kiranjeet Kaur (2011: P: 2) and Savvidou (2001: P: 6) Integrated model is a linguistic approach which utilises some of the strategies used in stylistic analysis, which explore texts, literary and non literary, from the perspective of style and its relationship to content and form. This involves the systematic and detailed analysis of stylistic features of a text- vocabulary, structure, register... etc in order to find out not just what a text means, but also how it comes to mean what it does.

This suggested model integrates linguistic description with interpretation of a text although for the benefit of the foreign language learners it is not as technically rigorous or analytical as the stylistic approach. With the careful selection of the text, it can be adopted for all levels.

An integrated approach to the use of literature in the language classroom as Kiranjeet Kaur mentions (2011: P: 2) offers foreign language

learners the opportunities to develop not only their linguistic and communicative skills but their knowledge about language in all its discourse type. The use of literary text in the language classroom can be a potential powerful pedagogic tool.

(Widdowson, 1983: 34), (Candlin, 1986: 94)

2-14 A consideration of cultural aspects in texts

The term culture has been defined as “a learned system of meaning and behavior that is passed from one generation to the next” (Carter and Qureshi: 1995, P 241).

According to sodowsky etal (1991, Cited in Sodowsky, Kwan and pann, 1995: P: 132) in every culture there is “a set of people who have common and shared values, customs, habits and rituals, systems of labeling, explanations and evaluation, social rule, of behavior, perceptions, natural phenomena, interpersonal relationships, time, activity, symbols arts and artifacts, and historical development”.

Harry (1992: P: 16) argues that the most important thing to understand about culture is that “standards of social behaviour are culturally derived she also observes that “the closer one is to one’s original culture, the harder it is to recognize the culturally specific, rather than universal bases of accepted norms for behavior”

Collie and Slater (1987: P 2) In any teaching situation, there are obviously some literary texts which are likely to present fewer culture problems for students than others. These cultural aspects of texts could impede students understanding.

Lazar (2001: P: 65) Point out some culture aspect that impede student’s understanding of a text:

1. Objects or products that exist in one society, but not in other (e.g. omelette- cucumber- sandwiches).
2. Proverbs, idioms, formulaic expressions which embody cultural values (e.g. “Moon, may your face meet mine”)
3. Social structures, roles and relationships (number of wives- role of women- relationships between parents and children).
4. Customs/ ritual/ traditions.
5. Beliefs/values / superstitions
6. Political, historical and economic background.
7. Institutions’ (compound- the onion).
8. Taboos (discussion about the dead).
9. Metaphorical/ connotative meaning (moon).
10. Humour (e.g. calling someone “anti- hill nose”)
11. Representativeness- to what slice of a culture or society does a text refer? Does it describe a particular class or sub group?
12. Genre- how far do different genres translate cross- culturally? Will students understand if a text is meant as a fable/ representation of oral history in writing, etc.
13. The status of written language in different cultures and the resulting strategies for reading a text- will student believe they should accept the text as immutable and fixed? Will they feel comfortable questioning and analyzing the text?

2-15 Criteria for selecting literary texts:

Lazar (2001: P: 52) states out that it is probably fairly self-evident what is meant by criteria such as the age of students, their emotional and intellectual maturity and their interests and hobbies. The only difficulty when applying these categories to the whole class is that individual students within a group may vary in their maturity and

interests. When selecting materials we need to try to find texts that are suitable for the majority of students in the class.

Consideration of criteria involving the students' cultural background, linguistic proficiency and literary background is more complicated. (Cheek. Cheek. 1982: 250, 251), (Mc Rae: 1997: 49).

2-16 The student's cultural background

Considering this factor it is helpful to think about how far the student's cultural background and their social and political expectations will help or hinder understanding of a text. (Hill, 1992: 142).

To this carter and long (1991:142) add it would be difficult for most readers to make sense of a text without having knowledge of the class system and values of the society they describe. Teachers need to consider how much background they need to provide for students to have at least a basic understanding of text.

2-17 Students' linguistic proficiency

According to carter and long (1991: P: 51) and lazar (2001: P: 53) this is an area of some complexity. Learners are classified as advanced and can communicate with ease in English speaking environment. Yet they might not be able to cope with the language of the text because it departs from the usual norms of language use, it includes a great many archaism, rhetorical devices and metaphors, or it makes use of a dialect or register of a highly specialized field.

Teachers might need to ask questions like these when deciding to use the text:

Are students sufficiently familiar with the usual norms of language use to recognize when these are subverted?

How much of language in the text will students be able to infer?

Will students find it useful and enjoyable to study the text, or will they feel de-motivated by the difficulties of the language?

Thus it is very important to consider the level of difficulty of the text, it should be difficult enough to challenge the students but not too difficult or too easy to frustrate or de- motivate them.

2-18 The students literary background

Collie and Slater (1994: P: 6-7) assume that there is an interesting relation between the literary background of the students and their linguistic competence. It is help to consider the interests and literary background of the students in relation to the content of the text. Also it is good if the text can be manipulated to suit the needs of the students. Likewise, it develops their competence as readers and assists them to gain sensitivity to the language of the text to focus them on certain aspects that can lead them to text's meaning.

Lazar (2001: P: 45) adds to this students who have a level of literary competence can make sense of literary text even when their linguistic knowledge is rather limited. On the other hand, students who have linguistic proficiency may find themselves understanding each individual word on the page without being able to make sense of the literary meanings behind the texts.

The text plays a central role in literature classes. It should not only match the student's cognitive level but also meet their motivation needs.

Teachers should not be too product- centered and impose the meaning of the text on the students. Likewise, literature teaching should not also be a test for accuracy where learning is measured by whatever

the students can get the “right” meaning because there is no single meaning and that meaning is in the text instead the teacher should be an enabler. She/ he should create opportunities for the students to learn and discover the wonders of the text on their own. On the other hand, students are viewed as responders.

J. Paull and Hunter add to this (1998: P.A 41) they are not mere receptacles of learning. They are highly involved in creating meaning; in finding common ground in discovering the “Shared assumption” so reading would become a worthwhile act, which every student’s anticipate to be hold. Literature therefore is interesting and enjoyable.

Many Scholars, Duff and Maley (1989: P 12-13), cheek. Cheek (1982: 250) and lazar (2001: P 55) add other factors to consider when selecting literary texts.

- Availability of texts:
 - What kind of books and text are available from which you can choose?
 - How can you make these texts available to your students?
- Length of the text
 - Do you have enough time available to work the text in the class?
 - Could you use only part of text, or an abridged version of it? If so how much background information will you need to give students to make the text intelligible?
- Exploitability
 - What kind of tasks and activities can you devise to exploit the text?
 - Are there resources available to help you exploit the text, for example a film of a particular novel the students are studying, library materials giving information about the life of the author, etc?

- Fit with syllabus
 - How do the texts link with the rest of the syllabus? Thematically? In terms of vocabulary, grammar or discourse?
 - Can you devise tasks and activities for exploiting the text which link with the methodology you have used in the syllabus? For example, if your students are used to using multiple choice or True/False questions when doing reading comprehension, then you could use similar tasks when exploiting a literary text.

According to Cheek (1983: 250) teachers should choose texts according to the students' interest, ability to access the themes, structures and language of a text, and relevance to their teaching purpose.

Nuttall (1982: 25) the term appropriate texts is used to describe text which have features that make them more accessible for students. He adds the criteria have been organized into characteristics of language layout and content. (1982: P 30-31).

2-19 Language

- Does the language used on the content page provide a clear indication of what is the text?
- Is the vocabulary familiar and understandable to students?
- Is there a lack of bias in the language used regarding culture, class or gender?

2-20 Lay out

- Does the text have a table of content, index or glossary?
- Is the amount of print on the page appropriate?
- Is the text format organized in readable chunks?

2-21 Content

- Does the introductory section enable the reader to generate a rough outline of the information covered in the text or chapter?

- Are ideas introduced one at a time to allow the reader to process new information?
- Are characters and concepts within the text familiar and easy to understand?

Chapter Three

Methodology

Chapter Three

Methodology

3.0 Introduction

This chapter attempts to use content analysis as a significant tool to gather data from the literature books to assess the suitability of the four literary texts assigned to the Basic Sudanese School Pupils. These are: Lucky Number, The Lost Ship, The Black Tulip and A Tale of Two Cities.

These books as the researcher has mentioned are criticized of being unsuitable to the Sudanese Basic school pupils.

The chapter attempts to assess their suitability to the student's context in terms of culture, language, literary background and to the student's linguistic proficiency. The researcher seeks to analysis these four texts in terms of plot, point of view, characters, setting, symbols and finally themes to see whether these texts are appropriate to the student's ability, interest and needs. In the light of this analysis the researcher hopes to obtain important facts and reach significant findings to set considerable recommendation for further studies.

3.1 Analysis of A Tale of Two Cities

A Tale of Two Cities (1859) is a historical novel by Charles Dickens, set in London and Paris before and during the French Revolution. With well over 200 million copies, it ranks among the most famous works in the history of fictional literature.

Charles Dickens was born on 7th February 1812. The Dickens family lived near Portsmouth, on the south coast of England. Later the family lived in London.

Dickens had three brothers and three sisters. He was a small, thin boy. And he was often ill.

Dickens' father, John, was a clerk in an office. He worked for the British Navy. But John did not spend his money carefully. He owed people money. In 1824, he was set to prison. Dickens' father, mother, brother and sisters all stayed in the prison. Dickens had to work in a factory. He never forgets this difficult time. Brandon Harris, (2011: P.1).

Dickens went to school for only few years. But he read many books and he educated himself. In 1834, Dickens became a news paper reporter. He also wrote stories. His first stories were printed in magazines. A new part of the story was printed each week.

These stories were very popular. Dickens became the most famous English writer in the nineteenth century. Dickens loved London. He often walked through the streets. And Dickens visited theaters, museums and gardens. Many of his stories are about life in London. Dickens wrote about the poor people, the hungry children and the bad houses they all lived in.

Dickens married Catherine Hogarth in 1836. They had ten children. But Catherine and Charles were not happy. In 1857 Dickens met an actress, Ellen Ternan. He fell in love with her. Dickens separated from his wife in 1858.

Dickens worked hard all his life. He became very rich. In 1856 he bought a large house- Gad's Hill in Kent. He travelled in England, Scotland, Ireland and America. He read his stories in theaters.

Some of Dickens stories are Oliver Twist, Black House, A Tale of Two Cities (1859), Great Expectations, A Christmas Carol.

Dickens died on 8th June 1870. He was 58 years old. He was buried in the famous church, Westminster abbey, in London.

Charles Dickens, (2005: P: 5). Fredrick Dusch (1997: 15)

3-2 Plot Summary

“It was the best of time, it was the worst of time, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of the light, it was the season of darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going direct the other way” Frederick (1997: P:13).

In short the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

This nice opening paragraph of A Tale of Two Cities for Charles Dickens represents several sub- plots. Jimmy Wales, (2011: P:3).

The year is 1775, and the social ills plague both France and England. Jerry Cruncher, an odd job man who works for Tellson's Bank,

stops the Dover mail- coach with an urgent message for Jarvis Lorry. The message instructs lorry to wait at Dover for a young woman with cryptic words, “Recalled to life”.

At Dover Lorry is met by Lucie Manette, a young orphan whose father a once-eminet doctor whom she supposed dead, has been discovered in France. Lorry escorts Lucie to Paris, where they meet Defarge a former servant of Doctor Manette, who has kept Manette safe in a garret. Driven mad by eighteen years in the Bastille, Manette spends all of his time making shoes, a hobby he learned while in prison.

Lorry assures Lucie that her love and devotion can recall her father to life, and indeed they do. Jimmy wales, (2011: P:1)

The year is now 1780 Charles Darnay stands accused of treason against the English crown. A bombastic lawyer named Stryver pleads Darnay's case but it is not until his drunk, good for nothing colleague, Sydney Carton assists him that the court acquits Darnay. Carton clinches his argument by pointing out that he himself bears an uncanny resemblance to defendant which undermines the prosecution's case for an unmistakable identifying Darnay as the spy the authorities spotted. Lucie and Doctor Manette watched the court proceedings and that night Carton escorts Darnay to a tavern and asks how it feels to receive the sympathy of a woman like Lucie. Carton despises and resents Darnay because he reminds him of all that he himself has given up and might have been. Brandon Harries, (2011: P:2).

In France the cruel Marquis Evermonde runs down a plebian child with his carriage. Manifesting an attitude typical of the aristocracy in regard to the poor at that time, the Marquis shows no regret, but instead curses the peasantry and hurries home to his chateau where he waits the arrival of his nephew, Darnay from England. Arriving Later that night

Darnay Curses his uncle and the French aristocracy for its abominable treatment of the people. He renounces his identity as an Evermonde and announces his intention to return to England. That night the Marquis is murdered the murder has left a note signed with the nickname adopted by French revolutionaries “Jacques”.

A year passes and Darnay asks Manette for permission to marry Lucie. He says that if Lucie accepts he will reveal his true identity to Manette. Carton, mean while, also pledges his love to Lucie admitting that though his life is worthless she has helped him to dream of better, more valuable existence. On the streets of London Jerry cruncher gets swept up the funeral procession for aspy named Roger cly- later that night he demonstrates his talents as “Resurrection- man” sneaking into the cemetery to steal and sell clys’ body. In Paris mean while, another English spy known as John Barsad drops into Defarge’s wine shop. Barsad hopes to turn up evidence concerning the mounting revolution which is still in its covert stages.

Madame Defarge sits in the shop knitting a secret registry of those when the revolution seeks to execute. Back in London Darnay on the morning of his wedding keeps his promise to Manette he reveals his true identity and that night Manette relapses into his old prison habit of making shoes. After nine days Manette regains his presence of mind and soon joins the newlyweds on their honey moon. Upon Darnay’s return Carton pays him, a visit and asks for his friendship. Darnay assures Carton that he is always welcome in their home.

The year is now 1789. The peasants in Paris storm the Bastille and the French Revolution begins. The revolutionaries murder aristocrats in the streets and Cabell, a man charged with the maintenance of the Ever monde estate is imprisoned. Three years later he writes to Darnay asking to be rescued.

Despite the threat of great danger to his person Darnay departs immediately for France.

As soon as Darnay arrives in Paris the French revolutionaries arrest him as an emigrant. Lucie and Manette make their way to Paris in hopes of saving him. Darnay remains in prison for a year and three months before receiving a trial. In order to help free him Manette uses his considerable influence with the revolutionaries who sympathize with him for having served time in the Bastille. Darnay receives an acquittal, but that same night he is arrested again.

The charges this time come from Defarge and his vengeful wife. Carton arrives in Paris with a plan to rescue Darnay and obtains the help of John Barsad who turns out to be Solomon Pross, the long-lost brother of Miss Pross, Lucie's loyal servant.

At Darnay's trial, Defarge produces a letter that he discovered in Manette's old jail cell in the Bastille. The letter explains the cause of Manette's imprisonment. Years ago, the brothers Evermoud (Darnay's father and uncle) enlisted Manette's medical assistance. They asked him to tend to a woman, whom one of the brothers had raped and her brother whom the same brother had stabbed fatally. Fearing that Manette might report their misdeeds, the Evermouds had arrested him. Upon hearing this story the jury condemns Darnay for the crimes of his ancestors and sentences him to die within twenty-four hours. That night at the Defarge's wine shop Carton overhears Madame Defarge plotting to have Lucie and her daughter executed as well. Carton arranges for the Manettes' immediate departure from France. He then visits Darnay in prison, tricks him into changing clothes with him and after dictating a letter of explanation drugs his friend unconscious. Barsad carries Darnay, now disguised as Carton, to an awaiting coach while Carton, disguised as Darnay, waits execution. As Darnay, Lucie, their child and Manette

speed away from Paris, Madame Defarge arrives at Lucie apartment hoping to arrest her. There she finds the supremely protective Miss Pross.

A Scuffle ensues and Madame Defarge dies by the bullet of her own gun. Sydney Carton meets his death at the guillotine and the narrator confidently asserts that Carton dies with the knowledge that he has finally imbued his life with meaning.

(Jimmy wales, 2011: P: 2)

- Major Conflict: Madame Defarge seeks revenge against Darnay for his relation to the odious Marquis Ever monde, Carton, Manette, Lucie and Jarvis Lorry strive to protect Darnay from the blood thirsty revolutionaries' guillotine.
- Rising Action: The ongoing murder of aristocrats after the storming of the Bastille, Darnay's decision to go to paris to save Gabelle, the Defarges demands that Darnay be arrested.
- Climax: During a court trail, Defarge read aloud a letter that he has discovered which Manette wrote during his imprisonment in the Bastille and which indicts Darnay as a member of the cruel aristocratic lineage of Ever monde. In this climatic moment, it becomes clear that Madame Defarge's Over jealous hartred of Darnay can end only in death. Either his or hers.
- Falling action: The Jury's sentencing of Darnay to death, Darney's wish that Manette not blame himself, Carton's decision to sacrifices his life to save Darnay.

3-3 Point of view

J. Paul and Hunter (1998: P: 72) state that Structuring involves more than plot and the ordering of events, selection involves to know who is telling the story- whose words are we reading? Where does this

person stand in relation to what is going on the story? In narrative someone is always between us and the event a viewer, a speaker or both.

In the novel “A Tale of Two Cities” the narrator speaks in the third person, deftly switching his focus between cities among several characters. The narrator is also omniscient not only revealing the thoughts, emotions and motives of the characters but also supplying historical context to the events that occur commenting confidently upon them.

Some have argued that in “A Tale of Two Cities”, Dickens reflects on his recently begun affair with eighteen- year-old- actress Ellen Ternan which was possibly asexual but certainly romantic.

Lucie Manette resembles Ternan physically and some have seen a sort of implied emotional incest in the relationship between Dr. Manette and his daughter.

After starring in a play by Willkie Collins entitled; “The Frozen Deep”; Dickens was first inspired to write Tale. In the play Dickens played the part of a man who sacrifices his own life so that his rival may have the woman they both love, the love triangle in the play became the basis for the relationships between Charles Darnay, Lucie Manette and Sydney Carton.

Sydney Carton and Charles Darnay; may also bear importantly on Dicken’s personal life.

The plot hinges on the near-perfect resemblance between Sydney Carton and Charles Darnay; the two look so alike that Carton twice saves Darnay through the inability of others to tell them apart. It is implied that Carton and Darnay not only look alike but they have the same “genetic” endowments.

Many have felt that Carton and Darnay are doppelgangers which Eric Rabkin defines as a pair of characters that together represent one psychological person in the narrative.

They would prefigured such works as Robert Louis Stevenson's Dr. Jekyll and Mr Hyde.

Darnay is worthy and respectable but Carton disreputable but magnetic.

One can only suspect whose psychological person it is that Carton and Darnay together embody but it is often thought to be the psyche of Dickens himself. Dickens was quite aware that between them Carton and Darnay shared his own initials.

(Brandon Harris, 2011: P: 2)

3-4 Characterization

The foundation of good novel is character creation and nothing else. The style counts, plot counts, originality of outlook counts none of these counts like so much as the convincingness of the characters.

The most common term for the character is the "major" characters those who see more of over a long period of time, people learn more about and think them as more complex and more "realistic" than the "minor" who fill out the story.

Characters who can surprise convincingly are called round characters and those who are not very complex and do not change in surprising ways are called flat. (J. Paul and Hunter (1998: P: 103))

Many of Dicken's characters in A Tale of Two Cities are "Flat", not round. For example the Marquis is unremitting wicked and relishes being so. Lucie is another example is perfectly loving and supportive.

Dickens often gives these characters verbal ties or visual quirks that he mentions over and over, such as the dints in the nose of Marquis. Some critics believed that Dickens never truly created rounded characters, but a character such as Carton surely at least comes closer to roundness.

3-5 Characters List

3-5-1 Major Characters

(1) Dr. Alexander Manette

A French physician who is imprisoned for eighteen years in the Bastille by the Marquis St. Ever monde. At the start of the novel Manette does nothing but makes shoes, a hobby that he adopted to distract himself from the tortures of Prison. He is rescued and nursed back to health by his daughter Lucie. He helps her to save her husband Darnay.

(Charles Dickens (2005: 7)

Dickens use Doctor Manette to illustrate one of the dominate motifs of the novel: the essential mystery that surrounds every human being. As Jarvis Lorry makes his way towards France to recover Manette, the narrator reflects that “every human creature is constituted to be that profound secret and mystery to every other” for much of the novel, the cause of Manette’s incarceration remains as a mystery both to the other characters and the reader. The conditions of Manette’s imprisonment remain hidden. Though the reader never learns exactly how Manette suffered, his relapses in trembling sessions of shoe making evidence the depth of his misery.

(Jimmy Wales, 2011: P: 3)

Manette undergoes a drastic change over the course of the novel. He is transformed from an insensate prisoner who mindlessly cobbles shoes into a man of distinction. The contemporary reader tends to

understand human individuals not as fixed entities but rather as impressionable and active beings, affected and influenced by their surroundings and by the people with whom they interact.

(Brandon Harries 2011: P: 2)

Manettes' transformation testifies to the tremendous impact of relationships and experience on life. The strength that he displays while dedicating himself to rescuing Darnay seems to confirm the lesson that the Carton learns by the end of the novel- that not only does one's treatment of others play an important role in others personal development, but also that the very worth of one's life is determined by its impact on the lives of others.

(2) Charles Darnay

The protagonist of the novel, who is a French nobleman by birth, He chooses to live in England because he cannot bear to be associated with the cruel injustices of the French social system. Darnay displays great virtue in his rejection of the snobbish and cruel values of his uncle, the Marquist Ever monde. He exhibits an admirable honesty in his decision to reveal to Doctor Manette his true identity as a member of the infamous Ever monde family. He marries Lucie Manette. So, too, does he prove his courage in his decision to return to Paris at great personal risk to save the imprisoned Gabelle and is falsely accused but is saved from the guillotine by carton.

Novelist Criticized Dicken's characters as "flat" Lamenting that they seem to lack the depth and complexity that make literary character realistic and believable. Charles Darnay Certainly fits this description; Aman of honor, respect and courage, Darnay conforms to the archetype of the hero but never exhibit the kind of inner struggle that carton and Doctor Manette undergo. His opposition to the Marquis' snobbish and

cruel aristocratic values is admirable, but ultimately, his virtue, proves too uniform, and he fails to exert any compelling force on the imagination.

(3) Lucie Manette

An idea pre- Victorian Lady, perfect in every way; Lucie was raised as a ward of Tellson's Banck because her parents were assumed dead. She was loved by both Carton and Charles Darnay (whom she marries), and is the daughter of Dr. Manette. She is the "golden thread" she named so because she holds her father's and her family's lives together (because her blond hair likes her mothers'). Dickens depicts Lucie as an archetype of compassion. Her love has the power to transform those around her. It enables her father to be "recalled to life", and it sparks Sydney Carton's development from "Jackal into a hero; Everyone she meets loves her and is Loyal to her.

Along similar lines, Lucie likely seems to modern readers as uninteresting and two dimensional as Darnay. In every detail of her being, she embodies compassion, Love, and virtue, the indelible image of her cradling her father's head delicately on her breast encapsulates her role as the "golden thread" that holds her family together. She manifests her purity of devotion to Darnay in her unquestioning willingness to wait at street corner for two hours each day, on the off chance that he will catch sight of her from his prison window.

Darnay and Lucie contribute to a more detailed picture of human nature. First, they provide the light that counters the vengeful Madame Defarges' darkness, revealing the moral aspects of human soul so noticeably absent from Madame Defarge. Second throughout the novel they manifest a virtuousness that Carton strives to attain and that inspires his very real and believable struggles to become a better person.

(4) Sydney Carton

A quick- minded but depressed English barrister and alcoholic attorney who resembles Darnay in appearance. Carton wastes his life by drinking and idling. His love for Lucie is the only bright spot in his life. He is a man of word and courage. He fulfills his promise by sacrificing his life for Darnay.

Sydney Carton proves the most dynamic character in *A Tale of Two Cities*. He first appears as a Lazy, Alcoholic attorney who cannot muster even the smallest amount of interest in his own life. Interest in his own life. He describes his existence as a supreme waste of life and takes every opportunity to declare that he cares for nothing and no one. But the reader senses even in the initial chapters of the novel that carton in fact feels something that he perhaps cannot articulate. In his conversation with the recently acquitted Charles Darnay, Cartons' comments about Lucie Manette, while bitter and Sardonic, betray his interest in, and budding feeling for the gentle girl. Eventually Carton reaches a point where he can admit his feeling to Lucie herself. Before Lucie weds Darnay, Carton professes his love to her though he still persists in seeing himself as essentially worthless. This scene marks a vital transition for Carton and lays the foundation for the supreme sacrifice that he makes at the novel's end.

As Carton goes to the guillotine, the narrator tells that he envisions a beautiful, idyllic Paris "rising from the abyss" and sees "the evil of this time and of the previous time of which this is the nature birth, gradually making expiation for it and wearing out".

Just as the violence of the revolution precedes anew society's birth, perhaps it is only in the sacrifice of his life that Carton can establish his life's great worth.

(5) Madame Defarge

The wife of Ernest Defarge, who is a cruel, embittered, and vengeful woman; her hatred of the aristocracy fuels her tireless crusade. She has a watchful eye and records, in her knitting, the names of all those who must die for the revolutionary cause. She represents the bloody and violent aspect of the revolution.

Dickens notes that Madame Defarges' hatefulness does not reflect any inherent flaw, but rather results from the oppression and personal tragedy that she has suffered at the hands of the aristocracy specially the Evermondes, to whom Darnay is related by blood, and Lucie by marriage. Madame Defarges' death by a bullet from her own gun-she dies in a scuffle with Miss pross symbolizes Dickens' belief that the sort of vengeful attitude embodied by Madame Defarge ultimately proves a self damning one.

(6) Monsieur Ernest Defarge

The owner of a French wine shop and a leader of the Jacquerie, husband of Madame Defarge, servant to D. Manette as a youth. One of the key revolutionary leaders, he leads the revolution with a noble cause, unlike many of other revolutionaries. He demonstrates a kindness towards Manette. His wife. Madame Defarge views this consideration for Manette as a weakness.

3-5-2 Minor Characters

(1) Jarvis Lorry

An elderly manager at Tellson's Bank and a dear friend of Dr. Manette.

(2) Miss Pross

Lucie Manette's governess since Lucie was ten years old. Firecely Loyal to Lucie and to England. Because she personifies order and loyalty, she provides the perfect foil to Madame Defarge, who epitomized the violent chaos of the revolution.

(3) Jerry Cruncher

Porter and messenger for Tellson's Bank Cruncher is gruff, short tempered, superstitious, and uneducated. He supplements his income by working as secret "Resurrection Man" one who digs up dead bodies and sells them to scientists.

(4) Marquies Evre monde

Charles Darnay's uncle the Marquies Evre monde is a French aristocrat who embodies an inhumanly cruel caste system. He shows absolutely no regard for human life and wishes that the peasants of the world would be exterminated. Also called "The younger"; He inherited the title at the "the Elder's death".

(5) Mr Stryver

An ambitious lawyer. Stryver dreams of climbing the social ladder. Unlike his associate, Sydney Carton striver is bombastic, proud and foolish.

(6) John Barsed

(real name soloman pross), Aspy for Britain who later becomes aspy for France (at which point he must hide that he is the British). He is the Long- Lost brother of Miss Pross.

(7) Roger Cly

Like John Barsad, Roger Cly is a British spy who swears that patriotism alone inspires all of his actions. Cly feigns honesty but in fact constantly participates in conniving schemes.

(8) Gabelle

The man charged with keeping up Evre mode estate after Marqui's death. Gabelle is imprisoned by the revolutionaries. News of his internment prompts Darnay to travel to France to save him.

3-6 Setting

Time: 1792- to/ 1792. Places: London England and Paris, France.

This was a time of wars and revolutions. Before 1789, there were kings in France. The last king of France was Louis XVI.

Rich and Powerful People- aristocrats governed France for King Louis. The aristocrats owned the Land. They lived in Large beautiful house- chateaux. Many poor people wanted to change the government. The People had little food and no money. They wanted a revolution. Charles Dickens,(2005: p: 5)

In 1776, there was a revolution in North America. The American Colonies wanted to be independent from England. They fought a war. The English were defeated. The American Colonists called their country the united state of America. Then the country was a Republic. It had a president, not a king. The first president of the USA was George Washington. Jimmy Wales, (2011, P: 11)

There was a revolution in France in 1789. The people sent king Louis to prison. There was a new revolutionary government. Many

aristocrats escaped to other countries. But many were killed. King Louis XVI was killed. He was executed by guillotine.

At this time people travelled in coaches. Coaches were pulled by horses. The roads were very bad. There were no trains or cars. Journeys were long and difficult. Men on horses took messages and letters. There were no post offices or telephones. (Bandon Harris, 2011: P: 1)

3-7 Symbols

J. Paul and Hunter (1998: P 188/189). One of the chief devices for bridging the gap between the writer's vision and the reader's is the symbol which commonly defines as something that stands for something else. Symbols are generally figurative.

Symbols are organic units of consciousness with a life of their own and one can never explain them away. Symbols don't mean something they stand for units of human feelings, human experience. A complex of emotional experience is a symbol. Symbols are objects, characters, figures and colors used to represent abstract ideas or concepts.

A Tale of Two Cities novel is full of symbols here are some examples provided:

3.7.1 The broken wine cask (metaphor)

With his depiction of a broken wine cask outside Defarge's wine shop, and with his portrayal of the passing peasants' scrambling to lap up the spilling wine. Dickens creates a symbol for the desperate quality of the people's hunger. This hunger is both the literal hunger for food- the French peasants were starving in their poverty- and the metaphorical hunger for political freedoms. On the surface the scene shows the peasant in their desperation to satiate the first of these hungers. But also evokes the violent measures that the peasants take in striving to satisfy their

metaphorical cravings. For example, the narrative directly associates the wine with blood noting that some of the peasants have acquired “a tigerish smear about the mouth” and portraying a drunken figure scrawling the word “blood” on the wall with a wine- dipped finger. Indeed, the blood of aristocrats Later spills at the hands of a mob in these same streets. Brandon Harri (2011: P:4).

Through out the novel, Dickens sharply criticizes this mob mentality which he condemns for perpetrating the very cruelty and oppression from which the revolutionaries hope to free themselves. The scene surrounding the wine cask is the novel’s first tableau of the mob in action. The mindless Frenzy with which these peasants scoop up the fallen liquid prefigures the scene at the grindstone where the revolutionaries sharpen their weapons as well as the dancing of the macabre carmagnole.

3-7-2 Madame Defarge’s Knitting

Even on a literal level, Madame Defarge’s knitting constitutes a whole net work of symbols. Into her needle work she stitches a registry or list of names of all these condemned to die in the name of a new republic. But on a metaphoric level, the knitting constitutes a symbol in itself represent the stealthy cold- blooded vengefulness of the revolutionaries. As Madame Defarge’s sit quietly knitting she appears harmless and quaint. In fact, however she sentences her victims to death. Similarly the French peasants may appear simple and humble figures but they eventually rise up to massacre their oppressors. Jummy wales, (2011: P:3).

Dicken’s knitting imagery also emphasizes an association between vengefulness and fate which in Greek mythology is traditionally linked to knitting or weaving. The fates, three sisters who control human

life busy themselves with the tasks of weavers or seamstress: one sister spins the web of life other measures it and the last cuts it. Madame Defarge's knitting becomes a symbol of her victims fate- death at the hands of a wrathful peasantry. Frederick Busch (1997, P: 235).

3-7-3 The Marquis

The Marquis Ever monde is less a believable character than archetype of an evil and corrupt social order. He is completely indifferent to the lives of the peasants whom he exploits as evidenced by his lack of sympathy for the father of the child whom his carriage tramples to death. As such the Marquis stands as a symbol of the ruthless aristocratic cruelty that the French revolution seeks to overcome.

3-7-4 Darkness and light

As is common in English Literature, good and evil are symbolized with light and darkness. Lucie Manette is the light and Madame Defarge is darkness. Darkness represents uncertainty, fear and peril. It is dark when Mr. Lorry rides to Dover, it is dark in the prison, dark shadows follow Madame Defarge, dark, gloomy doldrums disturb D. Manette, his capture and captivity are shrouded in darkness, the Marquis estate is burned in the dark of night, Jerry Cruncher raids graves in the darkness, Charles's second arrest also occurs at night. Both Lucie and Mr. Lorry feel the dark threat that is Madame Defarge "That dreadful woman seems to throw a shadow on me", remarks Lucie. Although Mr. Lorry tries to comfort her, "the shadow of the manner of these Defarges was dark upon himself". Madame Defarge is "like a shadow over the white road", the snow symbolizing purity and Madame Defarge's darkness corruption. Dickens also compares the dark colour of blood to the pure white snow: the blood takes on the shade of the crimes of its shedders. Frederick Bush, (1997, P: 21), Gilbert Keith, (2003: P: 3).

3-7-5 Golden thread (Simile)

Lucie is the “golden- haired doll” who charms just about every one she has meets with her beauty. She’s got yellow hair as you have probably guessed- More interesting however, Dickens uses her hair color as an image that binds her family together.

She becomes the “golden thread” that unites her father with his parent.

A golden thread almost sounds like some sort of magical power. Lucie unites carton to Darnay, Dr Manette to Darnay and Mr Lorry to the family in general. Lucie becomes the reason that Charles escapes the grasp of the republic’s “justice”.

3-7-6 Monseigneur

Monseigneur is a character. He is also an allegory. Dicken’s describes Monseigneur as a member of the aristocracy. Also he becomes a short hand way for Dicken’s to refers to the aristocracy as a class.

3-7-7 Water

Water is the fundamental symbol of all energy of the unconscious; an energy that can be dangerous when it over flows its proper limits. The frequent images of water stands for building anger of the peasant mob. Fredrick, (1997, P: 219), Brandon Harris, (2011, P: 3)

3-8 Tale of Two Cities Themes

3-8-1 Major Themes

(1) Resurrection

In Dicken’s novel resurrection always sat firmly in a Christian context. Most broadly Sydney carton is resurrected inspirit at the novel’s close. Even as he paradoxically gives up his physical life to save Darnay- just as in Christian belief Christ died for the sins of the world.

Book (1) named “Recalled to life” concerns the rediscovery of Doctor Manette who has been Jailed in the Bastille for eighteen years. Gode for the secret mission to rescue him from Paris in the simple phrase “recalled to life” which starts Mr- Lorry thinking about the fact that the prisoner has been out of society long enough to have been considered dead. This theme is treated more humorously through Jerry Crunchers’ profession as a “Resurrection- man”. Although his trade of digging up dead bodies and selling their parts seems gruesome it provides him with the crucial knowledge that a spy named Roger Cly has been literary resurrected- in that he was never buried at all. Jimmy Wales, (2011, P: 3), Fredrick Bush (1997, P: 3).

The most important “resurrection” in the novel are these of Charles Darnay. First, Sydney Carton’s resemblance to him saves him from being convicted and executed in England and then the same resemblance allows the Latter to switch place with him in the conciergerie. These resurrections are surrounded with heavily religious Language that compare Carton’s sacrifice to his own life for other’s sins to Christ’s Sacrifice on the cross.

In the broadest sense at the end of the novel Dickens foresees a resurrected social order in France rising from the ashes of the old one. Brando Harries, (2011: P: 3).

(2) Class Struggle

This theme is inevitable in a novel concerning the French Revolution. Dickens chooses aside ultimately showing opposition of the Revolution due to the ruthless and uncontrolled force of its aroused mobs. The story of the Marquis’s rape of the peasant along with other details of aristocratic mistreatment of the lower classes provide some justification for the goals of the French mob. In the end he portrays the mob as having

moved beyond the pale to a degree beyond what happened in England the French mob acts with such Force that it resembles a natural element like fire or water. Brandon Harris, (2011: P:4)

(3) Fate

This historical novel carefully marks the passage of time and the introductory sentences of chapters often contain specific references to years or months. Keeping track of time is important because time carries out fate which is an extremely important presence. From the first chapter which describes trees waiting to be formed into guillotines in France Dickens describes the revolution as something inevitable.

Individual characters also feel the pull of fate. For example, Darnay feels himself drawn back to France as if under the influence of a magnet. Luce's presentiment that the noise of feet echoing in her home portends some future intrusion correctly predicts what is bound to happen. Darnay's past does catch up with him and he must pay for the wrong of his ancestors. Fate operates ominously rather than optimistically among the characters in the novel especially given Madame Defarge's representation as one of the mythical fates connecting the future to darkness. Jimmy Wales, (2011: P:4).

(4) Doubles

From the very title *A Tale of Two Cities* Dickens signals this is a novel about duality. Everything from the setting (Paris- London) to the people come in Pairs. The Pairs are occasionally related together. A crucial incidence of relating doubling involves the resemblance between Charles Darnay and Sydney Carton a similarity that drives the plot. The pairs are more often oppositional as in dichotomous opening: "It was the best of times; it was the worst of times". For example, Lucies' physical

and moral brightness is played off against the dark Madame Defarge. (Brandon Harris, 2011: P: 5)

(5) Reversals and Inversions

One of the primary effects of the upheaval caused by the French Revolution was due to its literally Revolutionary influence it turned society upside down and banged it on its head. When Darnay returns to France he observes that the noble men are in Prison while criminals are their Jailors. The replacement of Darnay with Carton at the end of the novel is another reversal illustrating that a bad man can replace a good man in such a revolutionary society. Jimmy Wales, (2011. P:3)

(6) Family

The novel focuses attention on the preservation of family groups. The first manifestation of this theme occurs in Lucie's trip to meet her father in Paris. Although she worries that he will seem like a ghost rather than father the possibility of reunion is enough to make her undertake the long trip. After Lucie marries Charles the novel tends to be concerned with their struggle to keep their family together. When Darnay laments his own death sentence it is for the sake of his family not for his own sake. The final triumph is the sacrifice of Carton a man who is unattached to any sort of family who thus preserves the group consisting of the Doctor, Lucie, her husband and children.

(7) Social Injustice

According to Gilbert Keith (2003, P:2) this theme is related to the theme of class struggle because those who feel the negative effects of injustice begin to struggle against it. Dickens maintains a complex perspective on the French Revolution because although he did not particularly sympathize with the gruesome and often irrational results he

certainly sympathized with the unrest of the lower orders of society (poor). Dickens vividly paints the aristocratic maltreatment of the Lower classes such as when Monseigneur only briefly stops to toss a coin toward the father of the child whom he has just run over. All these emphasize social injustice which makes French citizens take to the street demanding justice for themselves and their families.

The Marquis recalls with pleasure the days when his family had the right to life and death over their slaves “when many such dogs were taken out to be hanged”. He won’t even allow a widow to put up aboard bearing her dead husband’s name, to discern his resting place from all others. He ordered Madame Defarge’s sick brother in law to heave a cart all day and allay frogs at night to exacerbate the young man’s illness and hasten his death. Brandon Harris, (2011: P:2).

(8) The Necessity of Sacrifice

Sacrifice is necessary to achieve happiness. Dickens examines this on both a national and personal level. For example, the revolutionaries prove that a new egalitarian French republic can come out about only with a heavy and terrible cost- personal loves and loyalties must be sacrificed for the good of the nation. Also when Darnay is arrested for the second time in chapter 7 the guard who seizes him reminds Manette of the primacy of state interests over personal Loyalties. Moreover Carton’s transformation into a man of moral worth depends upon his sacrificing of his former self. In choosing to die for his friends, Carton not only enables their happiness but also ensures his spiritual rebirth. Gilbert Keith, (2003: P: 3).

(9) Shadows and Darkness

Shadows dominate the novel creating a mood of thick obscurity and grave foreboding. An aura of gloom and apprehension surrounds the first images of the actual story the mail coach's Journey in the dark and Jerry cruncher's emergence from the mist. The introduction of Lucie Manette to Jarvis Lorry as Lucie stands in a room so darkened and a wash with shadows that candle light seems buried in the dark panels of the wall. This atmosphere contributes to the mystery surrounding Lorry's mission to Paris and Manettes' imprisonment. It also manifests Dickens' observations about the shadow depths of the human heart. Every living person carries profound secrets and mysteries that never see the light of day. Brandon Harris, (2011;p: 3).

Shadows continue to fall across the entire novel. The vengeful Madame Defarge casts a shadow on Lucie and all of her hopes. As Lucie stands in the pure, fresh snow Madame Defarge passes by "like a shadow over the white road". In addition the letter that Defarge uses to condemn Darnay to death throws a crippling shadow over the entire family. But to obtain these themes of Charles Dickens it needs you a high literary competence and deep understanding of his writing style.

3-8 Analysis of The Black Tulip

The Black Tulip is a historical novel by Alexander Dumas. This novel 1850 weaves historical events surrounding a brutal murder into a tale of romantic love. Juels (2008:P:1)

Dumas (2005: P:4-5) Alexander Dumas was French. He was born on 24th July 1802 in Villers- Cotterets, in northern France. His father was an important soldier- a general in Napoleon's army. Dumas' mother was the daughter of an innkeeper.

In 1823, Dumas went to Paris-He wanted to become a lawyer. But he worked in the house of a rich man. Dumas started to write historical plays and novels. They were exciting, full of suspense and they were successful. Dumas became a famous man. He was one of the most popular French writers of the nineteenth century.

Dumas liked good food, fine wines and beautiful women. He spent a lot of money. He travelled to many countries. He gave money to his friends. Later he owed money to many people. Then he had to write more books. He had to get more money. Dumas, (2005: P: 4).

Alexander Dumas most famous stories are: The Three Musketeers (1844), twenty years after (1845), The Count of Monte Cristo (1844-1845). The Viscount of Brage Lonne (1844) (1850) and The Black Tulip (1850).

Dumas left Paris and went to live at his son's villa where he remained until his death on 5th December 1870 at Puy near Dieppe in Northern France. Dumas was 68 years old. His novel Black Tulip is a blend of politics, human psychology, subtle romance and both real and fictionalized history. Jimmy, Wales, (2011,P: 2)

3-8-1 Plot Summary

According to Jimmy Wales (2011, P:1) *The Black Tulip* is a deceptively simple story and the shortest of Dumas's famous novels. The *Black Tulip* (1850) weaves historical events surrounding a brutal murder into a tale of romantic love. Set in Holland in 1672. This timeless political allegory draws on the violence and crimes of history making a case against tyranny and creating a symbol of justice and tolerance: the *Black Tulip*.

According to Robert Buss (2004) cited in Philip Roth, (2011, P:1) the opening scenes of *Black Tulip* is bloody and gruesome. The 20th of August 1672 is an important date in Dutch history. The brothers De Witt are brutally lynched by the crowd, allegedly for high treason where they were only trying to negotiate a peace treaty with France to protect their little country. However their death meant that William of Orange (Later also king of Great Britain) could become king. Dumas (2005: P: 1).

But the story while shifting focus to the Godson of one of the men murdered concerns his passion and pursuit of the highly coveted black tulip a strain of Holland's most popular horticultural export. Cornelius Van Baerle a man of comfortable means is little concerned with his wealth or with position or at all suspicious of the papers left in his care by his Godfather prior to his arrest. Hurry Hughes (2003) cited in David Coward, (2011, P: 3).

Van Baerle has one pursuit, one goal and one dream... to produce a flawless rare black tulip.

Thus his downfall as an avaricious neighbour Issac Boxtel shares this dream but for entirely different reasons. While Cornelius Van Baerle Cares not for riches and fame associated with growing such a flower, Boxtel Covets both and plots to eliminate his competition and abscond

with the delicate blossom which will net him one hundred thousand Florins more than enough to live like the king himself. Matthew Teng, (1999: P: 3).

Cornelius Van Baerle is therefore convicted of treason when Boxtel reveals the existence of the papers of Van Baerle's God father to the authorities and Van Baerle finds himself on the wrong side of the prison bars where he is sentenced to death.

Thus the race in on to plant, grow and deliver the black tulip to the horticultural society. Jules,(2008: P:1).

As the story continues a love affair emerges between Rosa the Jailers' daughter and Van Baerle. Rosa aids Cornelius to cultivate the three bulbs inside the prison. She become his comfort, help and at last his rescuer and wife. (Randon Harvies 2011. P:2)

- **Major conflict**

B. Morse (2005) cited in David coward (2011, P:3). The story begins with a historical event the (1672) lurching of Dutch Grand Pensionary John De Witt and his brother Cornelius by a wide mob of their own countrymen.

- **Rising action**

When Cornelius Van Baerle, a humble tulip grower is wrongly thrown in to jail it looks like he is going to lose his life- at worst and lose his chance to grow the perfect specimen of the tulip negra-at best.

- **Climax**

Isaac Boxted who names himself Jacob Gisel makes some new keys, opens Rosas' door and takes the black tulip.

- **Falling action**

Prince William speaks to Rosa and Cornelius “This beautiful flower will be called Rosa Van Baerle” Corneius Van Baerke here is your wife. You are free. Rosa, here is your husband. You have both won the prize of 100.000 guilders”.

According to Morse 2005, cited in David Coward (2011: P:3) Alexander Dumas novels are notable for their suspense and excitement, their foul deeds, hairbreadth escapes, and glorious Victories.

3-8-2 Point of View

Dumas in his novel “The Black Tulip” uses the third person narrator and does not participate in the action. The omniscient narrator takes us as readers inside the characters moves from one place and pass back and forth through time slipping into and out of characters as no human being possible could in real life.

If we pay careful attention to the focus at any given point in the novel “The Black Tulip” we find that it is not fixed distance it is mobile and moves in and out.

J. Paul and Hunter, (1998.P: 73-74) State that the focus is more limited in the scope for almost all the rest of the novel we can hear feel and even see what Dumas sees; feels and hears. This internal and limited focus is usually called the centered or central consciousness.

The centered conscious in which things, people and events are narrated as if perceived through the filter of an individual character’s consciousness, has therefore, seemed the more realistic way to tell a novel or a story.

According to Amilas (2003) cited in David Coward (2011: P:4) Dumas uses Cornelius Van Baerle to represent his own psychological person. When Cornelius wrote on the wall of his prison on the day of his escape “Someone has suffered enough to have the right never to say: I am too happy”.

These nice words used by Dumas said by Cornelius Van Baerle have a beautiful resonance that is not only lovely to think of but accurate as well. Dumas persuades readers to appreciate the true beauty of these words.

Dumas are always between us as readers and the events. Here Dumas reveals the thoughts, emotions and motives of his characters and supply a historical context to the event that occur upon them.

The opening scenes, bloody and gruesome, put the reader in the thick of the action right at the outset but this is deceptive: the story is not the ghastly violent one the first chapter may lead you to expect. Instead, it is a gentle well - Plotted romance interwoven with real life events from Dutch history. But on a slightly deeper level it is also a tale about righting wrong, fighting tyranny and seeking justice. Robert Bus (2004) cited in Philip Roth (2011: P:1)

Dumas' camera in “The Black Tulip” follows the characters when they move and brings to us detailed information as a letter or a report. Dumas' camera gets inside the mind of characters and depicts emotions, interests and thoughts of those characters.

There has been no jump around and the narrowing and widening of the event seem to be justifiable and meaningful.

Amilas (2002: P:2) Adds when Cornelius Van Baerle is wrongly thrown into jail it looks like he is going to lose his life at worst and lose

his chance to grow the perfect specimen of the tulip negra-at best. His rival Isaac Boxel sees this as the perfect opportunity to thwart Van Baerle's chance of winning the top horticultural Prize. But then Rosa, the jailor's beautiful and head strong daughter finds a way to help Van Baerle achieve his hearts' desire despite the odds and the looming figure of William of orange.

According to jimmy Wales (2011, P:1) The black tulip is ful of suspense. Dumas wants to see whose side are we on?

Boxel or Van Baerle? Also Do we admire his cleverness of telling, the shifting? What do we learn? What do we feel?

Much of what this novel means depends on the eyes through which it is seen and on the voice that Dumas tells it to us.

Harry Hughes (2003) cited in Dived coward (2011: P: 3). States that Dumas uses Van Baerle to represent his own psyche because he shares him same experience. And the tulip as a simple microcosm of the book to start off it appears to be nothing special but in the hands of someone who is aware of its true worth it is as priceless as the world itself- But according to the researcher point of view this novel needs a high literary competence to be understood.

3-8-3 The major character

(1) Rosa

Dumas, (2005: P:8) A beautiful girl of seventeen years old. Dumas depicts Rosa as an archetype of good ness and sacrifice. She was cryphus' daughter she helped her father in the Prison. In love with Cornelius Van Baerle and Later became his wife. Rosa helped carnelius to grow the bulbs while in prison and took care of them. Rosa also helped the De-

Witt brothers to escape from the Prison but they were murdered by a crowd of people. Brandon Harries, (20011:P:2)

(2) Cornelius Van Bearle

Dumas 2005, P:1. Arich young man of twenty- five years old. Dumas depicts Cornelius as an archetype of a hard worker and goodness- Cornelius was a tulip- Fancier and the god son of Cornelius De- Witt. He lived in Dort and interested in flowers but not interested in politics.

Cornelius De- Witt gave Cornelius Van Baerle a package and he did not open it and carefully put it in a drawer. Cornelius Van Baerle and Issac Boxtel were neighbours but were not Friends. Issac was jealous of Van Baerle and played with him a game of cat and mice to get the bulbs. Jules (2008: P:1)

The judge arrested Cornelius Van Baerle and considered him as a traitor and prisoned Van Baerle in the Hague prison and met Rosa and Lovel her. In 1672 Cornelius was taken to the lovestein prison. Rosa his jailer daughter again with him in the prison, she helped Cornelius and took care of the bulbs. Cornelius taught Rosa reading and writing. Both Rosa and Cornelius Van Baerle succeed in growing the bulbs and both were considered the growers of the black- tulip and both won the prize of 100.000 guilders. Cornelius married Rosa and had two beautiful children (bulbs)

(3) Issac Boxtel

Dumas (2005, P:8) an old man with a thin face and white hair. He was a poor man. Dumas represents Issac as an archetype of evil. He lived in Dort. Issac was Cornelius enemy and he was jealous of Cornelius. He was considered as one of the best grower of the tulip in Dort for many years. Issac Boxtel watched Cornelius Van in his drying –room with his

new telescope and send a message to the judge and Cornelius Van Baerle was arrested and considered as a traitor. Issac Boxtel named himself Jacob Gisels and stole the bulbs but was not succeed in winning the Prize of 100.000 guilders. Harry Hughes (2003:P:3)

(4) Gryphus

Harry Hughes (2003: P: 2) The Hague Prison's jailer. He was a bad-tempered old man. Gryphue Rosa's father was Cornelius Van Baerle jailer. Dumas uses cryphus to illustrates how jailers and soldiers made oppressors of their victims at that time.

(5) Cornelius De- Witt

Jules (2008: P:1) He was the inspector of dikes at the Hague. Cornelius Van Bearle was kind and Loved his country but people considered him as a traitor.

The De, Witt brothers were friends of French king. People though that Cornelius wanted to kill Prince William they took him to the Hague Prison tortured him and punished him to find out his plans. But Cornelius was a brave man. Soldiers injured him badly but he did not tell them about the plan. People murdered the De- wett brothers. Harry Hughes (2003: P:2)

(6) John De- Witt

Was an import man in the Hague. He was the leader of the government of the seven states. John De.Witt wanted peace for the country and wrote a letter to the French king asked him for peace and king Louis wrote to him which caused John's De. Witt and his brother Cornelius' murder. Dumas (2005:P:8)

3-8-4 Minor character

(7) Van System

Precedent of the flowers society who made a Prize of 100.000 guilders for the best grower of black- tulip, Here Dumas depicts Van system as an archetype of goodness. He uses tulip grower as a symbol of a man who grow goodness. Harry Hughes (2003:P:2).

(8) William

Prince of orange afterward William king of England. In 1670 some people wanted a new stadtholder. They wanted William Prince of orange. But other people did not want a stadtholder they want a king they wanted a king Louis xiv of France.

John and Cornelius De. Witt were against the Price of orange but most of the people wanted a new government. They put the De. Witts in the Prison. On 27th August 1672 a crowd of people murdered the De- Witt brother and in 1672 William Prince of orange became stadtholder of the Dutch republic. Dumas (2005:P:3).

(9) Greak

Aconfidential servant of John D- Witt. Jimmy wales (2011,P:1).

3-8-5 Setting

Time: 1671 to 1673 Place: The Netherlands. In the middle of the nineteenth century, Alexandar Dumas heard two interesting stories about the Netherlands. They were stories about the Netherlands in the seventeenth centery. Then Dumas himself wrote a novel about the Netherlands in the 1670s. He put the two interesting stories into his new novel. Dumas, (2005: P:5).

One of these stories was about two brothers John and Cornelius De –Witte. The brothers lived in The Hague in the seventeenth century. They were official in the government of the Dutch Republic.

At that time Netherlands belonged to countries. The area in the south had belonged to Spain for many years. This was the Spanish Netherlands. But France wanted this Land and in 1668 France took a large part of the land. Today most of this area is called Bel-gum. The area in the north was the Dutch Republic. Seven states were joined in this republic. These state were Holand, Zeeland, Utrecht, Gelderland, Friesland, Groning and Overijssl. The Dutch Republic was often called the seven state. Today this area is sometimes called Holand and it is sometimes called the Netherlands. The hugue was the capital city of the seven states.

In the 1670s there was trouble in the seven states. Many people wanted a new ruler. Earlier the ruler of the seven states had been the stadtholder. But there had not been stadtholder for some years. In the 1670s some people wanted a new stadtholder.

They wanted William, Prince of orange. But other people did not want a stadtholder they wanted a king. They wanted king Louis xiv of France.

John and Cornelius De-Witt did not want a new stadtholder. They were against the Prince of orange. But most of the people wanted a new government. They put the De. Witt in Prison, On 27th August 1672 a crowed of angry people murdered the brothers. And in 1672 William Prince of orange became stadtholder of the Dutch Republic.

From 1672 to 1673 the Republic was at war with France and England. The French army fought the Dutch army. There were battles on Land and in ships at sea.

In 1677, William of orange married an English princess. In 1689 William became king of England Scotland and Ireland and he moved to Britain. (Dumas, 2005: P:5)

In the seventeenth century many people in the Netherlands grew tulips. The first tulips were brought to the Netherlands from Turkey in 1571. Soon everybody in the Netherlands loved the flowers. Everybody wanted tulips. Stories, songs and poems were written about tulips.

The land in the Netherlands is good. Tulips grew well there. From the seventeenth century thousands of Dutch people grow the tulip. They grew tulips in the ground in the spring. In the summer they took the tulip bulbs out of the ground. They put the bulb in drying- rooms. Then the people planted their bulbs in the ground in the winter.

The flowers grew again in the spring. Tulip flowers are many different colours. In the seventeenth century many people tried to grow black tulips. There was going to be a big Prize for the grower of the first black tulip.

In the 1840s Dumas read about the De-Witts. And he heard stories about Tulips in the Netherlands. Then he wrote a romantic adventure story. He called the story The Black Tulip.

3-8-6 Symbols

According to J. paul and Hunter (1998-P:188) Symbols give additional meaning beyond and usually more abstract than its literal significance.

Dumas in his novel (The Black Tulip) generates a lot of ideas related to the subject.

Jimmy Wales(20011: P:3) The black tulip is not only a symbol for justice and tolerance but also a symbol for the most perfect and divine love of tow people. It can be prosecuted, attempted to be destroyed, killed trodden on but it will never give up and eventually it blooms despite all those obstacles. As Dumas archetypes Rosa's and Cornelius Van Baerle love and he shows how Isaac Boxtel a symbol of evil wants to destroy this divine love. kiki, (1992: P:42)

The black tulip also is a symbol of justice. When Dumas ends his novel by these beautiful words "you are both the growers of the black tulip the prince said "This beautiful flower will be called "Rosa Van Baerle". Cornelius Van Baerle here is your wife. You are free, Rosa, here is your husband you have both won the prize of 100.000 guilders!". These wonderful expressions explain that black tulip stands for justice and how evil leads to death as happened to Boxtel.

Black tulip is a symbol of tolerance when Cornelius De- Witt was injured badly, tortured and punished by soldiers and jailers of the prison and how at last he wrongly murdered.

Dumas in this novel wrote some words said by Cornelius Van Baerle "sometimes one has suffered enough to have the right never to say: I am too happy".

These expressions used as a symbol of tolerance and how people suffer. It's a great piece of philosophy by Dumas.

Harry Hughes (2002) Cited in David coward (20011: P:2) The black tulip is a simple microcosm of the book to start off its appears to be nothing special but in the hand of someone who is aware of its true worth it is as priceless as the world itself. This is very clear when Dumas depicts Cornelius Van Bearle as a man of comfortable means, is little concerned with his wealth or with position. And how Van Baerle has one

pursuit goal and one dream... to produce a flawless rare black tulip. While his jealous neighbour Isaac Boxtel shares this dream but entirely different reasons; while Cornelius Van Baerle cares not for riches and fame associated with growing such a flower, Boxtel covets both and plots to eliminate his competition.

Dumas use Rosa and Van Baerle as symbols of good and Issac Boxtel and Gryphus as symbols of evil. It is good when Rosa aids Cornelius to cultivate his tulip inside the Jail, it is good when Cornelius Van Baerle produce a flawless of black tulip. It is evil when Boxtel stole the tulip and also evil when Gruphus tortured and punished Cornelius badly in prison.

Dumas uses “Black Tulip” as a symbol of politics events. The story begins with a historical event- the 1672 lynching of the Dutch Grand pensionary Johan De-witt and his brother Cornelius by a wild mob of their own countrymen. Considered by many as one of the most painful episodes in Dutch history.

Dumas depict this event as an archetype of violence and crimes of history as that time.

Dumas cultivating imagery also emphasize an association between the grower and his fate. Rosas’ and Van Baerles’ cultivating of flower becomes their wedding and the three bulbs their children, but Isaac Boxtel’s cultivating becomes his fate and death. Duma describes William the Prince of Orange “He had a pale Face to express the dark side of William the prince of orange”.

In his novel “The Black Tulip” Dumas uses Rosa the only female character in the book, the Jailer’s daughter to represent life and her father the Jailer of the prison represent the death. Rosa is the real hero in this novel stands for the black tulip.

Dumas uses the terms spring and summer as symbols for good time of our life. And the winter is the hard time in life. Dumas wants to say that: the hard we work in summer and spring the more we gain in winter of our life. Jimmy, Wales (2011: P:3)

3.9.7 The Black Tulip Themes

(1) Class struggle

In the 1670s Some people wanted a new stadtholder. They wanted William Prince of orange. But other people did not want a stadtholder they wanted a king. They wanted king Louis XIV of France John and Cornelius De Witt did not want a new government. They wrote to Louis and ask for peace. People considered this as a high treason where they were only trying to negotiate a peace treaty with France to protect their little country.

People put the De- Witt in Prison and on 27th August 1672 a crowd of angry people murdered the brothers. And in 1672 William, Prince of orange became stadtholder of the Dutch Republic. (Dumas, 2005: P:6)

(2) Tolerance

This theme is very obvious when Boxtel reveals the existence of the papers of Van Barele's godfather to the authorities and Mr. Van Bareles finds himself on the wrong side of the prison. And the soldiers and jailers tortured and punished him badly in the Prison. (Jimmy Wales 2011:P:2)

Dumas uses Cornelius Van Barele's character to express how people suffer and tolerate at that time. Dumas use the greatest piece of philosophy when Cornelius wrote them on the wall of the prison

“sometimes one has suffered enough to have the right never to say: I am too happy”.

Dumas depicts Rosa's and Cornelius tolerance when they cultivated the tulip inside the price and how they eventually succeed only to have it cruelly stolen by Boxtel.

(3) Justice

Dumas uses Prince William as an archetype of justice, when he spoke to Rosa and Cornelius.

“You are both the grower of the black tulip, this beautiful flower will be called, “Rosa Van Baerle” Cornelius Van Baerle, here is your wife. You are both won the Prize of 100.000. ” Dumas, (2005: P:63)

Also he read the letter to the people and said “Cornelius Van Baerle is not a traitor. The people of the Hague killed John and Cornelius De. Witt. But the people did a bad thing. The De- Witt brothers were not traitors. They were both good men. They loved their country.”

Dumas also ends his novel by the death of the evil Issac Boxtel inspite of his long journey of jealous to win the 100.000 guilders. (Dumas 2005: P:63)

(4) Prisons

Dumas seems to like to write about Prisons Cornelius spends much of the novel in the Prison planting his bulbs. Dumas uses Gryphus to explain how jailers and soldiers treat prisoners in side prisons and how people suffer there. It is very pretty image of Dumas to grow a delicate tulip among the darkness and stone of the prison. To understand and enjoy such novel you must as a reader got used of Dumas style of writing which need a high literary competence.

(5) Growing- Tulip

The tulip was introduced in to Netherlands from central Asia in the sixteenth century. From that point, it grew to become a national symbol for the small trading nation on the North sea. Improvers, growers, traders and consumers are particularly has interested in new, exclusive varieties. The black tulip in particular has captured people's imagination.

In 1672, Alexander Dumas described how Cornelius Van Baerle discovered "La Tulip Norie". It is an engrossing story that has inspired many people. Jimmy Walse, (2011.P:2)

Black Flowers are often given as a joke or a "dig" on the occasion of someone's 40th or 50th birthday. Sometimes a bouquet of black flowers is sent as a note- so- vieled threat.

But are there really black flower? Actually, black tulip: are not rare- black tulips do not exist! What do exist are some very deep purple tulips, some of which appears almost black. The search for the fable black tulip has been an epic quest for centuries.

(6) A love story

The major theme for this great novel; is that it is a symbol for the most perfect and divine love between two people. It can be prosecuted, attempted to be destroyed, killed trodden on, but never give up, and eventually it blooms despite all those obstacles. B. Morse (2005: P:2)

Dumas uses Van Baerle and Rosa to play this great role in his novel. He depicts how the jailers' daughter helps Van Baerle and cultivates the bulbs and how a great love affair emerges between the Jailers' daughter (Rosa) and Van Baerle.

As soon as Dumas finishes setting scene the story explodes in to action and never stops unit the final page, taking us on a journey through the ful range of human emotion Love- harted greed, Loyalty, jealous and obsension.

3.10 Analysis of The Lost Ship

3.10.1 Plot

The lost ship is a subject of legends about ancient ships found in California. After the US civil war, stories have been told about the lost ships in sea.

In 1872 the captain of a big sailing ship sitting in his cabin and writing in the ship's logbook. One of his men calls him to come on deck and see a strange ship near them. They can't see any one on the ship. The captain calls to the ship, but nobody answers.

They decide to investigate. The captain gets into a small boat and goes to the mysterious ship and walks along the deck. He looks and looks but he can find nobody.

Actions usually involves conflict- struggle within the plot between opposing forces. The conflict in "The Lost ship" story is classified into two types.

1. Internal conflict: It takes place inside the captains' character. In the final Scene of this story Stephen writes "I do not know the date, where am I ? I do not know. I am the captain of this ship. I must sail the ship." Where am I going? I do not know. Who is my name? what is the name of this ship? I do not know". Also he writes "The captain Looks in the mirror on the cabin wall. He looks at his face in the photograph. They are the same. It is a photograph of himself."
2. External conflict: between two characters standing for good and evil.

- A character versus a society
- A character versus a group
- A character versus culture

Stephen writes “There is food on the table But who is going to eat the food?”

There is water in the jug. But who is going to drink the water?

There is a cigar in the ashtray. But who is smoking the cigar? Stephen Calbourn, (2005: P: 10)

This statement indicates that there is a great conflict between this captain and another group. It gives a reader a sense of struggle between the captain and the society. But to understand such distinctive style of writing it need a high literary competence and skilled readers.

“I am waiting. Another ship is going to come. Another captain is going to take my place. Then I can rest. I am waiting” Stephen Calbourn, (2005: P: 6)

These nice words said by the captain written by Stephen makes the reader feel that there is a sort of threaten. There is a sort of changes that may happen in that society. Stephen assumes that the situations will be changed one day.

- **Rising action:** the event that complicate the situation.

“There is no body at the wheel, nobody is steering the ship. The ship is sailing in the wind. The wind is steering the ship.”

- **Climax:** the moment of great tension and the highest point of conflict in this story is “The captain reads the long book. He sees the photograph on the table. He picks it up. He looks at the photograph. It is the photograph of himself”. Stephen Calbourn, (2005: P: 14)

This story is an open end and needs skilled readers who observe the deep meanings which lie under these lines of Stephen. It is difficult for starter readers to grasp the meaning of such story without

understanding all elements of literature. Stephen wants the reader to get the conclusion of this story by himself.

3.10.2 Point of View

j. Paul and Hunter (1998:P:72) State that the teller, the narrator inevitably affects reader's understanding of characters and actions by filtering what is told through his or her own perspective.

In the first scene of "The Lost Ship" Stephen Colbourn uses first person narrator (we) "we are sailing between Cuba and Florida" Stephen Colbourn, (2005: P:2). Then he shifts to use the third narrator (He) to the story.

Here Stephen Colbourn uses neutral omniscience which allows characters, action and thoughts to speak for themselves so that the readers can reach their own conclusions.

Moreover, in the final scene of the story Stephen uses the first person narrator (I) which makes confusion for the readers.

"The lost Ship" story has its own speed and rhythm with which it can change from scene to scene. It is not so close to the ground to interpret this story in a sense that makes every reader happy. The interpretation lies behind Stephen's words and his style of writing. Stephen wants the reader to think of the story and get it right and soon.

The adventure in this story challenges reader's minds and makes them think. There is plenty of suspense.

But to understand such kind of a story it needs a high literary competence to understand the diction- the choice of words; because different words evoke different associations in reader's response. Being

sensitive to tone one can get behind characters and actions to see them from Stephen's perspective.

Stephen Colbourn uses the captain character to represent his own psyche to share the same experience. And the wind as a symbol of civil war and the problems that surrounds him.

As far as the researcher see this story is so complicated and needs a high literary competence to be understood.

3.10.3 Characters of the story

(1) The captain of the ship

The captain of the ship in his cabin writes in the long book every day. He writes about the weather, the ship and about the men on the ship.

(2) The men on deck

Watch the ship on deck and see a strange ship sailing in the wind and the wind steering it.

3.10.4 setting

If one of the functions of literature is to help understanding others and the way they see the world, setting- time and place in which the fictional characters and actions are embedded is essential element. (j. paul and Hunter (1998:P:149)

In the opening scene' Stephen Colbourn provides the reader with little information about the setting-time and place but nothing about the class system or the values of the described society.

“Sunday, 5th. December 1872. The weather is fine. The wind is blowing and the ship is sailing quickly. The men are happy. We are sailing between Cuba and Florida” Steven Colbourn, (2005: P:2)

From the above the story takes place somewhere between Cuba and Florida in 1872. Providing readers with setting will help to understand the culture and background of the people whose language they are studying, their values and attitudes. But such a story with such limited setting information will be challenging to any reader who doesn't have much knowledge of Cuba and Florida or the Civil War at that time.

3.10.5 Symbols

There are two types of symbols: conventional symbols which are widely recognized by the society and culture, and contextual symbols which can be setting, action character, object or anything else in the work that maintains its literal significance.

Whatever the case, symbols are economic devices by writers to reinforce meanings and generate a lot of ideas. (J. Paul and Hunter (1998:P:188))

The Lost Ship story is a mysterious story full of symbols more abstract than its literal significance. The lost ship is a symbol for the Civil War in the United States. Also a symbol of the great struggle between the northern and southern states in America at that time.

After the U.S. Civil War, stories have been told about lost ships in the sea. Stephen Colbourn uses the word wind as a symbol of all new waves of organization and roses in U.S. states to control politics in the former Confederate states. Also the wind stands for the struggle between Black and white, the native and slaves.

The lost ship is a symbol of the Reconstruction period. In 1871, the main purpose of the Arbitration Treaty was to remedy the damages done to American merchants by three Confederate war ships: CSS Florida, CSS Alabama and CSS Shenandoah.

These ships had inflicted tremendous damages to U.S merchants ships during the Civil war. Stephen uses the term wind to stand for all changes that happen after civil war.

Stephen uses the term white mist as a symbol for all the problems that surround and threat U.S states at that time.

In the Lost Ship story there are nice words used by Stephen jug, cigar, food and the water. All these terms stand for the great energy that may change the situation of the society. Also they are signs of the reconstruction of the U.S at that period of time.

“There is a food on the table. But who is going to eat the food?”

“There is water in the jug. But who is going to drink the water?”

“There is a cigar in the ashtray. But who is smoking the cigar?”

Stephen Colbourn, (2005:P:10)

Stephen Colbourn tries to draw readers attention to Bermuda area as an archetype of evil. Many ships are lost while crossing Bermuda triangle. This area’s still considered as an area of secret. Brandon Harris, (2010: P:5)

3.10.6The Lost ships’ Themes Little words, Big ideas

(1) Reversal and inversion

The civil war in U.S turned society upside down and banged it on its head. The captain may be replaced by another captain.

“Another captain is going to take my place. Then I can rest. I am waiting” (Stephen Colbourn, 2005:P:16)

(2) Doubles

If the readers compare the two logs on p (2-3 and p 12-13) “The weather is fine. The wind is blowing and the ship is sailing quickly, the men are happy” to the long on page 12-13.

“The ship is in a thick, white mist. I cannot see the sun or stars. There is no wind. The ship is not moving. The men are angry” he may find that this story is about duality which strengthen the understanding of the deep meaning of the story.

(3) Fate

In this mysterious story keeping track of time through logs books is important because time carries out fate. Captains’ past does catch up him and he must pay for the wrong of his ancestors.

(4) Class struggle

This may be observed through the conflicts between black and white, south and north state; also slaves and natives conflicts.

(5) Resruction

Reader can catch this hidden theme through Stephen’s words throughout the story. The reseruption refers to the waves of new construction of the U.S in that time. And how old events may cause serious changes in future.

(6) Lost ship in sea

Stephen wants to convey through this mysterious story that lost ships is a subject of legends about ancient ships found in sea and deserts; and how stories have been told about the lost ships after the U.S civil war.

(7) Politics

Through the story of “The Lost Ship” Stephen gives a reader slight out lines about the events of politics and the great changes that may happen in U.S after war. He also wants to draw reader’s attention of the political event in South and North of U.S.

(8) Social injustice

Slaves trade and the position of the black.

(9) The Bermuda Triangle

Bermuda Triangle has become popular through representation by the mass media, in which it is a paranormal site in which the known laws of physics are either violated, altered, or both.

There is a common belief that a number of ships and air planes have disappeared under highly unusual circumstances in this region. Over 100 airplane disappearances and over 1000 lives lost since 1945. This area still considered as an archetype of evil and an area of secret. Brandon Harris (2010: P:5)

3.11 Analysis of “Lucky Number”

3.11.1Plot

Charlie is a poor boy. He cannot go to school. He works as a shoeshine boy for money and dreams of being rich. Then one day he has a chance to make his dream come true. He sees a man getting into the taxi. Something falls out of the man’s pocket. It is a lottery ticket. (John Milne (2005: P:3-4) May be it is Charlies’ lucky day.

Actually we are carried into John Milne’s fictional world by the plot. Through this plot there is a continual question that operates in three tenses:

- Why did that happen?
- Why is this happening?
- What is going to happen next and why?

In this story John Milne uses several techniques first of all, he provides necessary information about the main character Charlie and his circumstances. He uses the internal conflict which takes place inside Charlie for example, between charlies' dream to be rich and his duty to return back the lottery ticket.

John Milne uses the climax which is the moment of the great a tension and the highest point of the conflict: "The man does not hear Cherlie. The taxi moves away. Charlie stands on the pavement. The ticket in his hand" John Milne (2005: P:10)Here the resoluion used by john Milne is open- end which indicates a kind of continuity (i.e the story is going on). Lucky number story will continue in the mind of the reader "when the man is shouting out the wining number seven- five –three- eight-one- two- nine- four" Michael Charlton (2005:P:1)

May it be Charlies' lucky number? But such kind of story is too remote from the student's cultural back ground and does not suit their context. The age of students as starter readers is too young to enjoy such text.

3.11.2Point of View

In Lucky Number story John Milne uses the third person narrator he, she, they and does not participate in the action. Milne does not see into the mind of any character in this story but describes events from outside.

John Milne reports actions without telling directly what Charlie feels and thinks.

In such kind of story the reader must go behind Milne's understanding of events to comprehend the situations described by Milne.

“Café Colombo is always busy. There are always people sitting at the tables in café Colombo. The men and women are all well- dressed. They drink coffee. They eat ice-cream. They read news papers”. John Milne. (2005: P:1)

In this situation the reader supplies the meaning, no analysis or interpretation is provided by Milne. This kind of story needs a skilled readers who might recognize how particular characters come to embody certain values or attitudes, how the narration is shaped by a particular point of view.

John Mine reflects some cultural aspects which too remote from student's cultural background, religion, tradition and even too remote from their life style and not appropriate for use with basic students- For example, throughout the story Milne passes his message about lottery and how it may change the whole life of a person. J. paul and Hunter (1998: P:72) States that it becomes clear that one of the primary reasons for identifying the point of view of a story is to determine where the author stands in relation to the story. John Mine uses Charlie to represent the actual person of the author. Behind the narrative voice of this story is the authors manipulating events and providing or withholding information.

John Milne wants to know:

What do we learn?

What do we feel?

According to J. paul and Hunter (1998: P:72) such of the story understanding depends on the eyes through which it is seen and on the voice that tells it to us. Thus a narrators perception may be accepted,

rejected or modified by the author depending on how the narrative is articulated and this needs a high literary competence.

3.11.3 Characters of the Story

(1) Charlie

Is a poor boy, he does not go school; He shines shoes, he works all day for money to support his family. He dreams of being rich. Then one day he has a chance to make his dream come true. He sees a man getting into the taxi. Something falls out of the man's pocket. It was a lottery which may be Charlie's lucky day.

John Milne archetypes Charlie as a hard worker to show how people of lower classes suffer at that time, he is the main character used by Milne.

(2) Charlies' mother

She has a group of sons and daughters. She needs money to pay for all the house hold expense. She waits every day for Charlie to bring money but Charlie earns very little money. She buys food with the money. When Charlie shows her the lottery ticket she feels happy and thinks it will be their lucky day. She takes the lottery ticket to the lottery office in hope that it is their lucky number.

(3) Charlie's sisters

(4) Charlie's brothers

(5) A well- dressed man

Who gives the ticket- seller a dollar. The man puts the ticket in his pocket. But the ticket falls out of his pocket and the winds below the ticket in to the air. It was Charlie's lucky number.

- (6) An old man: who walks slowly along the pavement. He is carrying a large board and is selling lottery tickets. He shouts “buy a ticket! Win a fortune! One dollar a ticket”. Milne uses him to represent how people think of lottery as a chance of their life.

3.11.4 Setting

According to J. Pal and Hunter (1998: P: 149) it is the physical and social context in which the action of story occurs. The major elements of setting are the time and the place and the social environment that frames the characters.

Being sensitive to the context provided by setting, readers are able to understand the behavior of the characters and significance of their action.

Setting can be used to evoke a mood or atmosphere that will prepare the reader for what is to come. Time, location and physical features of a setting can all be relevant to the overall purpose of a story. So too the social environment in which the characters are developed.

In the Lucky Number story, John Milne provides the reader with the social context in which the action takes place: “Café Colombo is always busy. There are people sitting at the tables in Café Colombo. The men and women are well-dressed. They drink coffee. They eat ice-cream. They read newspaper” (John Milne 2005:P:1) But nothing is mentioned about the time in which these actions occur. Time is very important as it provides the reader with information about the class system and the values of the society described by the author.

This text may appear to be very remote in terms of place, social system and the values from students’ context.

The opening scenes depicts what happen in Britain that time and also shows the great differences between the upper classes and the lower classes. John Milne sympathies with the poor and uses Charlie as an archetype of that class; But starter readers may not guess such information or such ideas as it needs a great deal of literary competence. This context will be slightly challenging to any reader who doesn't have much knowledge of Britain history at that time.

3.11.5 Symbols

(1) Café Colombo

Is the fundamental symbol of all upper classes in Britain at that time. Milne describes café Colombo: "It is a lway busy. There are always people sitting at the tables. The men and women are well- dressed. They drink coffee. They eat ice- cream. They read news paper. Carlie does not sit in café Colombo." (John Milne 2005: P:3) to depicts the classes system, values, beliefs and the cultural, social political problems of that society.

Milne wants to convey that poor people are forced to shine shoes, starve and even beg while nobles are living lavishly upon the poor backs. Every time the Nobels humiliate and reject the poor. Poor people are rejected and separated from an early age. They are not treated as equal citizens. Most poor live in poverty and separate from rich. Poor people are not a llowed to use rich restaurants. The noble uncharitable response is to let poor shine their shoes.

John Milne sympathies with this poor class. He faults the law for not seeking justice.

(2) Charlie

John Milne depicts Charlie as a symbol of lower class who suffers more of poverty by presenting Charlie as a shoe shine who wine ten cents a shine. Milne wants to draw the reader's attention to the social, political and cultural problems that dominate that society. How lower class feels towards upper class. When Charlie says: "The man's shoes are dirty. The man's shoes are black. Charlie cleans the men's shows." John Milne (2005: P:6)

The reader is shown how the poor and weak are brutalised and nobles use their power over them. And Charlie is forced to work as shoe shine to support his family.

(3) The Wind

The wind here symbolizing the revolution when Charlie says: "The man gets into the taxi. The ticket falls out his pocket. The wind blows the ticket into air"

Milne warning is addressed to the aristocracy classes. If the aristocracy continues to plant the seed of a revolution through behaving unjustly they can yield the same fruit according to its kind. Also the wind may symbolize freedom which may change poor life.

(4) The Goat

In Lucky Number story Milne sharply criticizes the nobles classes and symbolizes them as a goat or evil of shadow that follows poor people, eats their hope and even humiliate them.

(5) Lucky Number

Milne with his distinctive style of writing uses Lucky number to stand for the freedom the dream of poor classes.

When Charlie's mother read the number seven- five- three- Eight- one- Two- nine- four- six- and says "Is this the winning number? Perhaps it is Saturday 21st is tomorrow. Perhaps tomorrow will be their lucky day" Milne, (2005: P:13).

These nice words written by Milne used by Charlie's mother symbolizing the poor longing for freedom. They want to get rid of noble classes who treat them badly as slaves. The poor are counting for the revolution day. The lucky number may symbolize Charlie's hope to get all his dream come out and enter the noble's world.

(6) Pavement

Milne draws the reader's attention to the great distances and gaps that exist between these two classes noble class and lower class.

Charlie always stands on the pavement of the café Colombo but never enters it because he has no money he is poor. He always dreams to enter that class but no way.

The pavement throughout the story symbolizes the dark lines, unjust law, separation and all social problems that prevent poor class to enter noble one or even to live as persons.

3.11.6 The major themes of Lucky Number

(1) Family

Milne focusing attention on the presentation of family groups he portrays Charlie as a shoe shine who struggle to keep his family together. The reader is given a nice frame work of Charlie who shines shoes for the sake of his family consisting of his mother, sisters and brothers.

(2) Class struggle

Milne paints the aristocratic maltreatment of the lower class when he describes: “café Colombo is always busy. There are always people sitting at the tables in café Colombo. The man and women are well-dressed. They drink coffee. They eat ice-cream. They read news paper. Charlie’s does not sit in café Colombo. Charlie is not well-dressed.” Through this nice description Milne depicts for readers the uncontrolled two forces that dominate Britain at that time. Milne portray for the reader how the upper classes use their power over the lower classes and how poor classes simply react to the behavior of the aristocracy. Poor are left with nothing but poverty and are forced to starve while the nobles are living lavishly upon the poor’s backs. Every time nobles humiliate the poor.

(3) Lottry

When John Milne describes the old man who walks slowly along the pavement, carries a large board and sells lottery tickets.

“Buy a ticket! Win a fortune! One dollar a ticket!” He wants to pass for reader some values, beliefs and cultural aspects that dominate that society. Everyone in that society from lower class or upper class beliefs in lottery as a chance of their life which make their dreams come out. J. Milne (2005: P:2)

(4) Social injustice

This theme is related to the theme of class struggle. Milne passes this theme through description of café Colombo. “The man and women are well-dressed. They drink coffee. They eat ice-cream. They read news papers. Charlie do not sit in café Colombo. Charlie is not well-dressed. He sits on the pavement.”

Also when he writes: “The man put his shoes on the box”. Milne wants to portray for readers how poor kneel down when nobles pass with sensual eyes, loose tongues and loose life. How the poor class react to the behaviour of the nobles.

Milne depicts some brutality of English Law. He faults the law for not seeking justice. He uses the goat to symbolize the dark and dreadful shadow of the nobles that follows the lower class even in their dreams.

(5) Resurrection

This theme concerns rediscovery of Charlie and his family who have been jailed in the prison of poverty for several years. Poor people have been out of society long enough to have been considered dead.

This theme is treated humorously by Milne. “The wind bellows the ticket into the air. Charlie Catches the ticket. He has the ticket in his hand. Charlie waves his hand.” Milne wants to say life is coming.

(6) Suffering

The poor in Britain feel life difficult, they starving; begging aristocracy for food, but their uncharitable response is to let the poor shine shoes. Poor are left with nothing but poverty and are forced to starve while nobles are living lavishly upon their backs. Charlie is a good example provided by Milne. He works hard to gain money to support his family.

(7) Loyalty and Sacrifices

Sacrifices is necessary to achieve happiness to family, Friends and the people surrounded. Dickens uses Charlie as an archetype of sacrifice. Charlie works all the day to support his family to enable their happiness and ensure their spiritual rebirth from poverty.

(8) Freedom

Milne has a high style of writing. Freedom is the central idea or meaning of this story. It is the hidden message Mine wants to convey to the reader. He hides freedom behind his words.

“Saturday 21st is tomorrow. Perhaps tomorrow will be their lucky day.”

It is not clear to be discovered by the reader. It is usually challenges the reader. This kind of story is usually for good and skilled readers.

It needs a good back ground of the world, experience of life and Language as well.

Thus this story does not meet students’ interests and also needs a high literary competence.

Chapter Four

Discussion

Chapter Four

4.0 Introduction

In this chapter the researcher makes presentation of the results and analysis of the results and makes discussion for the results.

The questionnaire which is had been given out to the teachers provides the results which the subject for the discussion and analysis. The researcher used the questionnaire which is a general survey to get teachers' response on the problem. Thus this chapter deals with analysis and discussion of the obtained results.

4.1 Discussion of Tables

Table (1)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	20	100.0	100.0	100.0

In table (1) it can be found that hundred (100%) percent of respondents agree that literature promotes interest and motivation to Language practice. And this affirms the researcher hypothesis.

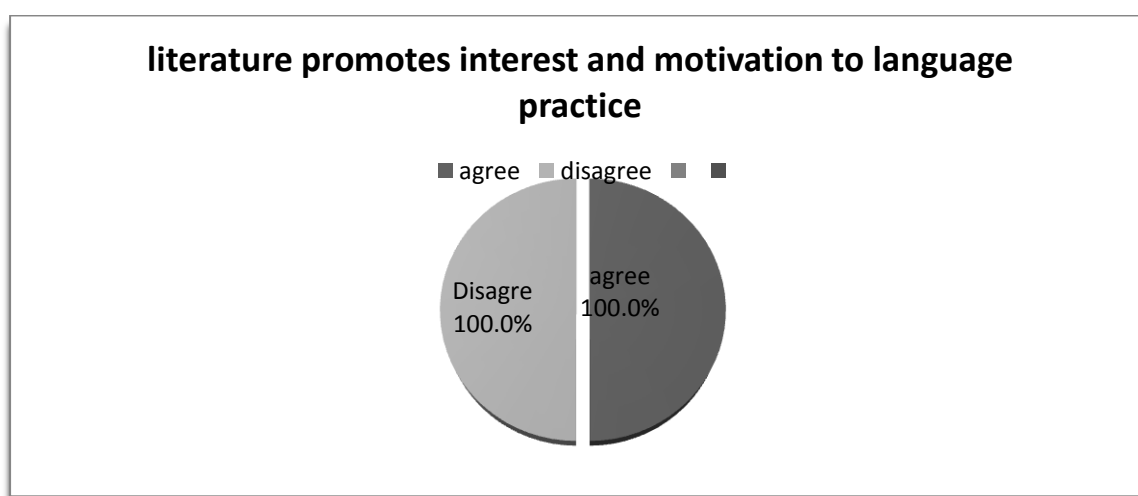


Table (2)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	16	80.0	80.0	80.0
	disagree	4	20.0	20.0	100.0
	Total	20	100.0	100.0	

In table (2) it can be found that the majority of the respondents eighty (80%) percent agree with the item that teaching literature endorses learners competence and only twenty (20%) percent of the respondents show negative response to this item. Therefore, the hypothesis is accepted.

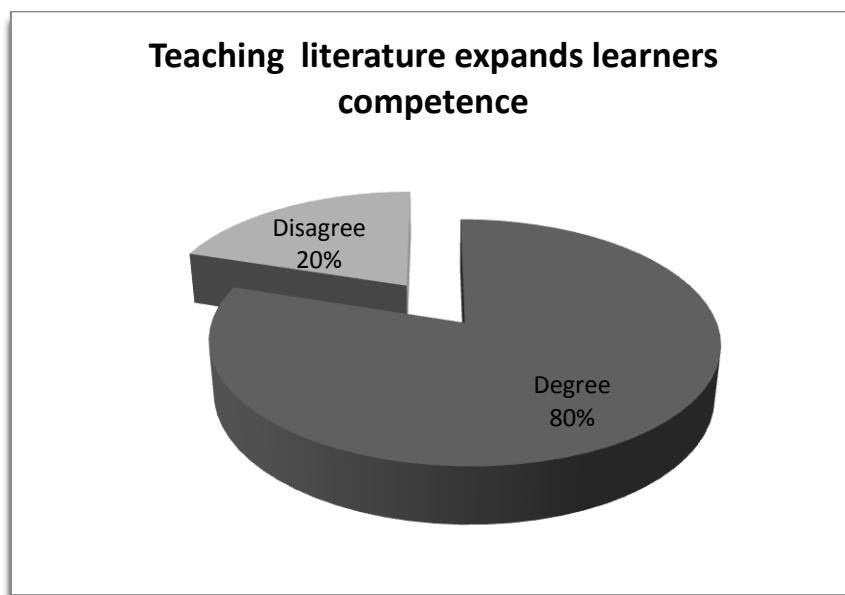


Table (3)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	15	75.0	75.0	75.0
	hesitant	3	15.0	15.0	90.0
	disagree	2	10.0	10.0	100.0
	Total	20	100.0	100.0	

In table (3) it can be found that there is slight contradict among the response of the respondents who show differ views. Seventy five (75%) percent of the respondents show positive response to the item that students do not get interest and motivation with the selected material while fifteen (15%) percent of them are hesitant and only ten (10%) percent of the respondents show negative response and this affirms the hypothesis.

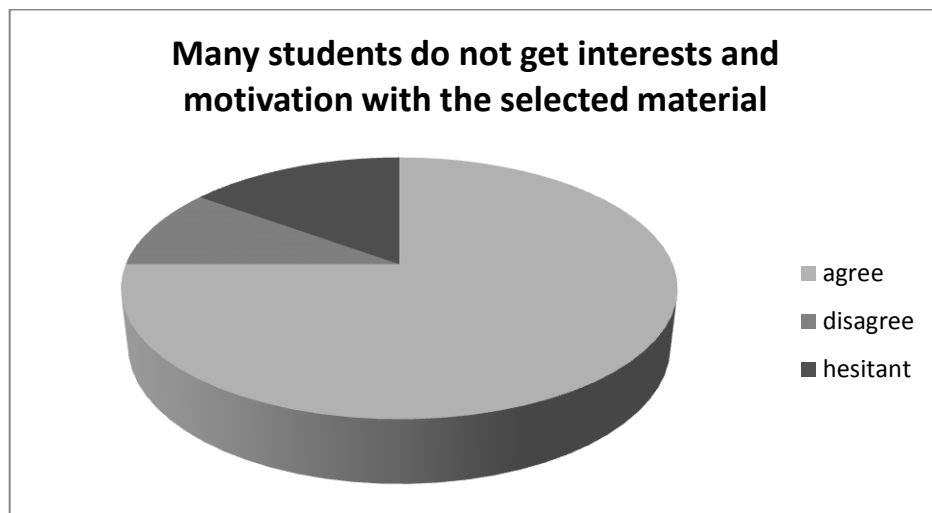


Table (4)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	15	75.0	75.0	75.0
	hesitant	2	10.0	10.0	85.0
	disagree	3	15.0	15.0	100.0
	Total	20	100.0	100.0	

Table (4) indicates slight different among the respondents' views on the material selected for students is boredom and rough. Seventy five (75%) percent of the respondents show positive response while ten (10%) percent are hesitant and only fifteen (15%) percent show negative response to the item and this also affirm the researcher hypothesis.

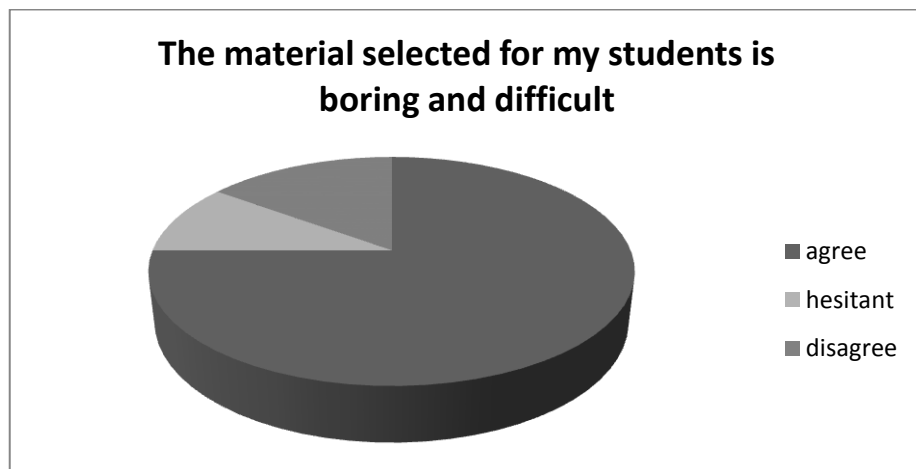


Table (5)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	18	90.0	90.0	90.0
	disagree	2	10.0	10.0	100.0
	Total	20	100.0	100.0	

Table (5) shows that most of the respondents ninety (90%) percent strongly agree that diction of the material selected is not understandable and only ten (10%) percent of the respondents give negative response and this also strengthens the researcher hypothesis.

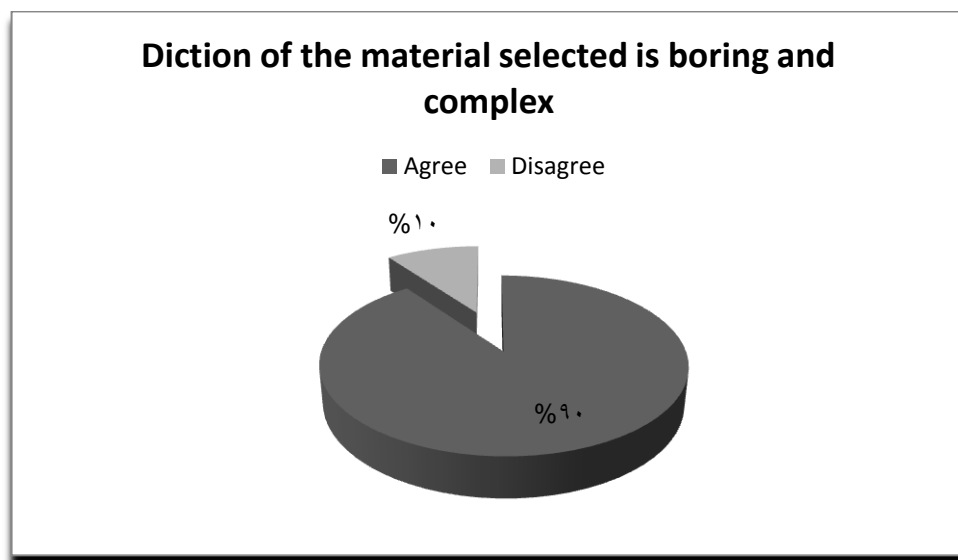


Table (6)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	20	100.0	100.0	100.0

In table (6) it can be found that hundred (100%) percent of the respondents strongly agree that students cultural background far remote from the themes and the context of the text. And no negative response shown in table (6) and this strengthens what the researcher has already hypothesized.

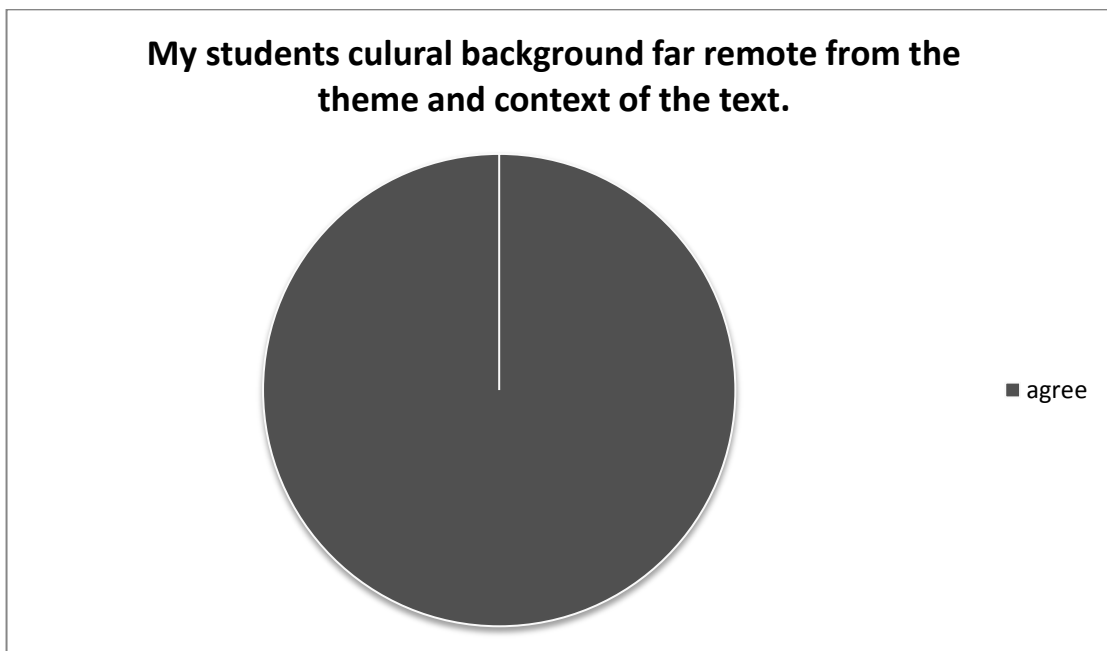


Table (7)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	16	80.0	80.0	80.0
	hesitant	2	10.0	10.0	90.0
	disagree	2	10.0	10.0	100.0
	Total	20	100.0	100.0	

In table (7) it can be found that the majority of the respondents eighty (80%) percent give positive response to the item that text is not linking with the rest of the syllabus in term of vocabulary while ten (10%) percent of the respondents are hesitant ten (10%) percent give negative response to the item and this confirms the hypothesis.

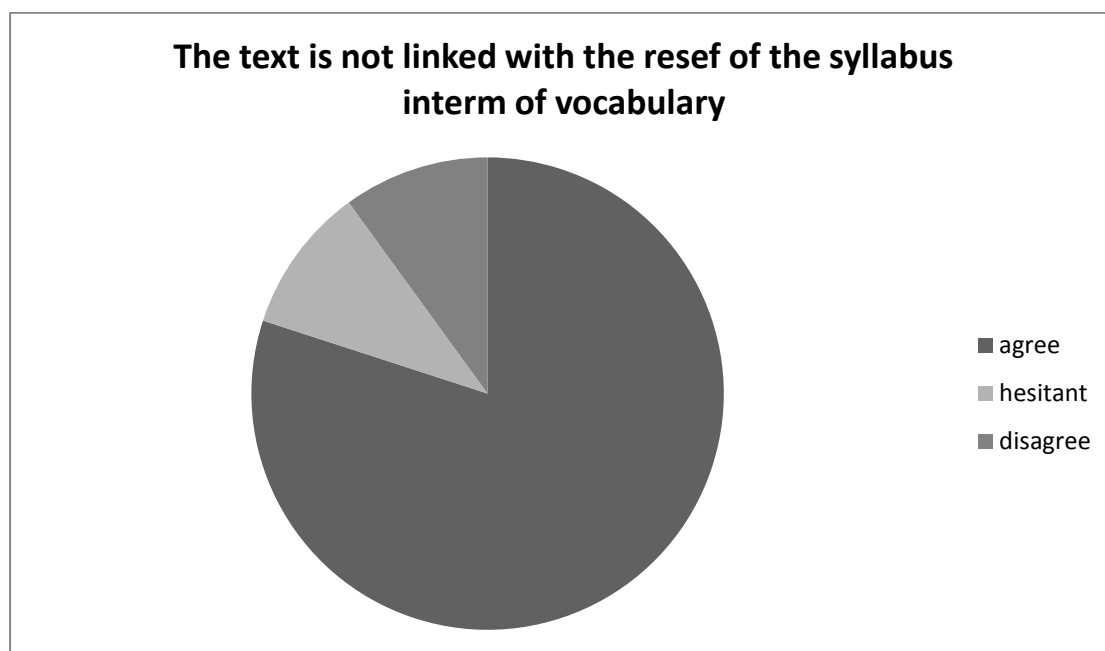


Table (8)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	14	70.0	70.0	70.0
	disagree	6	30.0	30.0	100.0
	Total	20	100.0	100.0	

In table (8) it can be found that there is a contradict among the respondents response who show differ views. Seventy (70%) percent of the respondents agree that the text is not linking with the rest of the syllabus in term of grammar while only thirty (30%) percent give negative response to this item and this also confirms the hypothesis.

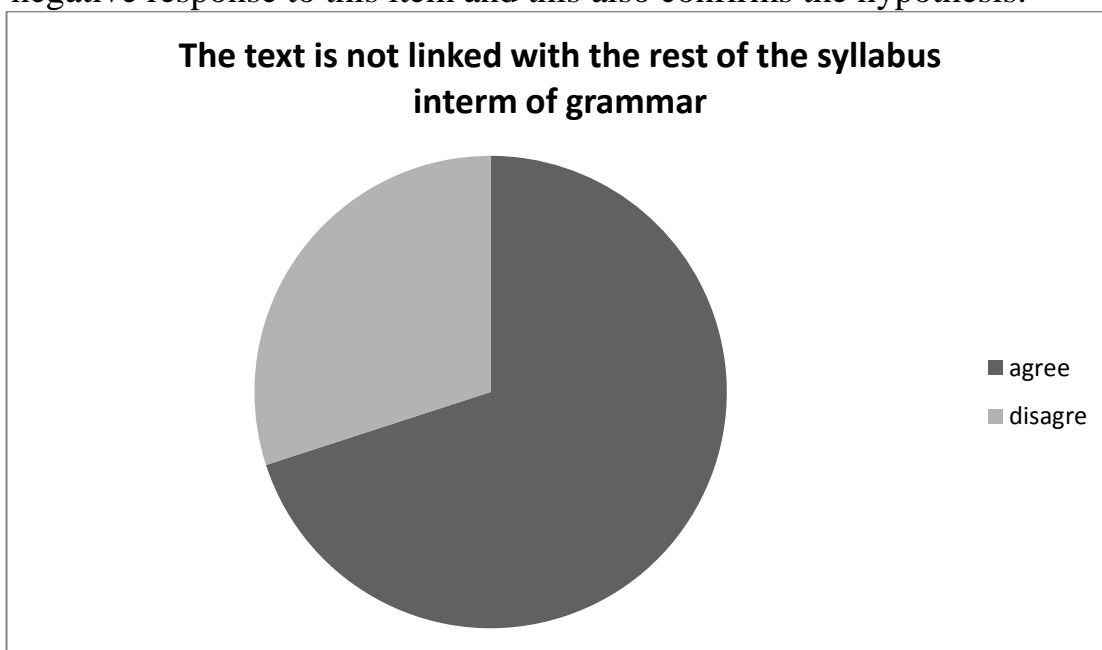


Table (9)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	16	80.0	80.0	80.0
	hesitant	1	5.0	5.0	85.0
	disagree	3	15.0	15.0	100.0
	Total	20	100.0	100.0	

Table (9) indicates that the majority of the respondents eighty (80%) percent agree that the selected material is difficult enough for the students and five (5%) percent hesitant and only fifteen (15%) percent of the respondents give negative response to the given item and this affirms the hypothesis.

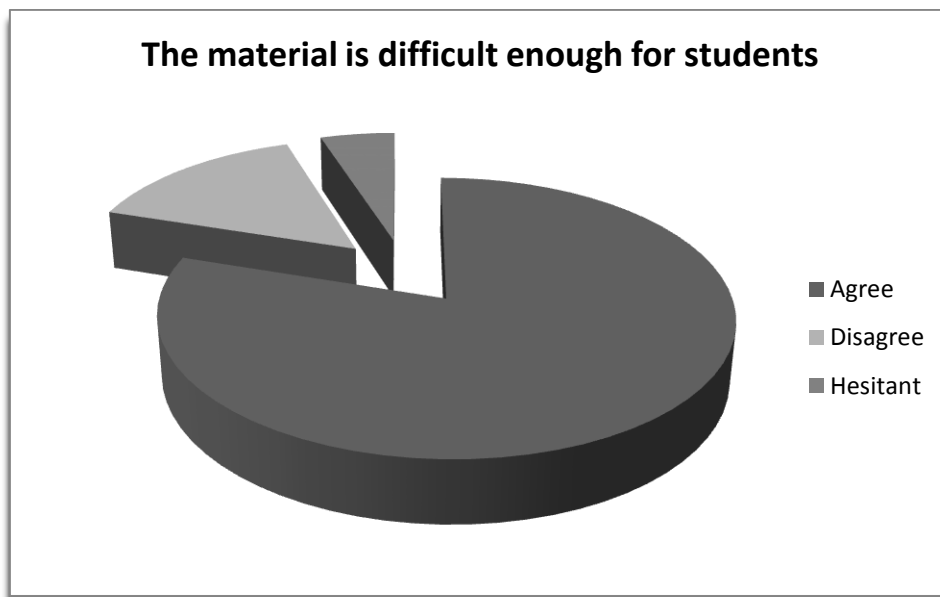


Table (10)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	20	100.0	100.0	100.0

Table (10) shows and without any doubt hundred (100%) percent of the respondents agree that students are not given adequate cultural historical or literary background information to make sense of the text. And this strengthens the researcher hypothesis.

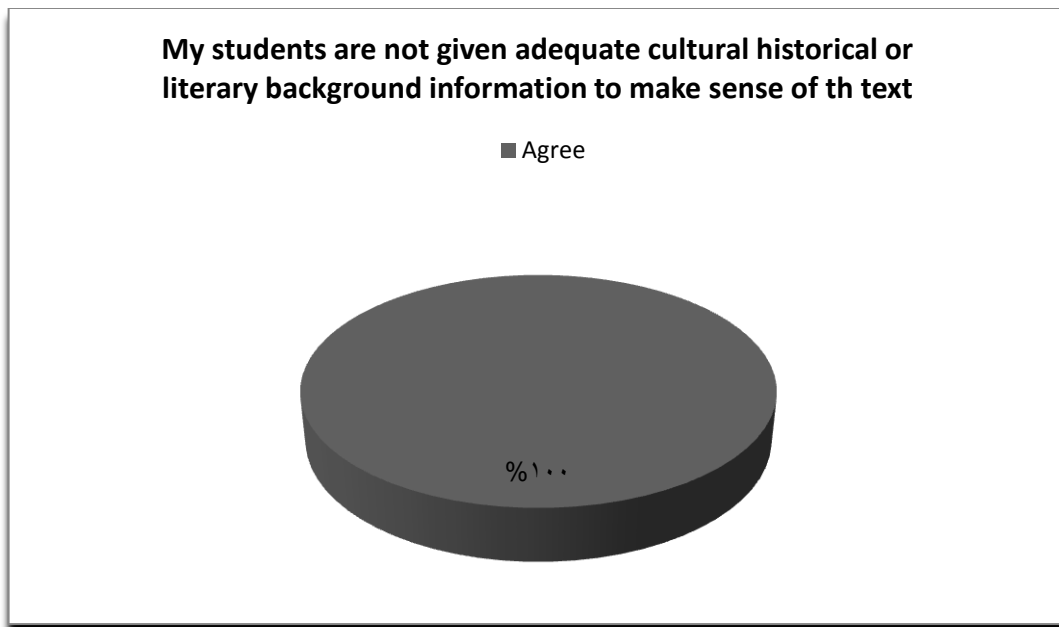


Table (11)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	19	95.0	95.0	95.0
	disagree	1	5.0	5.0	100.0
	Total	20	100.0	100.0	

Table (11) indicates that the majority of the respondents ninety five (95%) percent strongly agree that the degree of intellectual maturity of students is too immature to relate to the text. And only five (5%) percent give negative responses and this confirms the hypothesis.

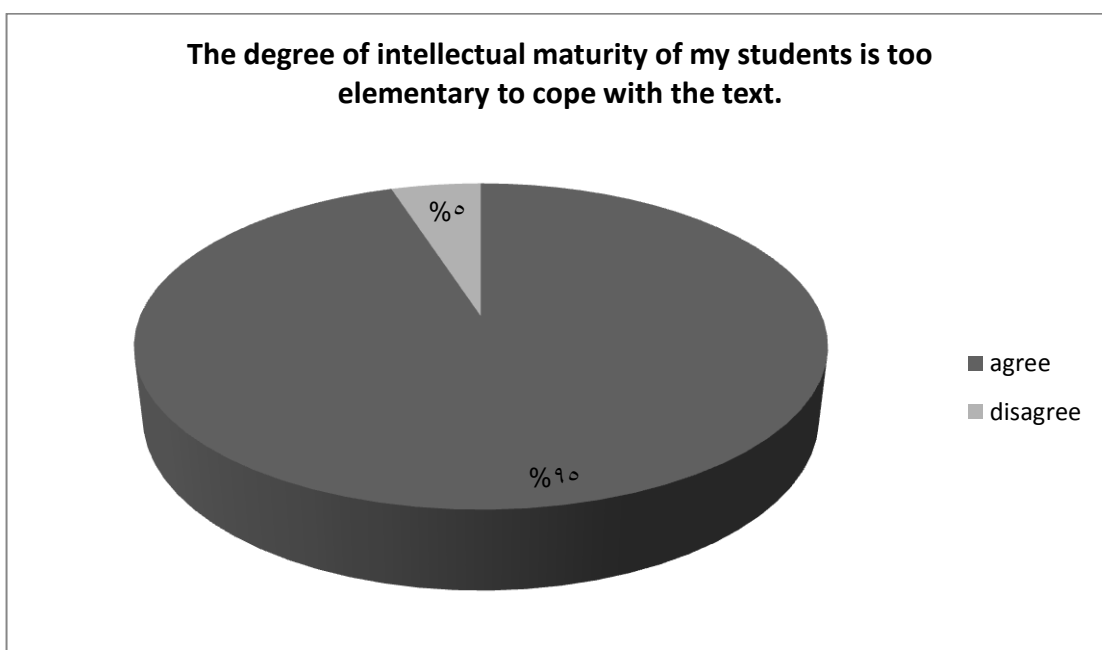


Table (12)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	16	80.0	80.0	80.0
	hesitant	1	5.0	5.0	85.0
	disagree	3	15.0	15.0	100.0
	Total	20	100.0	100.0	

In table (12) it can be found that the majority of the respondents eighty (80%) percent give positive response to the item that students linguistic proficiency is too elementary to cope with the text and five (5%) percent hesitant while fifteen (15%) percent of the respondents give negative response. Also this affirms the hypothesis.

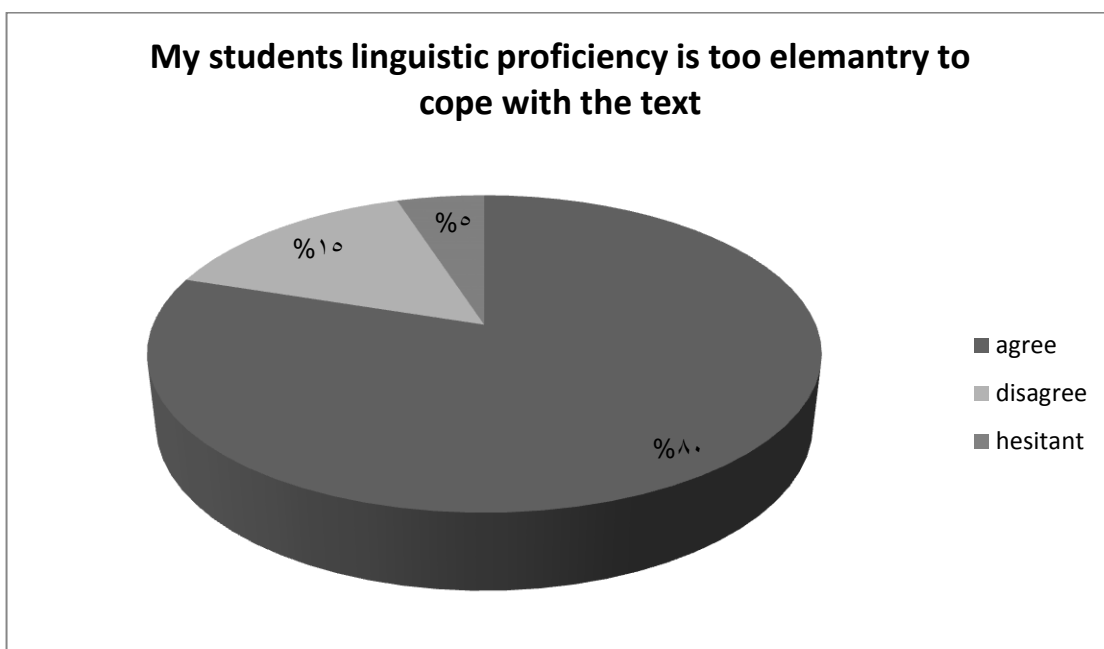


Table (13)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	16	80.0	80.0	80.0
	hesitant	1	5.0	5.0	85.0
	disagree	3	15.0	15.0	100.0
	Total	20	100.0	100.0	

In table (13) it can be found that the majority of the respondents eighty percent (80%) agree that students are too young to enjoy the text and that five (5%) percent are hesitant while only fifteen (15%) percent of the respondents give negative response and also strengthen the researcher hypothesis.

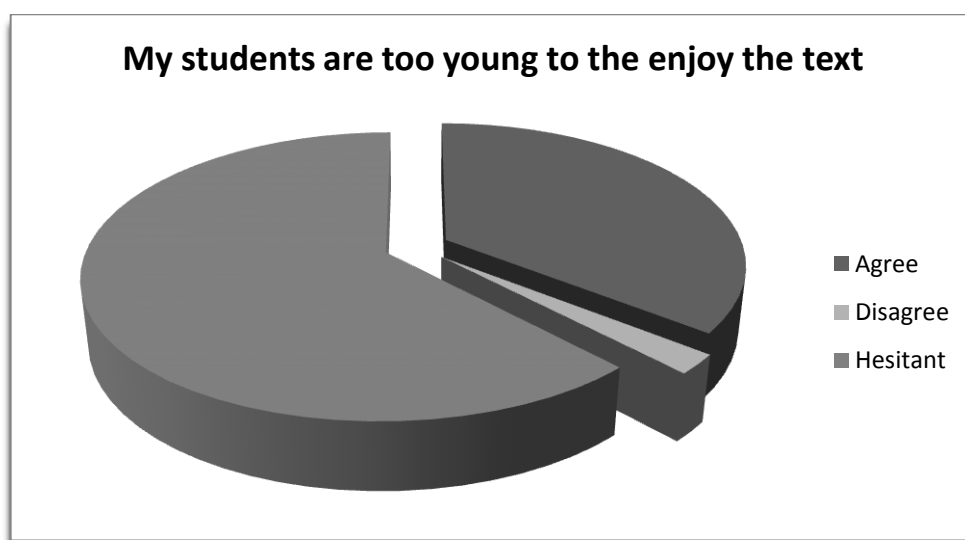


Table (14)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	16	80.0	80.0	80.0
	hesitant	1	5.0	5.0	85.0
	disagree	3	15.0	15.0	100.0
	Total	20	100.0	100.0	

In table (14) it can be found that the majority of the respondent eighty (80%) percent give positive responses to the item that students literary background is in sufficient to cope with text. While five (5%) percent are hesitant and only five (15%) percent give negative response and this confirms the hypothesis.

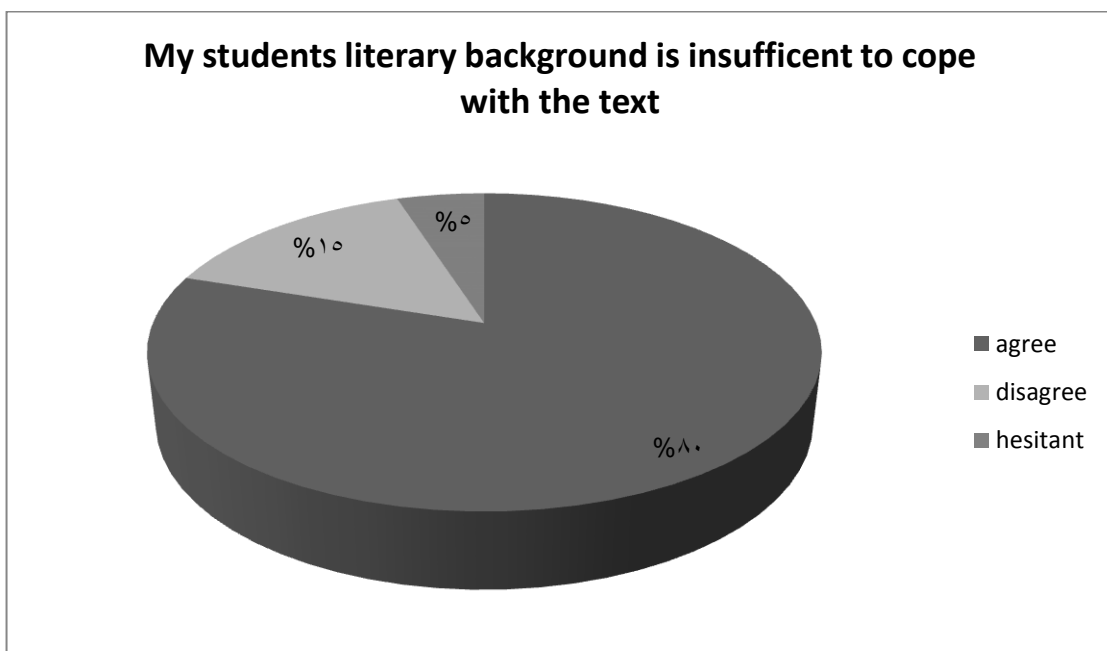


Table (15)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	16	80.0	80.0	80.0
	hesitant	1	5.0	5.0	85.0
	disagree	3	15.0	15.0	100.0
	Total	20	100.0	100.0	

Table (15) indicates that there is a contradict among the respondents views on the item that teachers have no enough time available to work the text in the class. Eighty (80%) percent of the respondents give positive response while five (5%) percent are hesitant and only fifteen (15%) percent give negative response. And this strengthens the researcher hypothesis.

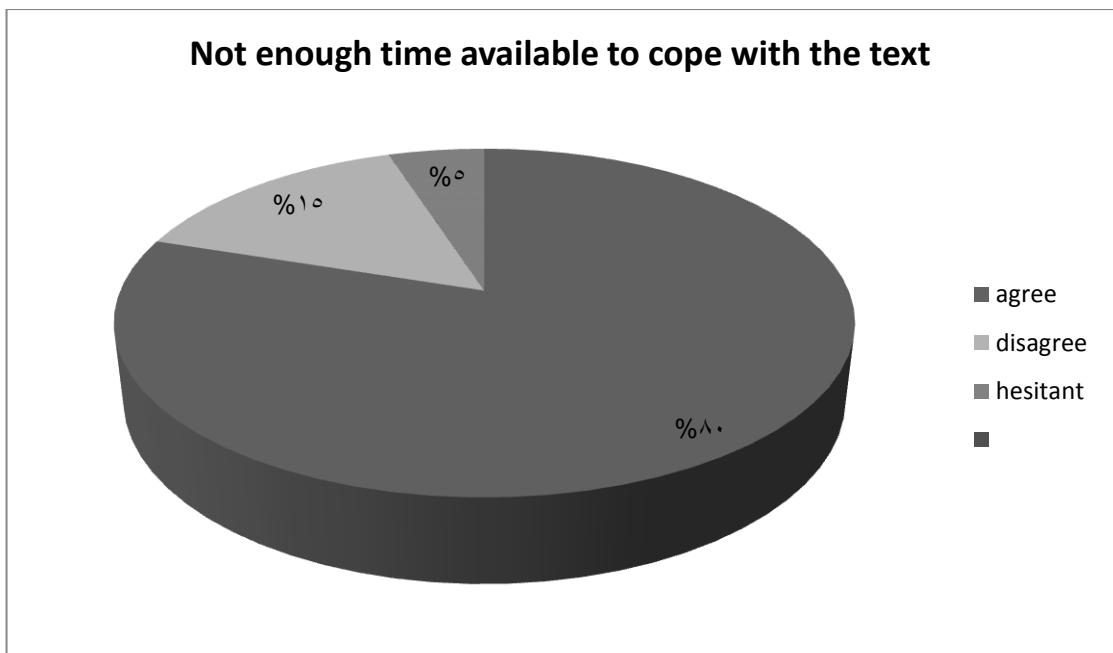


Table (16)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	hesitant	1	5.0	5.0	5.0
	disagree	19	95.0	95.0	100.0
	Total	20	100.0	100.0	

Table (16) shows that the majority of the respondents ninety five (95%) percent strongly disagree with item that teachers are given sufficient guidance in how to use the text. And only five (5%) percent are hesitant and this also confirms the researcher hypothesis.

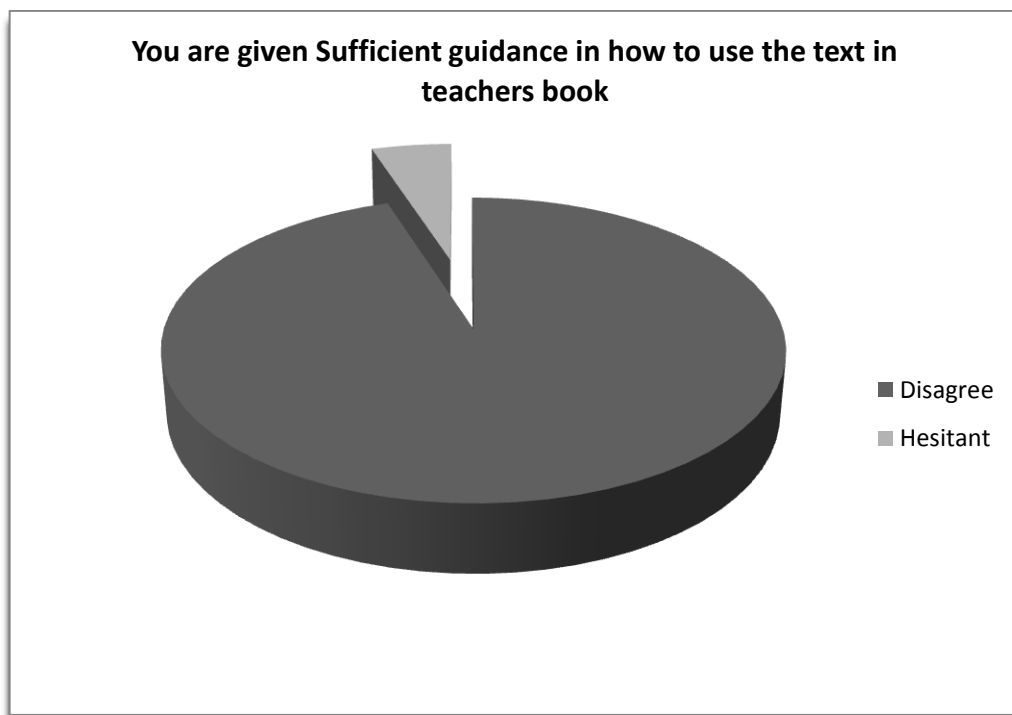


Table (17)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	1	5.0	5.0	5.0
	disagree	19	95.0	95.0	100.0
	Total	20	100.0	100.0	

Table indicates that ninety five (95%) percent of the responds show negative responses to the item that students are given opportunities for participation and personalization while only five (5%) percent show positive responses which strengthens the researcher hypothesis.

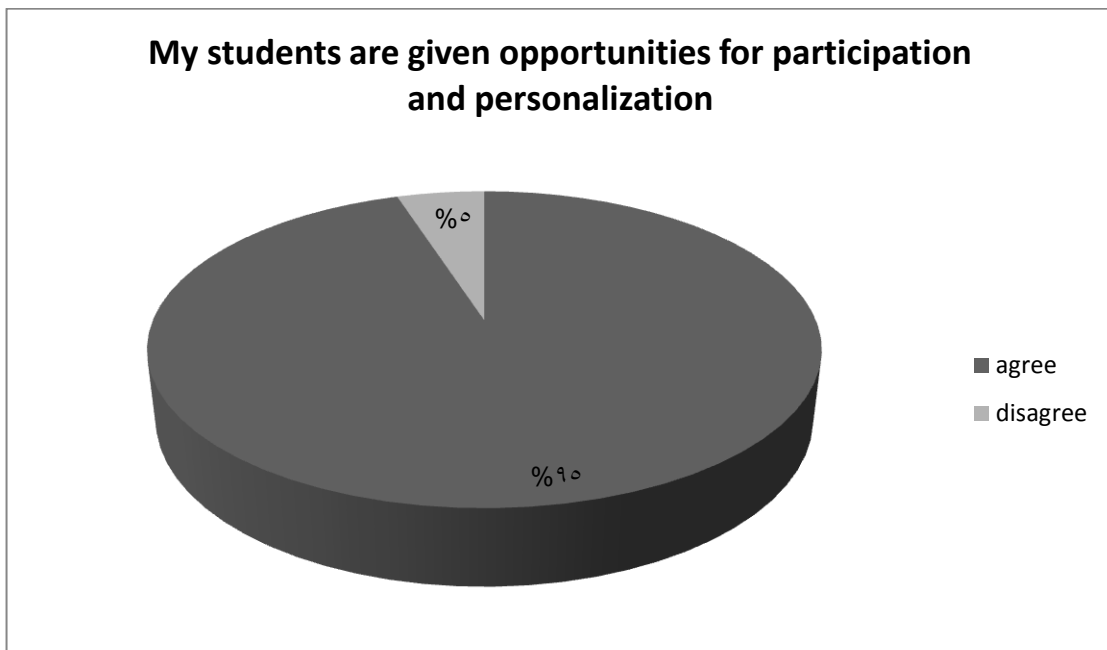


Table (18)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	disagree	20	100.0	100.0	100.0

In table (18) it can be found that hundred (100%) percent of the respondents disagree with the item that the layout of the text is clear and attractive and no positive response are shown in this table. Therefore, the hypothesis is accepted.

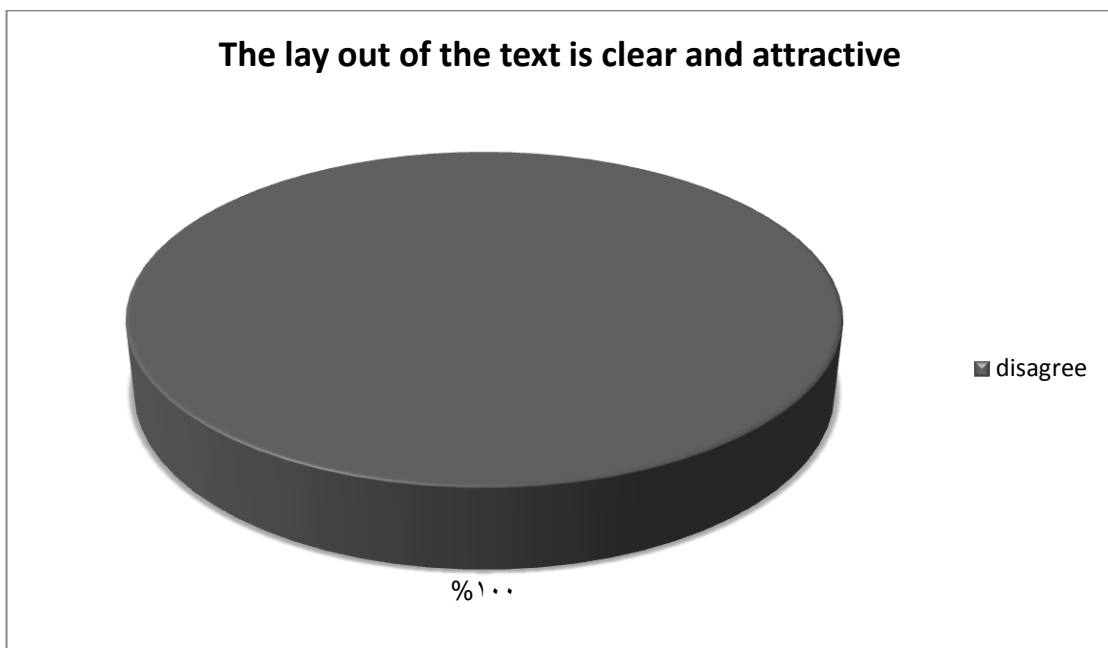


Table (19)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	20	100.0	100.0	100.0

In table (19) it can be found that hundred (100%) percent of the respondents agree with the item that the themes of the texts are not related to the students context, no negative response are show in this table and this confirms the researcher hypothesis.

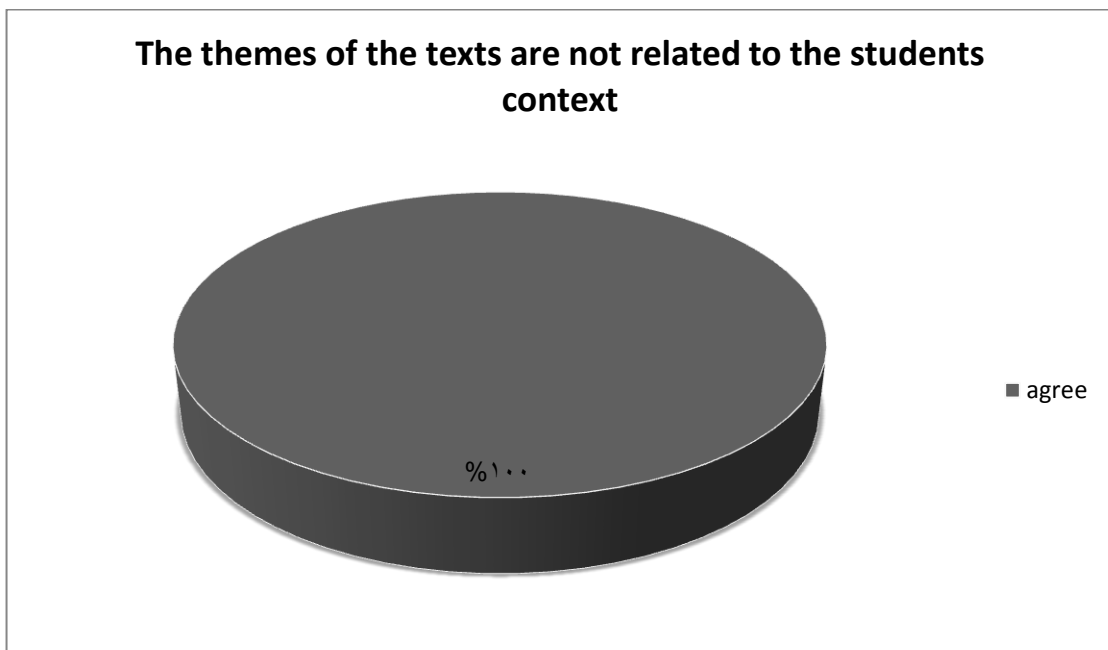
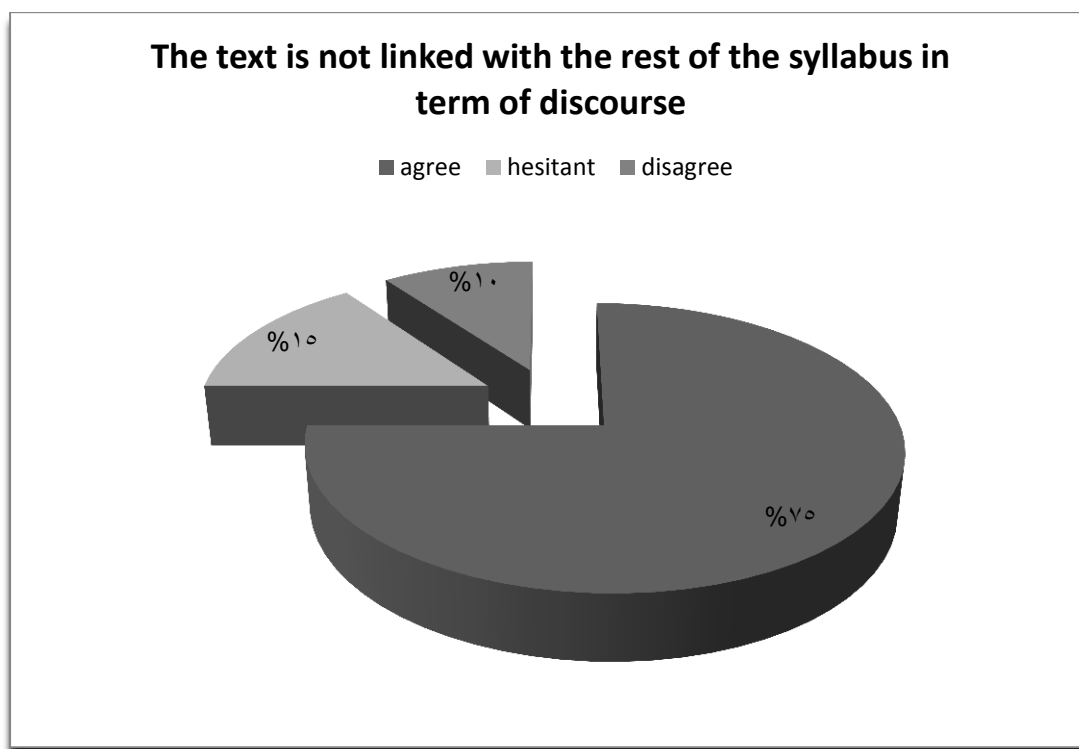


Table (20)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	15	75.0	75.0	75.0
	hesitant	3	15.0	15.0	90.0
	disagree	2	10.0	10.0	100.0
	Total	20	100.0	100.0	

In table (20) it can be found that most of the respondents seventy five (75%) percent show positive responses to the item that the text is not linking with the rest of the syllabus in term of discourse and (15%) percent are hesitant and that only ten (10%) percent show negative response and this also strengthens the researcher hypothesis.



Chapter Five

Conclusion

Chapter Five

Conclusion

5.0 Introduction

The aim of this study is to assess the suitability of the four literary texts assigned to the Basic Sudanese school pupils. The study attempted to see how far the selection put into consideration the suitability of these texts to the pupils' needs Language, literary background, culture including religion, traditions and their life style, length, exploitability, availability and their fit with the rest of syllabus in terms of vocabulary, grammar and discourse.

Investigating the research problems, the researcher posed the following questions:

- (1) How far the student's linguistic proficiency is elementary to cope with the text?
- (2) How far the themes of the texts are related to the pupils' context?
- (3) How far is student's literary background is sufficient to cope with the text?
- (4) How are the texts linked with the rest of the syllabus in terms of vocabulary, grammar, and discourse?
- (5) Do teachers have enough time available to work the text in the class?
- (6) Are there resources available to help teachers exploit these texts (teacher's book)?

All the research tools showed that literature is a popular techniques for teaching both basic language skills (i.e. reading- writing- listening-

and speaking) and language areas (i.e. vocabulary- grammar- and pronunciation).

Literature promotes interest and motivation to language practice and considered as a door way to other cultures. The tools revealed that the pupils background, needs, linguistic proficiency and their literary background were not taken into consideration when selecting these texts assigned to the Sudanese Basic level. The results of the study showed that the themes of the selected texts are not related to the pupils' context and the texts are sometimes too long and boring. It is strongly recommended to include and discuss these criteria when selecting texts for use in the Basic classrooms. In the light of this survey significant findings were reached and very important facts were obtained.

5.1 over all findings of the study

The results of this investigation showed that:

- (1) literature promotes interest and motivation to language practice.
- (2) The language included in the four texts sometimes too high.
- (3) The themes of the selected texts are not related to the pupil's context.
- (4) The students' literary background is insufficient to cope with the text.
- (5) Texts are sometimes too long and boring.
- (6) Texts are not linked with the rest of syllabus in terms of grammar and vocabulary.
- (7) Not enough time available for teachers to work the texts in the classroom.
- (8) Not resources are available to help teachers exploit these texts; (teacher's book).

5.2 Recommendations

The following recommendations are mainly based on the findings, as well as literature review and the previous study. These recommendations are suggested in the hope that they will be taken into consideration for at least reducing the weakness of student's participation as well as creating better circumstance in the field of teaching-Learning literature.

Taking into consideration the obtained results of this study the researcher recommends the following:

- (1) Student's linguistic proficiency should be stressed in the selecting process.
- (2) Students' cultural background should be recognized as a central criteria in the selecting process.
- (3) The material selection should have always bear in mind that the achievement of the students depends on the careful and meaningful presented text.
- (4) The selected text should be linked with the rest of syllabus in terms of vocabulary, grammar, and discourse.
- (5) English language supervisor should give more support to English teachers by providing them with a scheduled program for literature lesson's distribution plans.
- (6) Teachers of English should be given special and adequate training course on methods of teaching literature in ELT classrooms.
- (7) Teachers' views and ideas should be taken into consideration when selecting texts.

- (8) Students should be provided by the suitable learning material, adequate practice, to promote their ability in learning literature.
- (9) Teachers should be given enough time to work the text in the classroom.
- (10) The ministry of education should provide teachers with enough guide books to let them cope with the objectives of the literary texts.
- (11) Jane Ere story should be brought to the Basic level and replaced by the Black Tulip.

5.3 Recommendations for further Studies

This study has thrown up many questions in need of further investigations. If the debate is to be moved for word, further studies need to be undertaken on the parts which the researcher has not touched. Therefore, the researcher suggests the following for further studies in this concern:

- (1) Further studies should concern tasks and activities devised by teachers to encourage student's participation and involvement in the classrooms.
- (2) To carry out further studies on the suggested strategies that help students over coming cultural problems.
- (3) Further studies should consider setting up literature and self-access center to encourage students to enjoy literature by themselves.

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Appendix

Nile Valley University

College of Graduate Studies

Teachers Questionnaire

Dear teacher: this questionnaire is for a research entitled “Assessing the suitability of the texts assigned for the basic schools”. Data is for research purposes. Please we should be so grateful for your co operation.

This questionnaire aims to collect data to obtain M.A degree.

Please tick the best option a, b, or c.

No	items
1	Literature promotes interest and motivation to language practice. a. agree b. hesitant c. disagree
2	Teaching literature expands learns competence. a. agree b. hesitant c. disagree
3	My students do not get interests and motivation with the selected material. a. agree b. hesitant c. disagree
4	The material selected for my students is boring and rough. a. agree b. hesitant c. disagree
5	Diction of the material selected is not understandable a. agree b. hesitant c. disagree
6	My students’ cultural background for remote from the theme and context of the text. a. agree b. hesitant c. disagree
7	The text is not linked with the rest of the syllabus in term of vocabulary. a. agree b. hesitant c. disagree
8	The text is not linked with the rest of the syllabus in term of grammar. a. agree b. hesitant c. disagree
9	The material is difficult enough for my students. a. agree b. hesitant c. disagree

No	items
10	My students are not given adequate cultural historical or literary background information to make sense of the text. a. agree b. hesitant c. disagree
11	The degree of intellectual maturity of my students is too immature to relate to the text. a. agree b. hesitant c. disagree
12	My students linguistic proficiency is too elementary to cope with the text. a. agree b. hesitant c. disagree
13	My students are too young to enjoy the text. a. agree b. hesitant c. disagree
14	My students' literary background is in sufficient to cope with the text. a. agree b. hesitant c. disagree
15	You have not enough time available to work the text in the class. a. agree b. hesitant c. disagree
16	You are given sufficient guidance in how to use the text (in teachers book) a. agree b. hesitant c. disagree
17	My students are given opportunities for participation and personalization. a. agree b. hesitant c. disagree
18	The layout of the text is clear and attractive. a. agree b. hesitant c. disagree
19	The themes of the texts are not related to the students context. a. agree b. hesitant c. disagree
20	The text is not linked with rest of the syllabus in term discourse. a. agree b. hesitant c. disagree