

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH

This study was designed to analyze narrative compositions written by the fourth-year English major students at Naresuan University. To clarify some academic aspects and related information, in this chapter, some theoretical background and research were reviewed to provide the framework for the present study. The topics include Rhetorical Organization, Concept of Narrative, Model for Analysis and Related Research and Studies conducted both in Thailand and abroad.

Rhetorical Organization

Rhetorical organization is applicable to many different kinds of texts. To select a type that serves a specific purpose of writers could enable them to create a written work successfully. Rhetorical organization can be defined as a text type that is the major tool for creating written discourse.

McClelland and Donovan (1985) stated that rhetorical organization is the process of using language to organize and communicate experience. They also mentioned, "all human beings are rhetors because they naturally conceive as well as share their knowledge of the world by means of discourse. Certain individuals are also rhetoricians because they study the nature, operations, and purposes of discourse."

Porter (2000) emphasized the importance of rhetorical organization in written work. He stated that when planning and writing an essay, writers must discover a focused thinking strategy, which will help them to develop their ideas as well as organize them coherently. Unfortunately, often there is no assigned structure or rhetorical

approach in a writing task; all the writer may have is an understanding of the topic and his/her purpose. Writers need to understand what a rhetorical strategy is, how a writer discovers an appropriate one to use, and how to recognize a strategy when he/she has used one. Only then can the writer make the choices necessary to consciously and critically draft and revise.

Porter (2000) also stated "rhetoricians analyze and evaluate what works and what does not work in a specific context". A scope of composition and rhetoric tends to see writing contexts, how texts are created, how texts interact, and what features make up an effective written text. He also suggested that to be effective, a text must be developed and organized with a clear context and purpose in mind. Writers must first recognize the rhetorical context, the writing situation, and the purpose their text will serve in this particular context. Writers then need to articulate this purpose and choose specific rhetorical strategies which will achieve it. Depending on the writing context and the writer's thinking style, many writers draft first, and then analyze their strategies. Other writing situations demand that writers plan first, then execute their strategies. All writers check and recheck their thinking strategies as they revise their work.

Shaughnessy (cited in Hatch, 1992.), defined the rhetorical organization as a way to develop a writer's idea. It was categorized into five basic goals depending on purposes, situation and aim.

1. This is what happened (narrative, temporal organization).
2. This is the look/ sound/ smell of something (description).
3. This is like/ unlike this (comparison/ contrast).
4. This (may have, probably, certainly) caused this (causal and evaluative).
5. This is what ought to be done (problem solving including effects, causes, possible solutions, the assessment of solutions, the prediction of side effects, and the suggestion of one or some combination of elements as the best solution).

This present study was an analysis of the narrative pattern of the students' compositions. It was related to rhetorical organization since narration is one of the important types in organizing a composition. In composing stories, writers should have the knowledge about the organization of the storytelling and understand some significant information that helps writing the compositions more effective.

The Concept of Narrative

Definition of Narrative

Narrative has been variously defined by different scholars. For example, Polanyi-Bowditch (1976) stated that it consists of two kinds of structure: temporal structure which include the progress of the narrative through time by presenting a series of event and descriptive structure, which provides a spatial, characterological, and durational context.

Dagher (1976. p. 26) differentiated description from narration as stating, "description draws a still-life or an animated picture, narrative projects a moving picture, a sequence of related happenings. Much of our daily communication is some form of narration. Newspaper, magazines, radio, and television programs are very largely narrative. Narration is a chronologically arranged sequence of related incidents occurring in a unit of time. Supporting paragraphs develop by narration mainly consist of sequences of happenings occurring in a stated or clearly implied period of time. Narration mainly tells how something originated and developed, how it happened, or how it is done. Time, not space, is dominant, as in description. The time involved any length: minutes, days, hours, weeks, months, or years".

Furthermore, Dagher (1976) also stated that there are two kinds of narration. These are climactic narration and straight-line narration. Climatic narration is a sequence of events, which lead to a climax. Each incident in the narration is a complication in the

chain of events increasing the intensity of the suspense. Each predicament or complication increases the tension of narrative until the crisis occurs, causing the chain of events to snap and to change direction. Climatic narration is extensively used in non-fiction. It is used in newspaper stories to maintain interest. Magazine articles are often made up of various kinds of climatic narrative. Meanwhile, Dagher defined straight-line narration as a series of related incidents, which do not rise to a climax, but occur in a straight line. News report and other types of writing which record events just as they happened are straight-line narratives.

Trimmer and Hairston (1983) included the verb "to know" in the description of narrative as stating that the verb "to narrate" comes from the verb "to know". A narrator, then, is someone who knows what happened, knows what the experience means, and knows how to tell a story about that experience so that its meaning is made clear. They also defined that a narrative essay is a story that makes a point. " It provides a detailed, personal account of some memorable experience—a first trip alone, a last-minute political victory, a picnic in the park" (p.188). The experience is arranged in some kind of chronological sequence by the storyteller (usually called the narrator), who was involved in the events, either as a participant or an observer, and who wants to tell an audience what happened.

Lannon (1983) stated that narrative relies on descriptive details to make the story vivid. He also describes the central function of narrative as stating that it is to enable readers to follow events by answering these questions:

What happened?

Who was involved?

When did it happen?

Where did it happen?

Why did it happen?

Narration sometimes answers these questions as well:

What were your impressions of it?

How did it make you feel?

In addition to enable readers to follow events by answering the above questions, Lannon (1983) also mentioned that narration can play a number of roles in a novel or fictional story. It stimulates imagination and entertains us; in a newspaper story, it reports newsworthy events objectively; in essays, it makes a definite point.

McMahan and Day (1983) included narrative in every pattern of development as narration helps make all kinds of writing more interesting and meaningful because narrative ties ideas to real, sensory, day to day experience: it binds the abstract to the concrete. Furthermore, in terms of writing, every pattern of development is likely to include sections of narrative.

In general, narrative is a kind of storytelling. Hefferman and Lincoln (1986) stress a particular part that is important to narrative, chronological order. They also state that narration or storytelling is writing about a succession of events. The simplest kind of narration follows a chronological order: the order in which the narrated events actually occurred or could have occurred.

Axelrod and Cooper (1988) defined "narration" as a basic writing strategy for presenting action. Writers use narration for a variety of purposes: to illustrate, to support their ideas, to predict what will happen and to explain how something generally happens (or should happen) with process narrative.

Nadell, McMeniman & Langan (1994) stated that narration means telling a single story or several related stories. The story can be a means to an end, a way to support a main idea or thesis. Moreover, they also stated that narration is powerful as it lends force to opinion, triggers the flow of memory, and evokes places, times, and people in ways that are compelling and affecting.

Trask (1999) stated that narrative differs from most other types of text in that it relates a connected series of events, either real or fictional, in a more or less orderly

manner. In addition to familiar kinds of written narratives, such as history books and novels, there are oral narratives, that is, stories told in conversation.

Elements and Basic Structure of Narrative

Hatch (1992) stated that narration is thought to be the most universal genre, because all cultures have story telling traditions. According to Hatch, traditional folktales generally consist of the following elements.

1. Orientation - all kinds of story telling naturally begin with orientation. This includes the time of the story (e.g., "Once upon a time . . .") its spatial setting (e.g., "in the kingdom by the sea . . .") and characters and their roles (e.g., "there lived an old, old woman named Omi . . .").
2. Goal - it can be an expectation or a something that a main character or a hero develops a plan for achieving it.
3. Problem - there is usually some problem that prevents an easy attainment of the goal.
4. Resolution - it shows a reader how the hero works out the problem to reach the goal.
5. Coda or evaluation - it is a concluding part that brings us back and also summarizes or evaluates why a story is worthy of telling.

In brief, the narrative template of folktales, then, may include the following components: an abstract, the orientation (including time, place, and character identification), the goal and the problem, the steps to resolve the problem (a set of temporally ordered clauses), the resolution (or climax), and a coda (including a possible moral). The evaluating component may occur at various points throughout the narrative and might be summarized as a moral in the coda section.

Similar to Hatch, Simpson (1992 : 153) showed the brief basic structure of narratives. As shown in table1, Simpson summarised narrative writing's elements and emphasized the importance of each element by adding semantic role and syntactic form.

Table 1 The Basic Structure of Narrative

Category	Semantic role	Syntactic form
Abstract	Signals that a story is about to begin and draws attention from the listener; gives some idea as to what the story is going to be about	Normally, a short summarizing statement, provided before the narrative commences.
Orientation	Helps the listener to identify the time, place, persons, activity and situation (i.e. the 'who, what, when and where' of the story).	Often characterized by past progressive verb forms and adverbial modifiers of time, manner and place.
Complicating action	The core narrative category providing the 'what happened' element of a story.	Realized by narrative statements which are temporally ordered with the simple past tense.
Resolution	Recapitulates the final events of a story (i.e. the 'what finally happened' element).	Comprises the last of the narrative statements, which began the Complicating action.
Evaluation	Functions to make the point of the story clear, to what off responses such as 'so what?'	Marked by a number of different linguistic forms. Includes: evaluative commentary, embedded speech, departures from basic narrative syntax
Coda	Signals that a story has ended; brings the listener back to the point at which he or she entered narrative. (Simpson, 1992. p. 60)	No specific linguistic features although frequently a generalized statement which is timeless in character.

Model for Analysis

This study aimed to analyze the narrative pattern of the students' compositions. The framework used for the study was Labov and Waletzky's narrative pattern (1967). According to this pattern, the narrative consists of four factors; Orientation, Complication, Resolution, and Evaluation.

Orientation

This factor contains background information for setting out the time, place and characters and their activities as well as details that contribute directly to the story. In the orientation, writers can expect verb forms rather than extensive verbs (i.e., transitive or intransitive verbs involving action) in the simple past tense. Thus here writers may find past perfectives and past progressive verb phrases, and intensive verbs (be, become, seem, etc.).

Complication and Resolution

Complication contains a series of events, which leads to a crisis. The most typical pattern is one in which Complication begins with past-tense verbs. It usually moves forward chronological sequence, from earliest action to most recent action. Complication is used for more than just telling what happened. In addition to reporting action, it is used for explaining the reactions, emotion and feelings of the narrator and other involved. Consistent use of the past tense also keeps writers to reveal the story. When the story is developed and lead to the crisis in Complication, then **Resolution** is reached. This factor reveals the final event that the crisis is resolved. Such the sequence reveals how the stories sort themselves out.

Evaluation

It is the final stage, in which the writer may express an attitude toward the story or give his/her perspective on its significance that makes the story worth reading. It also provides a bridge between the story world and the moment of telling. Evaluation often

gives clues that indicate Evaluation. Phrases like "in my opinion" or "I feel" or "I think" obviously signal Evaluation.

Transitional and Signal Words and Phrases

The use of transitional and signal words and phrases could help developing a kind of storytelling more interesting since it make a reader to understand about when a situation happens. Another means of showing the passage of time is with transition and signal words and phrases that locate among the story line. They also indicate a point in time or relate one point to another. Some familiar ones include first, second, third, after that, next, then, later, as soon as, until, when, at that time, once, at the same time, during, meanwhile, while, suddenly, three weeks later, finally, last (of all), most importantly, to finish.

The following figure is the Labov and Waletzky's diagrammatic form of narrative (cited in Wu, 1995. unpagged).

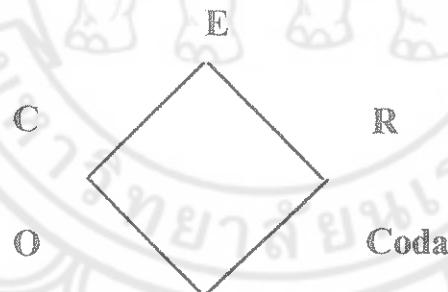


Figure 1 Diagrammatic form of a narrative

As the figure shows, Labov and Waletzky (1967) stated that the temporal structure consists of the Complicating action and Resolution, which are usually realized by narrative clauses. The Orientation, Evaluation or the Coda form the descriptive structure and they are usually realized by the other free clauses. The Orientation introduces the reader to significant background details such as the characters, time or setting of the story. The story escalates as Complicating action develops and reaches a

high point in the evaluation where the significance of the story is made clear. The high point is usually resolved with further recapitulation of events and the narrative scene concludes with the Coda. The descriptive structures may be found in the beginning, the end or embedded within the latter to develop a complete coherent story.

Labov and Waletzky (1967) stressed that besides the Complicating action, the Evaluation is the next most important component in a story as a narrative without Evaluation does not convey the point or the significance of the story. The narrative clauses have an important reference function in that they tell the audience what happened. However, some clauses do have an Evaluation, which reveals the narrator's attitude towards his story and emphasizes the point of story.

Discourse and Genre and Language Teaching

Discourse and genre become meaningful in an area of language teaching and learning. As Cook (1989, unpagged) stated "... it is a rapidly expanding field, providing insights into the problems and processes of language use and language learning, and is therefore of great importance to language teachers."

Gallagher (2000) stated that an integral aspect of a genre approach is working with texts from the beginning; authentic texts that represent genres that are used outside the language classroom. In dealing with the complexities of teaching writing to second-language students of English, it is possible to get so caught up with matters of process and correctness that the importance of modeling language in use can be overlooked. A genre approach requires that before attempting to write in a particular genre, the students have been exposed to the genre by reading, analyzing and discussing examples of it. The interconnection between reading and writing is stressed in most language programs, though often the genre of the reading is different from that which the students are required to write. It should be pointed out also that a genre approach is not

a matter of applying formulaic prescriptions of how a text should be structured. Instead, it is based on an analysis of how a text creates meaning in its context of use and then how this knowledge can be utilized by students to write in the same genre themselves. Gallagher also suggested that a genre approach is only suitable in a college or university setting. An essential aim of the genre approach is to determine what kind of texts are valued (and why?), and also to make these genres accessible to students in both reading and writing. By doing this, students are able to understand the purpose of each genre and its place within a set of genres and this allows students to deal with language shifts of various kinds, a skill most native speakers are well acquainted with.

Evans (1992) stated that the focus on certain genre knowledge is part of a method of raising students' proficiency. The imparting of genre knowledge involves increasing awareness of the conventions of writing, and teaching students to produce texts that, by following the conventions, appear well-formed and suitably structured to native-speaker readers. Indeed, it has been argued that knowledge of organization, arrangement, form and genre can systematically lead to knowledge of subject matter.

Rodgers (2001) stated, "Language Teaching was founded (and floundered) on earlier notional/functional proposals for the description of languages". Now the knowledge of discourse, genres, schema theory, pragmatics, and systemic/functional grammar are related to functionally based approaches to language teaching. One pedagogical proposal has led to a widespread reconsideration of the first and second language program. An instruction turns on five basic text genres identified as Report, Procedure, Explanation, Exposition, and Recount. Refinement of functional models will lead to increased attention to genre and text types in both first and second language instruction.

Millrood (2002) defined discourse as a pattern of verbal behavior and the process of unfolding an idea into text. He also stated that discourse is "a live language" and "Grammar above the sentence" that can inform the process of communicative

language teaching in a far better way and enrich its content with real world functional features that are typical of natural language use. He also suggested that discourse is making its way into English language teaching and its concept includes context, clause, cohesion, coherence, cognition, communication, and competence.

Related Research and Studies

Many studies of rhetorical organization have been developed for different types of texts such as narration, exposition, argumentation, and description and has been applied to student writing for the purpose of evaluation and describing quality.

Some studies have shown that to represent a structure of rhetorical organization could help written work more successful. For example, in order to evaluate students' narratives or teach students to write well formed stories, linguists, Martin and Rothery (1986) developed a story grammar analysis, adapted from Labov and (1967). The schematic structure of typical narrative written for school assignments includes four parts; Orientation, Complication, Resolution and Evaluation or Coda. The subjects were 30 Australian high school students. Based on their research in Australian school, Martin and Rothery reported that "the stories classified by teachers as the best or most successful pieces usually conform closely to a structure of this kind" (1986: 255).

Another analysis that supports the idea that good essay should follow the pattern of rhetorical organization was developed by Finnish text linguist and translation theorist, Tirkkonen-Condit (1985). They analyzed the rhetorical organization of argumentative text. Tirkkonen-Condit's system includes a four-unit structure consisting of situation, problem, solution, and evaluation. The system was applied by Connor (1987) in a cross culture study, which compared argumentative essays written by 16-year-old students in the IEA sample. The study included essays written by American, Finnish, and German students. The finding showed that highly rated essays followed the pattern of

situation-problem-solution-evaluation, suggesting that Tirkkonen-Condit's system (1985) is a viable analysis.

Wu (1995) also emphasized that to represent the elements of narrative pattern could help writing a narrative composition more effective. Wu studied a narrative discourse model (Labov and Waletzky's narrative model 1967) to provide a more objective assessment of ESL compositions. The subjects were 15 ESL students assigned to write narrative essays. Prior to the assignment, the ESL teacher had discussed aspects of narrative writing with the class. Two essays, student's essay 1 (E1) and student's essay 2 (E2), getting high scores were chosen for the analysis. The model allowed a clause by clause analysis to demonstrate the discourse function of each clause within narratives. Research has shown that the quality of text was enhanced by grammatical patterns within the sentence as well as patterns of discourse organization beyond the sentence. Various studies also suggest that the conventional ESL writing class, which emphasizes mainly intra-sentential skills may not address the students' lack of organizational skills in a piece of discourse (Clayton & Klainin, 1994; Mohan & Loh, 1985). Thus, insights from discourse analysis research can provide the writing teacher with ideas for a more discourse-orientated approach in the classroom.

The finding of Wu's study shows that the similarities between E1 and E2 were they could represent the elements of narrative pattern. Some differences between them were in terms of various discourse organization strategies; for example, in Evaluation, E1 expressed a link that allowed reader to make the link from that moment of resolution to the present time. In E2 however, the narration ended rather abruptly without the kind of link provided by the Evaluation by E1. Wu also mentioned that the use of Labov and Waletzky's discourse model identifies more specifically the elements in the stories that strengthen or weaken the narrative qualities of E1 and E2. The model of Labov and Waletzky (1967) also affords some pointers on the syntactic features of narrative. These guidelines for appropriate grammatical usage such as the simple past tense for

recapitulating past events or questions, and model for evaluative purposes would best be taught in the context of narrative writing in ESL classes.

In the area of ESL writing, various studies were conducted to find out the characteristics of rhetorical organization of ESL students. The study of Indrasuta (1988) was one of those which studied the differences and the similarities of rhetorical organization of Thai ESL students and American students. The study compared narrative essays written by Thai high school students with narrative essays written by U.S. high school students. The students were asked to write narrative compositions during 40 minutes of their usual class work. The data collected for this study consisted of one narrative composition from the American students and two narrative compositions from the Thai students, one in Thai and the other in English. Each group had to write a narrative composition on the topic "I Succeeded, at Last", and "I Made a Hard Decision." The 90 students' compositions were analyzed using the categories of narrative components. Three methods of analysis were included: cohesion analysis (Halliday & Hasan, 1976), an analysis of narrative structure (plot, conflict, setting, theme, character, scene, and figurative language), and an analysis of clause function. The two groups differed in the use of cohesion (a higher use of reference by the U.S. students), in the use of the narrative components (a higher use of implicit themes among the U.S. students than other compositions), and in the function of sentences (the Thai students used more mental state verb whereas Americans used more action verbs).

Similar to Indrasuta, Soter (1988) found the differences in the use of rhetorical organization between English, Vietnamese, and Arabic-speaking students. The study aimed to analyze story structures in the essay writing of English, Vietnamese, and Arabic-speaking students in Australian school. The story structure analysis was developed by Soter to determine the amount of "story about story," setting, scene, and plot. It was found that the students displayed differences in story structures due to cultural background. The Vietnamese stories placed greater emphasis on the

relationship and dialogue between the characters than on the plot. The Arabic students' writing contained more information about scene of the story than the writing of the other students.

The study of Kobayashi (1984) also agreed with the idea that ESL students displayed differences in story structures due to cultural background. Kobayashi investigated differences in Japanese and American students' use of rhetorical patterns, narrative and expository, in their first language writing and also examined the degree to which Japanese students used these patterns in their English writing by obtaining 676 writing samples from 226 students. They were separated into four groups: American college students, Japanese advanced ESL students in America, and two groups of Japanese college students in Japan (one writing in English and the other in Japanese). The informants were assigned to write three compositions each two based on picture-elicitation and one on a given topic in either the narrative or expository mode. The writings were grouped according to subjects and coded in four rhetorical patterns:

1. general-to-specific(GS)
2. specific-to-general(SG)
3. a middle general statement(MG)
4. omission of a general statement(OM)

The results revealed that rhetorical patterns and kinds of general statements were used differently by the four groups of students. ASG pattern was used by Japanese students writing in Japanese. They also related the text information to their own experience. American students intentionally used a GS pattern and restated the text information. The two Japanese groups writing in English differed from each other: the group in Japan was close to one writing in Japanese while the group in America was relatively close to the American group. These findings indicated that cultural preferences for certain rhetorical patterns clearly exist, and second language learners certainly used first language rhetorical patterns when writing in English.

Some studies tended to find the efficiency of ESL students both writing in their native language and English as well as to discover possible influence from both languages on the writers. According to Kamimura's study (1996), he analyzed a narrative writing composed in Japanese as a first language and English as a foreign language. The study was conducted to examine whether Japanese college students' first language (Japanese) and foreign - language (English) composing behaviors were interrelated, and if so, how they were related. First it was found that Japanese college students' writing in English was, by and large, similar to their writing in their native language both quantitatively and qualitatively. The students who tended to write higher-rated compositions with a larger number of words and idea units in Japanese also tended to do so in English; and those who tended to write a low - rated compositions with a smaller number of words and idea units in Japanese tended to do so in English as well. Secondly, it was found that the correlation between Japanese and English composing, however, was influenced by the students' English proficiency. The students with high English proficiency could apply their writing strategies to English composing as efficiently as they could in Japanese. On the other hand, the students with low English proficiency failed to utilize their Japanese composing skills when they wrote in English. In other words, their limited English proficiency did not allow their first language composing skills to act as an effective tool when they composed in a foreign language.

Zhili (2000) also studied the similarities and differences between the thematic structures in the Chinese and English compositions of the narrative and argumentative genres by undergraduates from three Chinese universities. The data for the research, collected in China, consisted of four compositions, one translation and one questionnaire. Two of them were on a topic of the argumentative genre in both Chinese and English. The other two were on a narrative topic. They were collected to compare the thematic structures in the compositions and discovered possible influence from both

languages on the writers. The translation and the questionnaire were projected to achieve a more comprehensive picture of the facts.

The analysis showed that the thematic development in both Chinese and English compositions of both genres are not very much different. Although a three-move structure of introduction, discussion/narration and conclusion is common in both languages, the slight difference resulted from the over emphasis of such organization in the teaching of English writing.

In conclusion, many researchers are still interested in conducting contrastive rhetoric by focusing on either L2 student writing or L1 texts from different cultures. Research on the role of rhetorical organization are the areas of greatest advance. The studies above are some of text linguistic studies that can provide different ideas for developing ESL writing. For this present study, it aimed to see the characteristics of narrative pattern in a group of Thai students as well as to find the differences in the use of narrative factors found between high-rated compositions and low-rated compositions.

