

Mythic Plot and Character Development in
Eugene O'Neill's The Great God Brown
Mythic Plot and Character Development in
Eugene O'Neill's The Great God Brown

Dr. Hana' Khaleif Ghani
Al-Mustansiriyah University
College of Arts
Department of Translation

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

The Great God Brown (1925) (hereafter The Great) marks a milestone in Eugene O'Neill's dramatic career. Of this, O'Neill wrote to Kenneth Macgowan in March 1923: "I think it's a grand stuff, much deeper and more poetical than anything I've ever done." (Gelb, p.322) Several reasons account for this. The play, as a matter of fact, is a typical example of the new masked psychological drama which O'Neill eagerly sought to write (Eugene Waith in Gassner, p.31). It is also a part of his attempt to recreate Greek tragedy in terms that are acceptable to modern audiences. Moreover, it tackles a very important issue, i.e. the position of religious faith in man's life.

Since, as a dramatist, O'Neill is mainly concerned with the dramatization of the "divided man," as John Gassner has said (qtd in *Ibid.*, p.30), O'Neill sees in the use of masks intense dramatic possibilities. It was for him a way of getting at the inner reality of the character (*Ibid.*). Significantly, unlike the Greek tragedians who used the masks merely to add to the stateliness of the dramatic performance and to "fix the dominating trait of any character in the minds of the audience" (Oates, p.xix), O'Neill's use of masks follows necessarily from the development of the psychological theories in the twentieth century (Bogard, p.176). In fact, the mask is used to bring, among other things, the divided consciousness of Dion Anthony, whose name is intended to suggest a combination of Dionysus and St. Anthony, the god of revelry and wine merged with the Christian ascetic (Lewis, p.24). Moreover, Arnold Goldman remarks that for O'Neill, the mask was a "potent metaphor for the isolation of the artist" (p.178). On the atypical use of masks in The Great, Macgowan remarks: "So far as I know, O'Neill's play is the first in which masks have ever been used to dramatize changes and conflicts in the character" (qtd in Clark, p.103). O'Neill, in fact, uses the naked face and the masked face to picture the conflicts between inner character and the distortions which outer life

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

thrusts upon him. With this established, he goes on to use the mask as a means of "dramatizing a transfer of personality from one man to another" (qtd in Bowen, p.157).

In addition to the adaptation of 'masks', O'Neill chooses to model his psychological dramas on the "old legendary plots of Greek tragedy" (Berlin, p.108). Critical assessments of The Great often talk of Nietzschean and Faustian influences on its makeup. Significant though these sources of influences are, I believe that Euripides' tragedy, The Bacchae, surpasses them in importance. In this play, Euripides turns his attention directly to the question of religion. Dionysus is a new god who came to Thebes, his birth place, to introduce his sacred rites and establish himself as a divinity. His is a religion of enthusiasm and intoxication, containing elements of the fertility cult and ritual mysticism (Oates, p. 223). For those who accept it with zeal, like old Cadmus and Teiresias, Dionysus symbolizes the restoration of youth and the obliteration of the limitations of old age.

Unlike them, the young Theban king, Pentheus, is the cold rationalist who sees no good in the Dionysian way of life. Deeply rooted in intellectualism and narrow morality, Pentheus is determined to drive the newcomer out of his city. H. F. D. Kitto believes that the King's lack of imagination which results in a sinful neglect of the new god is the tragic flaw that eventually ruins him (p.377). According to Greek mythology, a neglect of god is a form of hubris¹ for which the sinner must be punished. It usually takes the form of disbelief or failure on the part of the mortal to show proper respect for a divinity (Eenigeburg, p.81). In fact, Pentheus's repudiation of Dionysus is a rejection of a basic function of the good life, a function for which the god was a champion (Ibid., p.84).

Accordingly, the tragic element in the drama may be found in just the confrontation of forces as Dionysus represents. Tragedy follows from both the complete denial of these forces and the complete surrender to them.

Mythic Plot and Character Development in
Eugene O'Neill's The Great God Brown

Pentheus is a tragic figure, so is Agave, his mother, who went to the other extreme. For both, Nemesis follows hubris (Ibid., p.85).

O'Neill makes use of the basic situation in The Bacchae and modifies some of its elements to suit his own dramatic purposes. He keeps the split between rationalism and imagination as two basic attitudes towards life. The split is presented structurally, thematically as well as in the backdrops and the setting of the play. The dramatization of this split, however, takes place on two levels. The first is within the main character himself, Dion Anthony. This means that, in conformity with the psychological theories he is fond of, O'Neill chooses to combine the two conflicting forces in The Bacchae into one. With respect to this, O'Neill throws light on the forces which constitute the play's central tension:

Dion Anthony- Dionysus and St.Anthony- the creative pagan acceptance of life, fighting eternal war with the masochistic, life-denying spirit...as represented by St.Anthony- the whole struggle resulting in this modern play into mutual exhaustion- creative joy in life for life's sake frustrated, rendered abortive, distorted by morality from Pan into a Mephistopheles mocking himself in order to feel alive (Clark, p.104).

The second level of conflict is between Dion's aspirations, spiritual and artistic, and the doctrine of success as exemplified in Billy Brown, who is the 'Mammon' of the modern materialistic age. Here comes the most important departure from the Euripidean source. It is the development of the character of the materialist. In the earlier treatment of such characters, O'Neill used to see him chiefly as the 'anti-poet' or the adversary of the sensitive self-portrait (Bogard, p.180). However, believing strongly in "the failure of science and materialism to give any satisfying" answers to the dilemmas of modern American (Eric Bentley in Cargill, p.340), O'Neill employs a new perspective in handling this character. Here, he is mainly concerned with showing the "anguish of the uncreative man; the despair of

Mythic Plot and Character Development in

Eugene O'Neill's *The Great God Brown*

the man who cannot dream" (Bogard, p.180). As its title suggests, The Great holds the materialist up to a "crucial inspection and shows that like the poet, he has a capacity to suffer." (Ibid.)

In the Prologue, it appears that O'Neill begins by using Brown as a typical opposition for Dion. Both of them belong to middle-class families who strongly believe in the myth of material success. Dion and Brown's fathers are partners in an architectural firm. Both of them want their sons to follow at their heels, for they must learn the "value of a dollar." (O'Neill, p.260) (All subsequent quotations are from this edition). They are, in fact, like brothers, close enough in age to be thought of as twins. Unlike Brown, however, Dion fails to live up to his parents' expectations. From the very beginning, he reveals a continuous "restless nervous movement" (p.260) that foreshadows the drastic changes his character undergoes later on. In fact, the appearance of Dion is immediately shown to be incongruous with the surrounding environment. His description in the stage directions tells of his inability to adjust himself to the requirements of his society. His real face is revealed in the bright moonlight as "*shrinking, shy and gentle, full of a deep sadness*" (p.264). As for the mask, although it is described as that of a "*mocking, reckless, defiant... and sensual young Pan*", it is a "*fixed forcing of his own face- dark, spiritual, poetic, passionately supersensitive, helplessly unprotected in its childlike, religious faith in life.*" (p.260) This means that at this stage of the play, there is no marked difference between the mask and the real face. Yet the split in his personality breeds a fear of life. Alone and unmasked, he exposes his soul and sheds light on his inner fears and troubles. He says:

Why am I afraid to dance, I who love music and rhythm? Why am I afraid to live, I who love life ...? Why must I live in a cage like a criminal, defying and hating, I who love peace and friendship? Why was I born without a skin....Why the devil was I ever born at all (pp.264-5).

Mythic Plot and Character Development in
Eugene O'Neill's The Great God Brown

The answer to these questions lies in the responses demanded by other people, responses which make "naturalness impossible" (Goldman, p.179). Therefore, Dion will try to be artist in private and adopt an insensitive persona in public. It is clear that this passage contains the gist of the play, in the sense that it affords a clear perception into the dilemmas the modern American is writhing under; namely, his need for inner security, isolation and alienation. Alienation, which is a major theme in modern American drama as Allan S. Downer remarks, is a natural result of the collapse of the traditional sources of love and security; namely, religious faith and social human relationships (p.97). In The Great, alienation assumes many forms, "man from spiritual values, from his environment, from his fellow men and from himself." (Bigsby, p.125)

This is exactly the situation when the curtain rises on the Prologue. "Born without a skin", "with ghosts in [his] eyes,"(p.285) the supersensitive Dion experiences a series of crushing shocks that make him at odds with everything around him. He recalls a traumatic childhood experience that conditioned his entire being. This experience is provided by Billy Brown. While Dion was drawing a picture on the sand, a young boy who could not draw hit him on the head, kicked out his picture and laughed when Dion cried (p.295). Dion explained that it was not what the boy had done that made him cry. Rather, he was in the grip of bitterness and despair, because he felt that religious faith had forsaken him and that "the evil and injustice of Man was born!"(Ibid.) In this sense, Dion the child discovers not the "kingdom of heaven, but a world of evil and injustice"(Engel, p.157). To protect himself from the cruelty of this stifling environment, Dion is forced to wear the mask of Pan in self-defense. Here, O'Neill seems to illustrate the thesis that "artistic genius is incompatible with a materialistic society" (Khare, p.59). Accordingly, the central problem of the play, Waith

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

believes, is "the deformation of a creative impulse in a hostile environment"(In Gassner, p.36).

Unable to turn to the "pretended religion of his age because it is as dead to him as the worship of that god from whom he takes his name" (Krutch, p.91), Dion looks for other sources of protection and certainty; namely, family and romantic love. Once again, he is disappointed. In fact, as in O'Neill's other plays, father-son relationship in The Great is marked by tension, misunderstanding and bitterness. Dion recalls his ill feeling for his father who appears briefly on the stage after his death as a bewildered and pitifully insignificant figure: "What aliens we were to each other! When he lay dead, his face looked so familiar that I wondered where I had met that man before" (p. 282).

At the prospect of real love, Dion thinks of the possibility of integrating his two faces, the naked and the masked, into one. Hoping to find in Margaret a more than adequate substitute for the bitter losses he suffers at home and within himself, he experiences another of his "overwhelming disillusionments" (Engel, p.159). Billy Brown offers Margaret his love, but she prefers Dion, for he is "so different from all others. He can paint beautifully and write poetry " (p.263). Dion, on his part, has always believed that Margaret loves not him but his mask. As soon as he learns that she is waiting for him, love triumphs over fear and Dion slowly removes his mask. In Margaret's love, he discovers himself a "life's lover."(Bogard, p.182) He begins to feel the sensation of a new birth. He is now "One and Indivisible"(p.266). Unfortunately, the birth into an integrated being is not possible, due to the "spiritual blindness of Margaret who recoils in fear from his real face, from the man without his mask" (Khare, p.59). However, strangely enough, he decides to marry her masked, although she is not to be the refuge he has frantically been seeking. This brings into focus the fact that, in O'Neill's world, love is a

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

great integrating power which leads to happiness. Denied this, disintegration is the logical consequence. With respect to this, Khare believes that, in loving Dion's mask, "Margaret not only forces him to continue in it, but lets his real self decay." (Ibid.) Henceforth, Dion's life is a journey of disintegration and self-withdrawals, at the end of which he dies asking forgiveness from both Margaret and Brown. In this sense, The Great is O'Neill's first comprehensive portrayal of a young dreamer thwarted in his quest for happiness by a hostile materialistic society with subsequent psychological and physical decay, resulting in a tragedy of futility and despair. (Ibid., p.24) This shows that, as a dramatist, O'Neill cherishes this situation- the dream of happiness and its frustration- as a major factor in tragedy. In The Great, he pursues this pattern and adopts the device of a sustained quest as a means to explore the possibilities of happiness in this world of pain and suffering. (Ibid.)

Dion actually believes that what happened to cause his tragedy was his inability to get a suitable environment to continue playing the role of creator. "When Pan was forbidden the light and warmth of the sun, he grew sensitive and self-conscious and proud and revengeful- and became Prince of Darkness" (p.297). So, for the rest of his life, he does nothing except mocking, drinking, insulting and gambling. However, there are a lot of things in the play that belie Dion's claim, for I believe that although the unnatural laws of the materialistic society have been an effective instrument in bringing about Dion's tragedy, the root of his collapse lies in the escapist attitude he holds towards life. As the play shows, he always expects others to provide him with love and protection. He succumbs too easily to the difficult circumstances and offers no resistance to them. In this sense, it seems difficult to believe that Dion has "loved, lusted, won and lost, sang and wept!"(p.296), for in the same passage, he sheds light on the real reason of his collapse. Talking about himself as a "life's lover", he

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

says: "I've fulfilled [life's] will and if she's through with me now it's only because I was too weak to dominate her in turn. It isn't enough to be her creature, you've got to create her or she requests you to destroy yourself." (Ibid.) "One must create or be destroyed", then, is the central theme that runs throughout the play. (Engel, p. 171) This shows O'Neill's belief that, although man is fated, he is, to a certain degree, a free and an independent agent who brings grief upon himself through inner weakness or miscalculation.

Dion's disintegration begins when he stops creating. In fact, the first two acts are designed to show the tragic consequences of living contrary to one's own nature. Dion's is an act of betrayal that cannot be justified. Engel believes that for this betrayal of his soul, his soul brought him bitterness and the mass of his works and life are failures (p.158).

Bigsby has a different opinion. He points out that Dion's failure "derives not from the greatness of his dream". Rather, it is "a consequence of [his] capitulation to biological impulse, of [his] capacity for self-destruction, of [his] willful abandonment of dreams for immediate satisfactions of one kind or another." (pp. 52-53)

In conformity with this, Bogard remarks that, although Dion calls himself a "life's lover", he seems unable to commit himself fully to the worship of Pan. The language he uses when he takes Maragret suggests a Dionysian ecstasy that urges him to accept life fully. However, his statement, "I love, you love...Rest! Relax! ...Be born! Awake! Live! Dissolve into dew- into peace- into meaning- into joy..." (p.267), is to be said with "ironic mastery", a phrase which avoids commitment and turns Dion into a mere seducer. (Bogard, p.182) The point is made clear a moment later. Dion's irony becomes explicit as he cries: "Wake up! Time to exist! Time for school! ...Cover your nakedness! Learn to lie! ... Join the procession! Great Pan is dead!" (p.267) This means that the reality of the

Mythic Plot and Character Development in
Eugene O'Neill's The Great God Brown

present has destroyed the "possibilities of sustaining the ecstatic communion" (Bogard, p.183) and that man is to be forced into his mask. In fact, Dion's anguish cry "Great Pan is dead" is a confirmation of his inability to adjust to the requirements of his society. His poetic sensitivity and childlike faith in life are wrenched by an anti-Dionysian force to another direction. So, at the moment he first attempts to commit himself fully to life, he begins ironically to withdraw from it.

The withdrawal from life takes several forms. Act One opens with a description of the sitting room in Dion's house seven years later. The description is meant to be an index of the extent to which Dion's life has sunk into bitterness and frustration. "It is," as the stage direction states, "late afternoon of a gray day in winter" (p.269), a setting which is symbolic of decay and self-withdrawal.

Not only the place, but Dion and his wife have changed a great deal. The mask which had once been not only a defense against the world for the supersensitive painter-poet underneath it, but also an "integral part of his character as an artist" (qtd in Clark, p.105), is now seen hanging "on his breast below his neck, giving the effect of two faces." (p.269) Dion's real face "*has aged greatly, grown more strained and tortured,*" but at the same time, "*in some queer way, more selfless and ascetic, more fixed in its resolute withdrawal from life.*"(Ibid.) The mask, too, has changed. It is "*older, more defiant and mocking, its sneer more forced and bitter, its Pan quality becoming Mephistophelean. It has already begun to show the ravages of dissipation.*" (Ibid.) The gradual change of the mask from Pan to Mephistopheles shows the increasing bitterness of Dion's reaction to his alter ego, "the compiler with the world." (Waith, p.37) Dion intends the mask to meet the requirements and demands of his environment. But the mask fails to perform this task. Instead, it stifles Dion and then perverts both the real man and itself. The dichotomy between the inner needs of the

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

individual and the external demands on him is thus intensified. Both of them change to the worse. In fact, at this stage, his talent to create has become a talent to wound and mock.

Similarly, the changes that befall Margaret are twofold: physical and psychological. Her face is "*lined, drawn and careworn for its years*" (p.291). Before the world, she puts the mask of the brave face to "*hide her suffering and disillusionment.*"(Ibid.) She believes that her life with Dion is intolerable if it is not for the sake of the children. She tells him:

When I stop to think of all you've made me go through the years since we settled down here...I really don't believe I could ever have stood it if it weren't for the boys! But perhaps I would, I've always been such a big fool about you. (p.292)

After enjoying a few years of happiness and peace abroad with Margaret during which he has left his study of architecture and dissipated his inheritance, Dion faces an impossible reality at home. Margaret reproves him for drinking and gambling, vices which began when he realized that "it wasn't in him to be an artist."(p.271) In fact, Dion told Brown that he had destroyed all his pictures, that "he'd gotten sick of painting and completely given it up."(p.276) She believes that, like all artists, "Dion is such a generous fool with his money."(Ibid) These domestic details show clearly that, instead of love and compassion, the marital life of Dion and Margaret is marked now by resentment, indifference and misunderstanding. Here, O'Neill produces one of the most recurrent themes in his plays, man's tragic inability to reach his fellow men. In fact, he never stops portraying the husband and wife as strange persons living together but "communicating in codes, neither ever able to find the other's key." (Gelb, P.5) It is clear that incompatibility between husband and wife is another factor in forcing Dion to withdraw from life. This sense of estrangement in their relationship makes Dion look for refuge, for a

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

source of protection and love in another place. He finds this in Cybel, the Earth Mother, the Asiatic goddess of fertility in the Greek mythology(Cagey, p.54), who has lavished upon him sympathy, tenderness, understanding and love. It is noteworthy that, unlike Margaret, Cybel prefers Dion without the mask. Engel remarks that Cybel is precisely what the wretched Dion has been craving, "a satisfactory deity and a tender maternal protectress" (p.163).

Besides the domestic problems, Dion receives another shock when he realizes that he must not only make a living, but also ask Brown a job in his architectural firm. In this "inverted universe" (Engel, p.161), men such as Brown are "heaven bent for success," for it is "the will of Mammon"(p.272) that rules the world. Khare believes that in his quest for happiness, Dion the lover has resorted to art, but his lot compelled him to make a compromise with materialism and abandon his quest. His misery is the outcome of this forced abandonment of his quest" (p.60). He is, in this sense, a tragic figure, because "that portion of his spirit now incarnate in modern American young men finds nothing in modern life to nourish or satisfy it." (Krutch, p.91)

Although a very successful and prosperous businessman, Brown still needs Dion, for Brown the architect always produces cold, symmetrical, and ordered structures without imagination or a spark of inspiration. His design for the new municipal building is "too much of a conventional Greco-Roman tomb," the Committee says (p.275). He couldn't design a cathedral without it looking like "the First Supernatural Bank!" (p.297). Dion adds the magic, the embellishment that gives life to these structures.

Having been forced to forsake the things he mostly loves and realizing he can do nothing to change the course of his life, Dion senses the nothingness of his life. He feels that "his life is blown out like a flame of cheap match!"(p.286) His dearest wish now is "To fall a sleep and know

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

you'll never, never be called to get the job of existence again!" (Ibid.) Here O'Neill seems to adopt an absurdist attitude, for he questions the very basic assumption of human life: that is the purpose of man's existence. Dion feels that he is living purposelessly in an alien world. Communication with others in such a universe is almost impossible. In this sense, The Great is a dramatic statement of the human condition as O'Neill envisions it in modern times.

This feeling is again reflected by changes in the face and mask. "*Dion is prematurely gray*". His face is "*furrowed by pain and self-torture, yet lighted from within by a spiritual calm and human kindness*"(p.284). As for the mask, it is "*terribly ravaged. All of its Pan quality has changed into a diabolical Mephistophelean cruelty and irony.*" (Ibid.)

However Dion still believes that love can save him. He implores Margaret: "I'm lonely!...I'm going away!... Look at me, Mrs. Anthony! It's the last chance! Tomorrow I'll have moved on to the next hell! Behold your man...O woman... forgive my sickness- forgive me!"(p.292)

But Margaret destroys the last chance of love and understanding. Raising her mask to ward off his face, she stares at him with terror and seals his fate when she says: "Dion! I can't hear! You're like a ghost! You're dead! You're dead! Oh, my God! Help! Help!" (p.292)

When he finally meets Brown in his office, Dion is in a wild state. "*His clothes are disheveled, his masked face has a terrible deathlike intensity, its mocking irony becomes so cruelly malignant as to give him the appearance of a real demon tortured into torturing others!*" (p.294) He dies without the mask, begging Billy Brown to forgive him: "Bury me," he implores Billy, "hide me, forget me for your own happiness!"(p.299) Dion decides to leave all he has to Brown, because he thinks that Brown is better equipped to meet the requirements of a modern materialistic society. In this respect, Krutch believes that the tragedy of Dion is fundamentally "the

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

incomplete tragedy of frustration, not the complete tragedy of fulfillment"(p.93).

To the first half of the play, which ends at this point, the second is tenuously appended by means of the transferred mask. The mystical background pattern repeats the theme of the first two acts; namely, that one must create or be destroyed. Dion's last words move Brown to a jealous duplication of his life. When Brown assumes Dion's mask, he claims to be drinking Dion's "strength to love in this world and die and sleep and become a fertile earth"(p.307). Bogard believes that this is "a partial vision, the half successful attempts of the Dionysian reveler to personate the god and thereby to assume his knowledge and his power"(p.184). But this is insufficient. Brown cannot create, for creation depends on vision, and therefore Brown moves in the dark, as we shall see in the second half of the play which is concerned with his tragedy. In the last scene of Act Two, Brown reappears in Dion's clothes and mask. Margaret does not recognize him, and she is pleased that Dion looks stronger and better; she thinks that he has stopped drinking. Delighted with Dion's transfiguration, Margaret throws her mask of the brave face away as if suddenly no longer needing it.

For the first time she is happy, for the worldly successful Brown has acquired the mask of Dion and thus become "the perfect combination; materialistic, yet romantically attractive" (Downer, p.97). Her face has regained the self-confident spirit of its youth. She admits that her inability to help Dion in the past was a source of misery for her. She knows that Dion was lonely and lost but she couldnot find the path to him because she was lost, too (p.209). In the new Dion-Brown combination, she finally finds her long lost lover, her husband, and her big boy.

Brown is Dion's brother. The two are bound together by the same ties of alienation and commitment. For Brown the relationship is bondage. He

Mythic Plot and Character Development in
Eugene O'Neill's The Great God Brown

is condemned to follow Dion's course, in a brutal parallel, suffering Dion's agony and sharing none of his vision (Bogard, p.185).

Brown is presented through Dion's commentary on him as the secure god of the materialistic society, an assured possessor of all he surveys, "piled in layers of protective fat"(p.296). He becomes the protagonist as his tragedy gets underway. Suffering comes to him when, with the death of Dion, he moves to the play's focal position, attempting to live his life in Dion's mask. As O'Neill explains this turn in drama

Brown has always envied the creative life force in Dion- what he himself lacks. When he steals Dion's mask of Mephistopheles he thinks he is gaining the power to live creatively, while in reality he is only stealing that creative power made self-destructive by complete frustration. (Clark, p.105)

Envy is obviously the cause for Brown's downfall. It is ironical that he should envy the very power for which he had been responsible in Dion's character. He had forced Dion to wear the mask of Pan in self-protection, giving Dion the "power to live creatively."(O'Neill qtd in Clark, p.105) Hitherto Brown has been stolid who bore himself "with the dignity of one who is sure of his place in the world."(Engel, p.169) According to Dion, Brown feels himself cheated, because Margaret and Cybel prefer him to Brown. He feels that Dion has no right to love. The following short dialogue sheds light on Brown's inner troubles:

Brown: Tell me- I've always been curious- what is it that makes Dion so attractive to women?
Cybel: He's alive!(p.289)

Dion comments on the same topic, wondering

Why has no woman ever loved Brown? Why has he always been the big brother, the friend? Why has he never been able to love- since my Margaret? ...Why has he tried to steal Cybel as he once tried to steal Margaret? Isn't it out of revenge and envy?(p.298)

Mythic Plot and Character Development in
Eugene O'Neill's The Great God Brown

Insensitive, with unquestioning faith in the finality of his achievement, Brown never suffered as Dion had, never needed a mask of any sort. O'Neill describes Brown as

the visionless demi-god of our new materialist myth-a success- building his life of exterior things, inwardly empty and resourceless, an uncreative creature of superficial preordained social grooves, a by-product forced aside into slack waters by the deep main current of life desires. (Clark, p.105)

According to Dion, Brown's problem is that he is "unloved by life!(296). Cybel notes that Brown is "too guilty"(p.285), But her charge does not form any specific indictment. Dion is more detailed. He says: "vaguely, deeply, he feels at his heart the knawing of a doubt! And I'm interested in that germ which wriggles like a question mark of insecurity in his blood, because it's part of the creative life Brown's stolen from me! (p.296) Feelings of doubt and insecurity that haunt Brown make him pursue the quest for happiness relentlessly.

But Brown steals Dion's mask only to be haunted by its demonic power, for its force is not only "psychological... but magical as well" (Engel, p.172). It immediately consumes his being, which is not strong enough to sustain its power. Brown's real self which lacks the touch of the saint wears out quickly, and he becomes entirely dominated by evil. His two selves become more completely fused, because his materialistic self offers no resistance to the Mephistophelian mask. In a sense, Billy and Dion are complementary halves of one personality, for each in some way wishes to be the other. Their conflict is resolved only at the end of the play when Cybel, seeing Billy with Dion's mask, says: "You're Dion Brown." (p.320) Brown's quest for happiness is more completely thwarted, because he loses both his earlier complacent materialistic happiness as well as the

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

happiness of love which he expects from the mask of Dion. He cannot find the long-awaited happiness, for his is a "Paradise by proxy! Love by mistaken identity!"(p.305). As a result, he is on the verge of a psychological breakdown. He can no longer go on like this. He has to confess. As he tears off his mask, he reveals a "*suffering face that is ravaged and haggard, his own face tortured and distorted by the demon of Dion's mask.*" (p.305) In Margaret's words, He looks like a "corpse".

Brown admits that avoiding discovery forever is impossible. He thinks of going with the supposedly alive Dion to Europe so as to murder Brown there. Then little by little, he will reveal his true self to Margaret and tell her that he has stolen her husband's place out of love and devotion. He is confident that Margaret will "understand and forgive and love him"(p.307).

Brown realizes that he is not alone in this dilemma, for he strongly affirms that all Americans are Brown, "Long live Chief of police Brown! District Attorney Brown! Alderman Brown! ... Senator Brown! President Brown!" (p.313) Here O'Neill implies the universality of modern man's predicament. In blindly following the dictates of materialism, modern man is cut off from the sources of faith and certainty, the outcome of which is his belief that the "best good is never to be born,"(p.297) and that man "lives by mending"(p.318). As a result, Brown's real face is now "*sick, ghastly, tortured, hollow-cheeked and feverish-eyed*" while the demon that haunts him relentlessly never stops punishing him with "*self-loathing and life-hatred?*"(p.314).

Brown realizes that faith is the only solution to his dilemma. Therefore, he poignantly asks God forgiveness. In a manner reminiscent of Dion, who appropriately reads a passage from "Imitation of Christ" by Thomas a Kempis, Brown says: "Mercy, Compassionate Savior of Man! Out of my depths, I cry to you! Mercy on thy poor clod...The great God

Mythic Plot and Character Development in
Eugene O'Neill's The Great God Brown

Brown!(p.319). At last, he is able to live his life serenely. He is to die blessed.

But humanity will not leave Brown alone. He is to be its scapegoat. In the last scene, Cybel advises Brown to run, because humanity "must find a victim! They've got to quiet their fears, to cast out their devils, or they'll never sleep soundly again! They've got to absolve themselves by finding a guilty one! They've got to kill someone now, to live."(p.320) Whereupon, a volley of shots are heard, and Brown is mortally wounded. Cybel tries to comfort Brown. She asks him to go to sleep:

Brown: Yes, mother. It was dark and I could not see
where I was going and they all picked on me.

Cybel: I know you're tired.

Brown: And when I wake up...?

Cybel: The sun will be rising again.

Brown: To judge the living and the dead

(frightenedly) I don't want justice. I want love.

Cybel: There is only love. (p.322)

In rejecting justice in favour of love, O'Neill states clearly with whom his sympathies lie. O'Neill believes, Engel points out, that justice is merely "the guilty rationalization of those who deny life... who torture themselves with unnatural laws. Where there is creative pagan acceptance of life there can only be love whose eternal symbols are Dionysus and Cybel."(p.173)

Once again, this draws our attention to the significance of the title. Goldman suggests that there is a sneer in it. Throughout the play, Brown has been the incarnaton of material success, but he needed Dion's skill to enhance his architectural business even before he takes his mask. Brown is frustrated in his quest for happiness, in his relationship with Margaret and is made to fail as an architect. However, if Billy Brown is destroyed, the Great God Brown as archetypal businessman, medicore artist and insensitive human being survives in his thousands. The title, then, both deflates Brown

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

and what he stands for and faces the fact of the dominance of his kind. (Goldman, pp.182-3)

Unexpectedly, at the end of the play, it is Brown, not Dion, who becomes an emblem of the human condition. As the curtain falls down, the Police Officer asks Cybel about the name of the supposed murderer. She answers 'Man.' This means that, if great Pan, exemplified in Dion, is dead, so is Brown. Only 'Man' remains. Cybel and Margaret embody 'Man' in The Great. Cybel unambiguously represents the life force central to the meaning of the play. O'Neill talks of her as the incarnation of the Earth Mother who is doomed to "segregation as a pariah in a world of unnatural laws"(qtd. In Clark, p.104). Dion sees her as life itself. Cybel's message is a simple one. "Life's all right," she tells Dion,"if you let it alone."(p.280) To Brown with exasperated pity, she cries: "Oh, why can't you ever learn to leave yourselves alone."(p.320) She means that men should find a way to rid themselves of the desire to win and possess. She tries to inspire both Dion and Brown with her certainty of the importance of life for life's sake. Unlike them, Cybel doesnot struggle, she accepts life as it is. The others die in their desperate search for meaning. Cybel exists as does Margaret who acknowleges the same eternal power. Both of them are intended as examples of those who let life alone. (Bogard, p.185) Through them, O'Neill seems convinced that "men on earth are better off if they live in unthinking relationship with the rhythm of life, accepting without question its continuity and benevolence."(Ibid)

In his Poetics, Aristotle recommends the use of well-known materials, such as myths, in writing the plots of tragedies. It is also a well-known fact that Greek tragedy was developed out of strong theoretical stability in which man was dignified and had a direct or personal relationship with the forces of the cosmos. Eager to "dig at the roots of the sickness of today," (Krutch, pp.92-93), O'Neill tries, through employing the Greek myths, to shed light

Mythic Plot and Character Development in

Eugene O'Neill's *The Great God Brown*

on the ills of modern society; namely, loss of faith and collapse of modern values. However, like the Greek tragedians, O'Neill was not "the obedient servant" of his sources, but "the imperious master"(Kitto, p.105). This means that rather than blindly imitating them, O'Neill chooses to modify their contents in a way that best translates the conflicts and trends of the turbulent time he is living in. Euripides' *The Bacchae* is the base upon which *The Great* as a modern tragedy is built. Pentheus surrenders his kingship, his sovereignty and finally his life to root out the sacred god. Instead it is he who is rooted out, for his is a revolt against a natural segment of man's life. Suffering from spiritual inertia, his modern counterpart, i.e., Dion, engages in a compulsive quest for faith, for the recovery of lost spiritual comfort. This quest takes a modern form, for Dion believes that even Dion's urge toward artistic creation is an urge toward spiritual self-fulfillment (p.36). In fact, the use of Greek tragic myths, most particularly in *The Great*, can be understood as "a form of the Dionysian rite"(Larner, p.1). Moreover, it is noteworthy that O'Neill quotes extensively from Nietzsche's *The Birth of Tragedy* in the production notes to the play. In his discussion of the Dionysian origins of the tragic character, Nietzsche maintains: "Dionysus remains the sole dramatic protagonist and...all the famous characters of the Greek stage, Prometheus, Oedipus, etc., are only masks of that original hero."(qtd. in Bogard, p.178)

O'Neill strongly holds the view that Dionysus' myth provides the key for understanding the dilemma of modern man, who engages in a desperate battle to trace a thread of meaning in a universe which has been rendered meaningless as a result of the dominance of the materialistic spirit and the collapse of the religious and moral values. I believe that O'Neill, like the Greek tragedians, recommends 'sophrosyne' as a desirable quality in man's life. Sophrosyne advises moderation in all of the human enterprises. It glorifies harmony and proportion (Eenigeburg, pp.29-30). In this sense,

Mythic Plot and Character Development in

Eugene O'Neill's The Great God Brown

disproportion is tantamount to extremity. Hence, the necessity of measure or middle ground between the two extremes. Both Dion and Brown succumb whole and sale to the dictates of materialism that reigns supreme in their society. Therefore, they suffer. With respect to this, the play can be viewed as "a sneer at poor old respectability and a bitter satire upon the popular subject of material success and its overevaluation."(Krutch, p.90)

For O'Neill, then, the theatre means writing plays in the spirit of the ancient Greeks. This means restoring to the theatre its original function as a place of ritual and religious experience. Accordingly, O'Neill's aesthetic outlook or idea was two fold. It was an idea of the theatre as a temple of the god Dionysus and an idea of life as an inevitable tragedy. The Great is an attempt to celebrate life by embodying it in ritual forms. It is also an attempt to reveal man's struggle- with its paradox of triumph in failure- against the mysterious force that shapes his existence and limits it. (Chabrowe, p.xvi)

Furthermore, The Great lends itself particularly well to the use of masks, for it is a play about the divided self, about individuals torn between the natural impulse and the artificial act. The conflict leads to conflicting outer actions and amounts to a complex form of schizophrenia.

As such, the play attempts to convey the layers of falsehood and obsession, of which we are made and with which we confront the world. (Goldman, p.179) It also shows, Bogard believes, that wearing a mask is not a matter of choice. O'Neill suggests that man is trapped in the mask, by circumstances, by his own fears and inhibitions, by his need to find some communion with the world beyond his cell. So, in a prison that is not physical, the mask is man's only means of communication, its mouth the only means of crying across the void that separates him from all other human beings.(p.185) In this sense, the play is a true translation of O'Neill's dogma for the new masked drama in which "One's outer life passes in a solitude haunted by the masks of others;

Mythic Plot and Character Development in
Eugene O'Neill's The Great God Brown

one's inner life passes in a solitude hounded by the masks of oneself.(qtd. in Cargill, p.117)

The masked Dion is, in fact, a recurrent type of O'Neill's hero- shy, lonely, misunderstood, unhappy in his relationship with his parents-with his father, in particular, and with his wife. (Engel, p.155) As for the play, it shows O'Neill's preoccupation with torturous family relationships, with the plight of the artist in society and with the problem of making the outside world a home.(Goldman, p.174)

It is not surprising, then, that O'Neill describes The Great as not only "one of the most interesting and moving plays I have written," but a play which "for [him] at least...does succeed in conveying a sense of the tragic mysterious drama of life revealed through the lives in the play."(Goldman, p.184)

Foot Notes

1Hubris: Oweeening pride which results in the misfortune of the protagonist of a tragedy. It is the paticuliar form of tragic flaw which results from excessive pride, ambition, and overconfidence. Hubris leads the protagonist to break a moral law, attempt vainly to transcend normal human limitations, or ignore a divine warning with calamitous results. (C. Hugh Holman, p.217).

2Nemesis: In Greek mythology, the goddess of retributive justice or vengeance. The term 'Nemesis' is applied to the divine retribution, when an evil act brings about its own punishment and a trgic poetic justice prevails. The term is also applied to both an agent and an act of merited punishment.(Ibid., p.291)

Mythic Plot and Character Development in
Eugene O'Neill's The Great God Brown

1. The Problem and the Significance of the Research

Since adverbs have the function of modifying and that their position depends in many cases on the nature of modification. This function gives the adverbs a high mobility to occupy different positions in English sentences. This mobility causes problems to Iraqi students, namely:

- a- The differences between adverbs that have the mobility of occurrence in different positions (initial, medial, final) and others that are restricted to certain positions.
- b- The appropriate position of different kinds of adverbs.

Thus, the significance of this research lies in the fact that Iraqi students face the above- mentioned problems. Therefore, our task, as teachers of English, is to prepare a teaching programme, which may help the students to improve their performance in using adverbs, and placing them in their appropriate positions. This improving process requires on the part of the researcher to be well – acquainted with the level of the students’ achievement.

2. Aims

The researcher aims at:

- 1- Identifying the problematic areas faced by college students in placing adverbs in their appropriate position;
- 2- Comparing the level of performance of both male and female students in using adverbs.

3. Hypotheses

It is hypothesized that:

- One- The students face problems in placing adverbs in their appropriate positions.
- Two- There is no statistically significant difference between the performance of male and female students at 5% level of significance.

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

4. Limits

This research is limited to:

- One- The position of single – word adverbs of *manner, place, time, frequency* and *degree*, which are often misused by most Iraqi students.
- Two- The students of the first year morning classes of the Department of English / College of Arts / AL- Mustansiriya University, during the six weeks of the first term of the academic year 2002-2003.

5. Procedures

The following steps will be followed:

- One- Surveying the literature on adverbs, i.e theoretical background which comprises the definition, formation classification, position and order of adverbs.
- Two- Constructing a two – part test to measure the students' performance in placing adverbs in their appropriate positions. (see Appendix 2).
- Three- Conducting a pilot test.
- Four- Ensuring validity and reliability of the test.

5.1. Theoretical Background

5.1.1. Definition

The term adverb is used to refer to "a heterogenous group of items, whose most frequent function is to specify the mode of action of the verb." (Crystal, 1980:16). An adverb may modify a verb "by giving circumstantial information about the time, place or manner in which an action, process takes place". (Finch, 2000:84).

In addition to the characteristic of modifying verbs, adverbs can modify other parts of speech. For most linguists an adverb can modify an adjective, a verb, or another adverb. Such adverbs can answer the questions where?, when?, how?, how often?, how much?, etc.

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

Most linguists have considered the adverb to be the fifth of the eight parts of speech. The term adverb also subsumes the following three categories:

One- Simple or one- word adverb, which has been defined either syntactically as "a word that modifies a verb, an adjective or another adverb".(Huang, 1974:211), as in:

1- He went away
She has a really
beautiful face.
He smokes very
heavily.

Or, notionally as "a word which answers the questions where? When? How?" (Roberts, 1954: 207), i.e where, when, how an action is/ was done, as in.

She walked away.
(walked where?)
We are leaving
soon. (leaving
when?)
My brother plays
the piano
beautifully.(plays
how?)

Some one – word adverbs, have the characteristic of modifying nouns, such as the there type with some kind of place meaning. In sentences such as:

The man there
helped me.
He handed the
newspapers to the
girls above.

there and above modify man and girls respectively.

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

Two- word – group adverb, such as a prepositional phrase or a noun phrase which functions adverbially, as in

He played in the yard.

I saw him last month.

Three- Adverbial clause, which modifies "a verb, a verbal, an adjective, an adverb or another clause". (ibid: 317). The sentence:

Don't come before we are ready for you.

shows that the function of an adverbial clause corresponds, more or less, to that of simple, one – word adverb.

5.1.2 Formation

There are different ways of forming adverbs. Eckersley and Eckersley (1960: 255) state that adverbs can be formed by:

One- adding the suffix (-*ly*) to the corresponding adjectives, as in.

12- He drives carefully.

Yet, this rule cannot be applied to adjectives ending in (-*ly*), instead we use "similar adverbs or adverb phrases". (Thomson and Martinet, 1980: 55). For example, to form the adverb of the adjective friendly in a sentence such as

13- He seems friendly.

We use an adverbial phrase such as 'in a friendly way', as in

14- He talked in a friendly way.

Two- using the same form as the adjectives, such as high, low,

deep, near, fast, hard, late, much, straight, etc, as in

15- He climbed a high mountain. (adj)

16- The bird flew high. (adv)

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

Thomson and Martinet (1980) state that we may add the suffix (-*ly*) to some the above – mentioned adjectives to form adverbs. But these adverbs may have a narrower meaning than their corresponding adjectives, as in

17-He was highly placed. (= He had an important office).

Or, they may differ in meaning from their corresponding adjectives, as in

18- He welcomed me warmly. (= in a friendly way)

Three- adding the suffixes (-*ly*), (-*ways*), (-*wards*), (-*wise*) to nouns, as in

19- He visits me daily / weekly/ monthly... etc.

20- Carry the box sideways through this opening.

21- He usually travels forwards and backwards between Baghdad and Mosul.

22- Turn the knob of this door clockwise.

Or, adding the prefix (*a-*), as in

23- They traveled abroad.

5.1.3. Classification

Grammarians have proposed different ways in classifying adverbs. Tipping (1964) and many other linguists have classified adverbs according to their meanings; others such as Eckersley and Eckersley (1966) and Thomson and Martinet (1980) have classified adverbs according to their meaning as well as their position.

5.1.3.1 Classification of Adverbs According to Meaning.

According to their meaning, adverbs have been classified as follows:

1- Adverbs of *manner*, that express how an action is/ was done, such as quickly, badly, happily, hard, fast, well, etc, as in

24- He was running quickly.

2- Adverbs of *place*, that express where an action is/ was done, such as here, there, up, down, etc, as in

25- He stayed there.

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

3- Adverbs of ***time***, that express when an action is/ was done, such as now, soon, today, tomorrow, etc, as in

26- I will call on my sister tomorrow.

4- Adverbs of ***frequency***, that express how often an action is/ was done. These adverbs are of two types:

One- definite, such as weekly, once, again, every week, etc., as in

27- He visits his father weekly.

Two- indefinite, such as usually, always, generally, often, rarely, sometimes, never, etc., as in

28- She rarely brings her children to the park.

5- Adverbs of ***degree***, that express to what extent or to what degree an action is/was done, such as very, fairly, rather, quite, too, as in

29- Are you quite sure we are on the right road?

6- Adverbs of ***certainty***, that express affirmation, such as certainly, surely, definitely, yes, etc, as in

30- Will you help me? Certainly (=yes I will help you).

7- ***Interrogative*** adverbs, that are used in forming questions, such as where, when, why, which, how, etc., as in

31- Why did you say that?

8- ***Relative*** adverbs, that take the place of a relative pronoun + a preposition, such as where, when, as in

32- That is the room where (= in which) we lived.

33- I remember the day when (= on which) we met.

5.1.3.2. Classification of Adverbs According to Position

According to their position, adverbs have been classified as follows:

1- Initial position adverbs, where the adverb occurs as the first word in the sentence. This kind of adverbs give us, in advance, some information to set the scene for the action that follows, as in

34- Still, in spite of what he said, I think he is a liar.

**The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position**

2- Medial position adverbs, where the adverb occurs before the main verb or after the first auxiliary in a given sentence, as in

35- He always forgets to post the letters.

36- He is always pretending to be honest.

Since this type of adverbs represents close modification of the verb, medial position tends to be restricted to one – word adverbs and short prepositional phrases. Clauses and long prepositional phrases rarely occupy this position.

3- Final position adverbs, where the adverb occurs as the last word in the sentence, as in:

37- My son works hard.

Some other linguists, such as Thomas (1965: 162) have classified adverbs, according to position, into Five major categories:

One- Sentence adverbials, which modify the entire sentence rather than part of it, as in:

38- Certainly, the class was over.

Two- Preverbs, which normally occur before the main verb or after the first auxiliary in the sentence, as in

39- They always complain.

40- They are always complaining.

Three- Adverbials of location and time.

Four- Adverbials of manner.

Five- Adverbials of degree.

Although the class of adverbs undergoes various ways of classification concerning position, yet it seems that different linguists have reached, more or less, the same results.

5.1.4 Characteristics of Adverb occurrence

According to the above – mentioned types of classification, some kinds of adverbs prove to have wide – ranging privileges of occurrence in different positions without disturbing or changing the meaning of the sentence. Others

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

are restricted to certain positions; changing their position may either change the meaning or lead to ungrammatical sentences.

To differentiate between these two types of adverbs, the researcher illustrates the position of the adverbs under study in the following section.

5.1.4.1 Position of Adverbs of Manner

Adverbs of manner are normally placed in final positions when:

One- They occur after an intransitive verb, or after the object of a transitive verb, as in:

41- She danced beautifully.

42- They speak English well.

Two- They are obligatory for the verbs whose meaning is completed by these adverbs, as in

43- They lived happily.

Adverbs of manner can also be placed in medial position when the sentence:

One- is in the passive construction, as in

44- The plan was accurately made.

Two- contains a preposition in the sequence 'V + prep + obj', as in

45- He looked suspiciously at me.

Three- contains an object in the sequence 'V + obj', especially when the sentence contains a long object, as in

46- She carefully picked up all the bits of broken glass.

On some occasions some adverbs of manner are free to change their normal position, i.e final position. They may appear initially when they are used emphatically, as in

47- Silently, they entered the room.

Other adverbs of manner, notably those concerned with character and intelligence show difference in meaning when they are shifted from one position to another. In the following pair of sentences:

48- He answered the question foolishly.

49- He foolishly answered the question.

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

The adverb foolishly in (48) means: his answers were foolish; whereas in (49) foolishly expresses the idea that the action of answering the question was foolish.

5.1.4.2 Position of Adverbs of Place

Adverbs of place are normally placed in final positions when they occur after intransitive verbs, or after the direct objects of transitive verbs, as in:

50- She went downstairs.

51- I will see him downstairs.

Some adverbs of place can occur in initial position, especially those that indicate direction. When placed initially, such adverbs are followed by the sequence 'V + subject', as in

52- In came Tom.

But if the subject is a pronoun, no inversion is necessary, as in

53- In he came.

Adverbs of place rarely occur in medial positions. Some of them may do, especially those that refer to position such as here and there, as in

54- They there noticed a very curious statue.

Adverbs of place are more restricted in their movement than other types of adverbs.

5.1.4.3. Position of adverbs of time

Although adverbs of time are normally placed in final position, some of them are freely moveable. The adverb soon, for example, can occupy initial, medial or final position without disturbing the structure or meaning of the sentence, as in:

55- Soon she left home.

56- She Soon left home.

57- She left home Soon.

Other adverbs of time, such as yesterday, today, tomorrow, may occupy initial or final position, as in:

58- He is coming tomorrow.

59- Tomorrow he is coming.

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

However, there are certain adverbs of time that are common for certain positions. Adverbs such as nowadays, presently, etc are common for initial position, as in:

60- Nowadays we see unbelievable things.

61- Presently the students will visit the museum.

Other adverbs of time, such as momentarily, permanently, temporarily ,etc. are common for medial position, as in:

62- They were momentarily shocked by the news.

Just, as an adverb of time is restricted to medial position. It either occurs before the main verb, as in:

63- She just phoned me.

Or, after the first auxiliary of the sentence ,which is normally the auxiliary ‘have’ to form preset perfect tenses, as in:

64- She has just told us the news.

Adverbs such as late, immediately are common for final position, as in:

65- He came late.

66- I'll go immediately.

5.1.4.4. Position of Adverbs of Frequency

Adverbs of frequency are considered an important group of medial position adverbs. But, in studying closely the position of these adverbs, it has been found that the position of definite frequency adverbs differs from that of indefinite ones. The former are normally placed in final position, as in:

67- The meeting takes place every week.

Whereas the latter are normally placed in medial position before the main verb or after the first auxiliary of the sentence, as in:

68- They sometimes stay up all night.

69- He can never understand.

But, on certain occasions, adverbs of frequency are placed before the auxiliary when:

One- the auxiliary is used alone, in addition to remarks, or in answers to questions, as in:

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

70- I know I should take exercises, but I never do.

Two- the auxiliary is stressed to give emphasis to a compound verb, as in:

71- I never can remember.

c- do is added for emphasis, as in:

72- But they always do arrive in time.

5.1.4.5. Position of Adverbs of Degree

Single-word adverbs of degree favour medial position, as in:

73- I entirely agree with you.

Adverbs of degree which modify adjectives or other adverbs are placed before the adjectives or adverbs they modify, as in:

74- It was too hot to work .

75- He played extremely badly.

Except for enough, it always follows the adjective or adverb it modifies, as in:

76- The box isn't big enough.

77- He didn't walk quickly enough.

Other adverbs of degree can modify verbs. They precede the main verb or follow the first auxiliary of the sentence, as in:

78- I quite understand.

79- He can nearly swim.

5.1.5. Order of Adverbs

Some sentences may contain more than one adverb, either of the same type, or of different types. Such situations require the adverbs to be placed in a particular order.

It is argued that when two or more adverbs of place occur in the same sentence, certain conventions should be noticed. These conventions are:

1- The direction adverb of place normally precedes the position adverb if they both occur in final position, as in:

80- I went to a school there.

2- If one of the two adverbs is a prepositional phrase it normally follows a single-word adverb, as in:

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

81- He played here near the fence.

3- An adverb which expresses a smaller place normally precedes the one that expresses a larger place, as in:

82- They met at the hotel in Basrah.

As for adverbs of time, the more specific time expression precedes the more general, as in:

83- She was born at nine o'clock on friday morning in the year 1968.

However, this order may be reversed if the more specific time expression is considerably longer, as in:

84- They carried the box today with a short time.

Only, the more general period can be placed initially, as in:

85- On Thursday the party starts at four o'clock.

When two or more frequency adverbs are placed in final position, adverbs denoting shorter period precede those denoting longer period, as in:

86- He jumped over the wall twice on two occasions.

In other situations, a sentence may contain different kinds of adverbs. The most normal order is manner, place, frequency and time, as in:

87- She danced beautifully here twice tonight.

5.2.Reserch Sample and Research Population

5.2.1.Research sample(pilot sample)

The research sample consists of (20) male and female students. This sample has been chosen randomly from the four morning sections of the first year at the college of Arts/ Department of English (A, B, C, D).

5.2.2.Research Population

The research population consists of (50) students distributed equally into (25) male and (25) female first year, morning classes/college of Arts/ Department of English.

5.3.Research Tools

5.3.1.Achievement Test

The goal of constructing an achievement test is to verify the hypotheses of this research (see 1.3). The achievement test consists of (50) items divided into two parts. Part one consists of (25) items 'Put the adverbs in their correct position'; whereas part two consists of (25) items 'Rearrange the following sentences in the correct word order'. (see Appendix 2).

The researcher has chosen these (50) items after consulting specialized grammar books.

5.3.1.1.Test Validity

The achievement test has been submitted to a number of juries in the field of the English language and linguistics (see Appendix 1) to determine the efficiency and the correct formulation of its items.

5.3.1.2.Pilot Test

A pilot achievement test has been prepared to be applied to a pilot sample of (20) male and female students in order to:

- 1- recognize the difficulty and recognition of the test items; and
- 2- determine item discrimination power.

Each part of the test has been scored out of (25) depending on the (1 or zero) principle, that is by giving (1) mark for the correct answer and (zero) for the incorrect, uncompleted or neglected one. Thus, the total score will be out of (50). This pilot sample will be excluded later from the experimental research.

In order to find out the difficulty factor of each item, the research has used a statistical tool called 'the difficulty factor equation' (see 5.4). It has been clarified that this difficulty factor ranges between 25%-70% with an average estimated to 48%.

Another statistical tool 'the strength of items recognition equation' (see 5.4), has been used to find out the strength of items recognition. This statistical tool illustrates that the strength of item range between 40% - 90% with an average estimated to 59%.

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

Bloom (1971:66) states that an achievement test is considered a good test when the items difficulty factor ranges between 20% - 80%; while Brown (1981:104) indicates that the strength of items recognition of each item is 30% or more.

As the entire test items, constructed by the researcher falls within the above- mentioned limits, the test is considered to have strength of items recognition.

5.3.1.3. Test Reliability

The 'split- half' method has been used for determining the test reliability. The researcher has also used 'Guttman equation' to estimate the connection factor between the two halves of the test. (see 5.4). It has been found that the percentage is 93%, which is considered to be reliable.

5.3.1.4. Scoring Reliability

According to the sample of the correct answers, the researcher and another scorer, each separately, marked the students' test papers. It has been found that the connection factor between both scorers is estimated to 86%, which is considered to be a great connection factor that shows a great scoring reliability.

5.3.2. Teaching Programme

As teachers of English, we are well acquainted with the fact that Iraqi students face great difficulty in using most adverbs, and placing them in their proper position.

To avoid such difficulties, the researcher believes that teachers of English should prepare a teaching programme, which may help to improve the students' achievement concerning the above- mentioned difficulties.

It is believed that this teaching programme will be considered successful if teachers of English take into consideration the following points:

1- The Material

**The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position**

The material concerning adverbs, under study, includes, in addition to the text book taught in this stage, some other grammar books, as well as the teacher's own experience in teaching grammar.

2- Teaching Strategy

Using the demonstration and discussion method, taking into consideration the applying instruction events in demonstrating the material such as confines the teaching strategy:

One- Attracting the students' attention through interruption while demonstrating the material; the use of confirmed and warning statements and the variation of the pitch tone.

Two- Assisting the students to keep what they have learned by using confirmed expressions; recalling the students' previous abilities and experience; repeating the information and giving the students more examples and exercises.

3- Evaluation

Evaluation includes performance tests during the presentation of the material throughout the course of the students' study.

5.4. Statistical Tools

- 1- Coopers' equation to draw out the ratio of the experts' agreement upon the efficiency of the research tools.
- 2- Guttman equation of 'Split- Half Method' to calculate the test reliability. (AL-Bahy, 1978:24).
- 3- The equation of 'Item Difficulty Factor' and 'Item Recognition Equation' of the achievement test (Brown, 1981:104).
- 4- 'Pearson's Correlation Factor' to draw out the correlation factor between the scorers. (AL-Bahy, 1978:551).
- 5- T-test for separated groups to find out the difference of answers from the second hypothesis of the research (ibid: 558)
- 6- The use of the percentage ratio (100%) to find out the difference of answers from the first hypothesis of the research.

6-Results and Results Analysis

6.1. Investigating the first hypothesis

The researcher has investigated the first hypothesis by using the percentage ratio to find out the difference of students' (male and female) answers from both parts of the achievement test. The results show that about 37% of the students (male and female) have given correct answers for the first part of the test; whereas 63% of those students have given incorrect answers.

As for the second part of the test, the result is that about 32% of the students (male and female) have given correct answers; whereas about 68% of those students have given incorrect answers.

These results indicate that those students do face problems in using adverbs and placing them in their proper position, which prove the first hypothesis.

6.2. Investigating the second hypothesis

The researcher has investigated the second hypothesis by:

- 1- Classifying the sentences of part one of the two – part test and grouping them according to the adverbs these sentences contain. It has been found that:
 - One- Sentences 1,5,8,14,19 contain adverbs of manner.
 - Two- Sentences 4,9,15,20,23 contain adverbs of place.
 - Three- Sentences 2,11,13,16,18 contain adverbs of time.
 - Four- Sentences 3,12,17,21,25 contain adverbs of frequency.
 - Five- Sentences 6,7,10,22,24 contain adverbs of degree.

- 2- Drawing out the calculated T. to compare it with its scheduled value in order to know the difference between the performance of male and female students at 5% level of significance. The results of this procedure are illustrated as follows.

**The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position**

- 1- The values of calculated T. for the above mentioned groups (a, b, c, d, e) are (0.327), (0.1271), (1.9166), (0.336), and (0.5988) respectively.
- 2- The values of calculated T. for group a, b, d and e are lesser than their scheduled T. which is (1.860)
- 3- The value of calculated T. for group (c) is higher than its scheduled T. (1.860).

In this case we should accept the previous null hypothesis which indicates that there is no statistical difference at 5% level of significance between the male and female students' achievement in using manner, place, frequency and degree adverbs. But, there is a statistical difference at 5% level of significance between the male and female students' achievement on the females' behalf in using adverbs of time.

7- Conclusion and Recommendations

According to the result analysis, it has been found out that:

- 1- The students' achievement to use single – word adverbs (manner, place, time, frequency, and degree) is below the required level. This level can be improved to be higher through changing the teaching strategy. These single – word adverbs should not be taught through lectures only, but through other means such as:
 - One- The demonstration and discussion method;
 - Two- Confirmed and warning statements to gain the students' attention.
- 2- The material, organized by the researcher, was found difficult to be comprehended by the students. Teachers of English can facilitate the material in a way that may help the students to comprehend and recall it in accordance with the nature of learning.

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

References

- 1- Bloom, B., Handbook on Formative and Summative Evaluation of Student Learning, New York, McGraw, 1971.
- 2- Brown, F., Measuring Classroom Achievement, New York, Holt Rinehart, Inc, 1981.
- 3- Crystal, D., A First Dictionary of Linguistics and Phonetics, Cambridge, Cambridge University Press, 1980.
- 4- Eckersley, C.E. and J.M. Eckersley, A Comprehensive English Grammar for Foreign Students, London, Longmans, Green and Co., Ltd, 1966.
- 5- Finch, G., Linguistic Terms and Concepts, Macmillan press LTD, London, 2000
- 6- Huang, sh., A study of Adverbs, The Hague, Mouton & Co. B.v., publishers., 1974.
- 7- Roberts, P. Understanding Grammar, Harper & Row, Publishers, incorporated, USA, 1954.
- 8- Tipping, L., A Higher English Grammar, London, Macmillan and Company Ltd., 1964.
- 9- Thomas, O., Transformational Grammar and the Teacher of English: Theory and Practice, 2 nd ed., Holt, Rinehart and winston, Inc., 1965.
- 10- Thomson, A.J. and A.V. Martinet, A Practical English Grammar, 3 rd. ed., Oxford University Press, 1980.

المصدر العربي

١ - فؤاد البهي، السيد. علم النفس الإحصائي وقياس العقل البشري، دار الفكر العربي، القاهرة،

١٩٧٨

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

Appendix (1)

Names of Juries:

1. Professor Bushra Mustafa
2. Assistant Professor Irfan Saeed
3. Assistant Professor Layla Shaaban
4. Dr. Sawsan Fasil Al-Samir
5. Assistant Lecturer Rafida Mansoor
6. Assistant Lecturer Suhair Safwat

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

I- PUT THE ADVERBS IN THEIR CORRECT POSITIONS:

- 1- He denied that he had stolen the documents. (angrily)
- 2- He is playing chess. (today)
- 3- We shall submit to the enemy. (never)
- 4- She saw him. (downstairs)
- 5- They decided to leave the town. (secretly)
- 6- It's a nice day. (quite)
- 7- He can swim. (nearly)
- 8- She picked up all the bits of broken glass. (carefully)
- 9- The bird flew. (high)
- 10- The box isn't big. (enough)
- 11- The whole family is going out. (tomorrow)
- 12- They stay up all night. (sometimes)
- 13- I have posted the letter. (just)
- 14- He was running. (quickly)
- 15- She painted the picture. (here)
- 16- I'm absolutely determined to finish this exercise. (tonight)
- 17- He visits his father. (often)
- 18- She goes to movies. (on Saturday)
- 19- They speak English. (well)
- 20- She played well. (there)
- 21- Do you go to the pictures? (frequently)
- 22- He was anxious about the danger of fire. (extremely)
- 23- He left his dog. (behind)
- 24- I enjoyed it. (really)
- 25- I have trouble in December. (always)

II- RE ARRANGE THE FOLLOWING SENTENCES IN THE CORRECT WORD ORDER:

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

My parents tell me often this.
He is tomorrow coming.
He needs badly a holiday.
He jumped the fence over.
You have enough said.
I saw somewhere your keys.
They entered silently the room.
We on Friday shall go away for the week-end.
I completely am exhausted.
They were shocked momentarily by the news.
She brings her children rarely with her.
He has had to borrow from friends occasionally.
He reads easily music.
He near stood the window.
The hours pass when slowly you can't sleep.
I understand quite.
He calls usually me at night.
She is in still her bed.
She phoned me just.
He arrives generally on time.
Joseph well speak Spanish.
The shop is just the corner round.
He went in the lift up.
It was hot too to work.
You absolutely are right.

The Achievement Of College Students
In Using And Placing Single-Word Adverbs
In Their Appropriate Position

ABSTRACT

Chomsky's original notion of grammatical competence encountered many criticisms. The most influential counter idea was that of communicative competence. The term is most usually attributed to Hymes (1971) referring to the use of language in social context. This notion is, as Hudson (1996:224) states, " much more broadly based than the 'linguistic competence' of Chomskyan Linguistics." In addition to referring to the knowledge of linguistic forms, it includes one's knowledge of how to use linguistic forms appropriately (Ibid). Thus, over the past several decades, the notion of communicative competence has become a central preoccupation of language course designers. The main change it has caused in second and foreign language instruction is the shift in teaching methodology from a focus on the structural properties of the target language to an emphasis on the expression and comprehension of meaning . In other words, the main concern in second and foreign language curriculum has changed from fostering learners' linguistic / grammatical accuracy to enhancing learners' communicative competence necessary for real life communication.

Thus, the study deals with the notion of communicative competence and attempts to present some basic criteria for the development of learners' communicative competence. The

paper falls into three sections. The first section provides a brief review of literature on the notion of communicative competence presenting theoretical background to the notion. The second section introduces some basic criteria for the development of learners' communicative competence. In the light of these criteria, the third section attempts to provide a sample of learning activities and techniques. Then, it presents some pedagogical recommendations that aim at enhancing learners' communicative competence to help them become more able and successful language learners and users.

Introduction

The Problem

In the last few decades, there have been a number of changes in attitudes towards language and language learning. Some of the most significant of these changes have been due to the notion of communicative competence which takes into account the relationship between language and the particular situation in which it is appropriate. The most significant change this notion has resulted in is the shift of emphasis from the formal rules of language to what makes language appropriate in a given situation (Gillett, 2005:1). Thus, the study attempts to present some basic criteria for the development of learners' communicative competence.

Hypothesis:

It is hypothesized that competence involves far more than knowledge of grammaticality; it involves rules of use without which the rules of grammar would be useless.

The Limits of the Study:

The study is limited to presenting the notion of communicative competence and some of the basic criteria for its development. In the light of these criteria; it introduces some learning activities and techniques. It, also, provides pedagogical recommendations that aim at enhancing learners' communicative competence.

Aims of the Study:

The study aims at exploring the significance of the notion of 'communicative competence' and the main criteria for developing it. It also aims at helping teachers to be more efficient so as to enable their

learners to have more meaningful language experiences by adopting learning activities and techniques that provide the stimulus for a natural use of the target language.

Procedures:

The following procedures are followed:

- 1- Presenting theoretical background to the notion of communicative competence.
- 2- Introducing some basic criteria for the development of learners' communicative competence.
- 3- Providing a sample of learning activities and techniques.
- 4- Suggesting some pedagogical recommendations.

Significance of the Study:

This research is believed to be useful to any contemporary teacher and student of language interested in reconsidering the teaching and learning process in the light of the notion of communicative competence.

Section One

Theoretical Background to the Notion of Communicative Competence

Chomsky's postulate of innate knowledge has been controversial; it has provoked a lot of argument among sociolinguists, psycholinguists and linguists. It is criticized by Campbell and Wales (1970:243-60) who contend that Chomsky and many of the psychologists influenced by him have failed to give

sufficient attention to the environmental factors involved in the development of the communicative competence. Chomsky (1965:4) makes a distinction between competence and performance. The former refers to knowledge of the underlying syntactic system; it is the innate knowledge of the ideal speaker- hearer and in respect of which judgments of grammaticality are made. The latter, on the other hand, refers to the actual use of that underlying syntactic system and in respect of which judgments of acceptability are made. For instance, in the amount of excitement a person might scream: House is on fire; in respect of performance, the sentence is acceptable, but in respect of competence, the sentence will be ungrammatical as house is a singular countable noun and may not exist without a determiner.

Hymes (1971:5-7) rejects Chomsky's competence performance distinction. He criticizes Chomsky's theory of the ideal speaker- hearer for excluding social aspects of communication. He opines that Chomsky's theory has failed to deal with the normal person as it neglects socio – cultural aspects. He (Ibid: 13-14) contends that once competence is viewed as “ the overall underlying knowledge and ability for language use, which the speaker – listener possesses” then it is supposed that “ this involves far more than knowledge of (and ability for) grammaticality “. It involves “rules of use without which the rules of grammar would be useless” (Ibid: 14). He (Ibid) maintains that “if a speaker were to produce grammatical sentences without regard to the situations in which they were being used, he would certainly be considered deranged”. Thus, the study of competence entails consideration of such variables as attitude, motivation, and a number of socio- cultural factors (Ibid). In support of this view, Dittmar (1976:238) states that “speech behaviour and social behaviour are in a state of constant

interaction''. Thus, Hymes (1971:13) proposes that a linguistic theory should develop to provide a more constitutive role for socio cultural factors. And, he calls for competence that is 'fed by social experience, needs and motives and issues in action that is itself a renewed source of motives, needs, experience'' (Ibid:15). To cope with this view and in an effort to extend some of the general principles of formal grammatical analysis to the study of speech as a form of social interaction, a linguistic theory within which socio-cultural factors have an explicit and constitutive role has to be adopted. Consequently, the concept of communicative competence as opposed to linguistic competence has been introduced. In this respect, Dittmar (1976:163) states that 'Hymes (1968a) was the first to coin the term 'communicative competence' with his demand for qualitative extension of linguistics theory by the incorporation of aspects of functional communication''. While linguistic competence refers to the speaker's ability to produce grammatically correct sentences, communicative competence covers his ability to select from the totality of grammatically correct expressions available to him, forms which appropriately reflect the social norms governing behaviour in specific encounters (Pride & Holmes, 1974:205). For instance, the same person might utter any of these three sentences depending on the circumstances:

- *I should be grateful if you could make less noise.*
- *Please, be quiet.*
- *Shut up.*

Here, the utterances range from a 'high' or formal style down to a 'low' informal one. Thus, communicative competence, in Pride's term (1979:5) is a possession of the individual language user; it refers to the individual's achievements of appropriateness and effectiveness in his choice of language and associated non-verbal

behaviour. In this sense, the researcher opines, as Hudson (1996:224) does, that Chomsky's (1965) concept of 'linguistic competence', one's tacit knowledge of formal structures, has developed into a broader notion of 'communicative competence' which takes into account the relationship between language and the particular situation in which it is appropriate.

Thus, Hymes (1971:18) breaks with Chomsky's model in which "Judgments are said to be of two kinds: of grammaticality, with respect to competence; and acceptability, with respect to performance". He (Ibid: 18-19) contends that an adequate theory of language use requires judgments to be of four kinds rather than two:

1. **Judgment of possibility:** It concerns whether or not something is formally possible. It is roughly equivalent to Chomsky's notion of competence as grammaticality. For example, a communicatively competent speaker knows that the sentence *me go sleep now* transgresses these rules, while *I am going to sleep now* does not (Cook, 2003:42).
2. **Judgment of feasibility:** It concerns whether or not something is feasible. It is roughly included within Chomsky's notion of performance. It refers to "a psychological concept concerned with limitation to what can be processed by the mind" (Ibid: 43). For example, the rules of English grammar make it possible to expand a noun phrase, and make it more specific, by adding a relative clause. Thus, an utterance might be criticized not on the grounds that it is ungrammatical, but rather on the grounds that it is not very feasible as it is of little relevance to the practical applications of knowledge about language (Ibid).
3. **Judgment of appropriateness:** This concerns the relationship of language or behaviour to context. For example, it is

inappropriate to call a police 'darling'. It is also inappropriate to use slang or taboo words in a formal letter. Further, not showing deference to the elderly is generally inappropriate to particular cultures (Ibid: 44).

4. Judgment of attestedness: It concerns whether or not something is in fact done (i.e. actually performed). It seems that this kind overlaps with feasibility.

To sum up, it can be said that the goal of communicative competence theory is "to show the ways in which the systematically possible, the feasible, and the appropriate are linked to produce and interpret actually occurring cultural behaviour" (Hymes, 1971:23-24). Thus, there is more to using a language than knowing the grammar. There are four sectors in relation to such system as he (Ibid: 14) points out: 1- possibility 2- feasibility, 3- appropriateness and 4- attestedness. This general applicability of the term gives Hymes justification for referring to 'communicative competence' in contrast to Chomsky's narrow notion of 'grammatical competence'. Therefore, assessment of sentences must not be limited to grammatical and psychological factors emphasized by Chomsky but rather it must include those aspects of communicative competence; sentences should be assessed by the context, by the way in which they are affected as actions. In this respect, Cook (2003:42) states that "there would be a kind of social monster producing grammatical sentences unconnected to the situation in which they occur". Likewise, Dittmar (1976:162) explains that the concept of communicative competence "describes the ability of individuals to communicate with one another under situationally and normatively defined conditions which are linguistic, Psychological, social and pragmatic in nature". Here are some of the main factors involved

The Notion of Communicative Competence and Some Basic Criteria for the Development of Learners' Communicative Competence

in communication that influence the competent communicator's choice of words and grammar:

- 1- who we are talking or writing to,
- 2- what we are talking or writing about,
- 3- what the purpose of our message is,
- 4- where we are,
- 5- what we feel about the topic,
- 6- the likely or actual responses from our listener or reader,
- 7- how we feel towards our listener or reader,
- 8- what sort of impression we want to give, and
- 9- how much time we have got (National Extension College Trust Ltd, 1994).

Yule (1996:197) states that communicative competence can be defined in terms of three components, ‘ as the ability to use the L₂ accurately, appropriately, and flexibly’. The first component is ‘grammatical competence’. It is knowledge of the language code involving the accurate use of words and structures in L₂. The second component is ‘sociolinguistic competence’ referring to the ability to interpret or produce language appropriate in different sociolinguistic contexts. It enables the learner, for instance, to know when to say can I have some water? Versus Give me some water! according to the social context. The third component is ‘strategic competence’ referring to “ the ability to organize a message effectively and to compensate, via strategies, for any difficulties” (Ibid). It is composed of mastery of verbal and non-verbal communicative strategies that may be called upon to compensate for breakdowns in communication due to insufficient competence in one or more of the other areas of communicative competence or to limiting conditions in actual communication (Canale, 1983:27). For instance, L₂ learners will

inevitably experience moments when there is a gap between communicative intent and their ability to express that intent; some learners may just stop talking and others will try to express themselves via a communicative strategy. This model of communicative competence is put forward first by Canale and Swain in 1980 and revised by Canale in 1983. In addition to these three components, he (Ibid: 2-27) has distinguished another one in his revised model. It is 'discourse competence' referring to knowledge of rules required to combine forms and meanings to achieve unified spoken or written texts. Thus, the taxonomy of fourth sub competence may be viewed as clarification and improvement of Hymes' notion of communicative competence. To sum up, communicative competence can be thought of as covering the overall speaking and comprehending abilities of the language user in making use of language in communicative situations in an effort to enhance effectiveness of communication.

Section Two

Some Basic Criteria for the Development of Learners' Communicative Competence.

The notion of communicative competence has influenced all areas of applied linguistics. The biggest influence has been upon the teaching of English as a foreign language. Since the development of communicative competence, current language teaching methodology views language as a communicative process taking as its starting point the notion of communicative competence.

This section attempts to present some basic criteria for the development of learners' communicative competence:

- 1- Avoidance of excessive emphasis upon grammatical accuracy:

Teachers should adopt an approach that allows them and their learners "to achieve a more balanced view of what successful communication involves" (Cook, 2003:46). Hence, there is the need for the communicative approach inspired by Hymes which "aimed to develop learners' capacity to use the language effectively" (Ibid).

- 2- Taking into account that grammatical competence is an intrinsic part of communicative competence:

In this regard, Celce- Murcia (1991:459) contends that by providing instruction which emphasizes both grammatical accuracy

and communicative fluency, ESL/EFL teachers will enable learners to achieve efficient and effective communication in the target language they are learning and help them become more able and successful language learners and users. Thus, it is essential for language teachers and curriculum developers to avoid misinterpreting the term 'communicative competence' as the separation of grammatical competence from communicative competence.

3- Taking into consideration the cultural and social elements which affect the use of language:

It is not enough to be proficient in grammar and vocabulary but rather to have knowledge of how language functions and to have some specific cultural awareness in order to grasp what a speaker really intends (National Extension College Trust Ltd, 1944). For instance, a fluent English user who has never been to an English pub, might as well not realize that 'what are you drinking?' is more likely an offering to buy him a drink rather than information concerning the contents of his glass (Ibid).

4- Communication is not carried out through speech only but also through communicative features that accompany speech such as facial expressions, head nods, body postures, tone of voice, eye contact and other paralinguistic means and without these features communication would sound lifeless.

A learner of a language has to acquire paralinguistic knowledge related to such features as gestures and nods which are neither universal nor the meanings they express are identical in different cultures. For example, it is said that in Sri Lanka to shake the head sideways means 'yes' while nodding the head down means 'no'. Another example that can be given is that sticking out the tongue is an indication of apology in parts of China, the evil eye in

parts of India, a rude sign in England and it means 'no' in the Marquesans (Argyle, 1972:144). In this respect, Abercrombie (1968:31) states that "we speak with our vocal organs, but we converse with our entire bodies; conversation consists of much more than a simple interchange of spoken words". Thus, to learn a language adequately one has to master both the linguistic and paralinguistic features of that language paying attention to the differences in paralinguistic behaviour between one's language and the target language.

5- The acquisition of communicative competence requires purposeful use of the target language on the part of the learner. Additionally, the acquisition occurs when learners participate in interaction which affords comprehensible input and output.

Section Three

Suggested Learning Activities & Techniques

Learning activities and techniques should aim at dealing appropriately with speech events in the target language, many features of which are culture specific. Learners are to be taught how to salute, how to introduce themselves to others, how to talk to a shop assistant at a department store, or a clerk at a bank or how to conduct a conversation on the telephone. Thus, teachers have to create classroom situations in which the learners are free to choose what to say drawing on linguistic as well as paralinguistic elements

of the target language so as to let them develop their pragmatic skills. Furthermore, learners must be provided with linguistic environments that correspond to the authentic communicative setting in which they might find themselves, i.e. coming into contact with samples of the target language. This can be done through designing activities to engage the learner in the process of actual communication giving central importance to the purpose of the communicative activity. For purposes of constructing such exercises, one can suggest techniques that operate by providing information to some students in the class and with holding it from others. The goal of such activities is not only the learners will know about L₂, but also they will develop communicative competence in it (c.f. Johnson, 1981:201). One can also suggest adopting these learning activities that require purposeful use of the target language on the part of the learner such as establishing social relations, seeking and giving information , expressing reactions, learning to do something, persuading , discouraging , entertaining others, and displaying achievements (c.f. Rivers Cited by Reiss, 1981:122-124). Another type of communicative activities can be suggested. These activities are based on authentic material related to the subjects they study. For instance, when the teacher deals with shopping activities, he/she hands out brochures from department stores, banks , etc, and working in groups, the students make their own brochures giving information about their own department store or bank (c.f. Bernaus, 1987:46). This type of output is essential for enhancing communicative competence so as to enable students not only to learn the language but also to use it. The main positive merit of such types of tasks and activities in which the learners have to interact with each other is that ‘the results of such task- based learning provide overwhelming evidence of more and better L₂ use

by learners'' (Yule, 1996:197). Despite that, there are fears that learners will acquire each other's mistakes. In addition, the researcher believes that carrying out such imaginative activities to develop the learner's competence is impeded by the sad fact that in Iraq and many other developing countries, classes are so crammed with pupils that the very thought of getting them to learn through this approach sounds, at least, unreal. The other point is that pupils lack motivation to communicate in the foreign language in the classroom.

Now, an attempt will be made to present a learning activity with all the steps it involves and with some details to be as an example.

The activity:

It involves the following steps:

1. Let the students listen to a dialogue between an official and a manager; the official asks the manager for two hours off to see the doctor because he is ill.

The following is an excerpt from the dialogue:

Official: May I have a word with you?

Manager: Yes, what is it?

(Note: let the students listen to the dialogue twice or three times).

2. Let the students have free role playing in expressing the following points:

a. the length of leave,

b. the reason of leave

c. and the roles they would play, such as between a tutor and a student, a son and his father / mother, two friends and so on.

3. Then let the students listen to different people asking for a leave. While they are listening, they have to write down notes under these headings and to state how much polite they are:

The Notion of Communicative Competence and Some Basic Criteria for the Development of
Learners' Communicative Competence

	The reason of leave	The length of leave	The degree of politeness
John			
Mary			
Mr. Wood			

4. At last, lead the class into discussion about the speakers in the three dialogues whether they are polite, very polite, not polite or rude and why they think so and what the implications, indications and conditions of politeness are.

Commentary:

Although the teaching material is unauthentic, the learners are required to work authentically, constructing their own meanings, their own expressions, using their own knowledge and contributing in the teaching material. It involves real participation which has a certain unpredictability because each participant cannot exactly predict what the other is going to say and what forms of language he will use. If answers are predictable, there would be no real communication as there would be nothing new to say. To be able to act the dialogue freely, the learner has to do one or both of the following:

1. Drawing on what he already knows from previous dialogues, from group conversation or from reading or any other source of previous knowledge.
2. Using the teacher as a resource centre that provides him with what he wants to say.

It is also a good communicative technique to make the listening material as a springboard for a discussion and to lead the learners to focus on the implications arising from the material rather than a mere concentration on what is heard. The learners

are led to discuss the sense of politeness, its indications, implications and its conditions in their native language and make use of what they already know and link it to the target language.

At last, it can be said that the activity has made use of many of the communicative criteria. It provides the learners with one of the best opportunities that allows them to develop their own thoughts going beyond the confines of the material itself, to participate actively contributing in carrying out the activity and sharing the responsibility for their own learning. It has, also, made use of the classroom as a social environment where learners experience social forms of working in pairs and in whole class session. Furthermore, motivation is a highly significant factor in the activity. The task itself - the acting of the dialogue in pairs, the free role playing, making use of their knowledge and discussing the sense of politeness - provides the stimulus for a natural use of the target language.

Pedagogical Recommendations:

In the light of the pervious discussion conducted through out the paper, the following pedagogical recommendations can be suggested:

1. The researcher thinks that language courses should involve materials that teach both the linguistic behaviours as well as paralinguistic ones of the target language so as to develop student's pragmatic skills. Thus, learners are to be taught how to interpret language in its linguistic and non-linguistic context. The non linguistic context may include relationships between participants, their attitudes and emotions, their inferencing procedures, their cultural and world knowledge, their perception of the situation and their paralinguistic. The linguistic context, on the other hand, includes other parts of the

same text and participants' knowledge of other texts. (c.f. Johnson & Johnson, 1999:249). Consequently, learners will be taught how to deal appropriately with speech events of target language, many features of which are culture specific.

2. Communicative language teaching based on the notion of communicative competence should aim at providing language learners with information, practice and much of the experience required to meet the communicative needs in the second or foreign language. Furthermore, as grammatical competence is an intrinsic part of communicative competence, it should also consider enhancing learners' linguistic / grammatical accuracy as an indispensable part of any second and foreign language instruction. Thus, teachers have to adopt grammar teaching approaches which attempt to integrate grammar instruction with communicative language use.
3. Another recommendation to be made is that any contemporary teacher and student of language needs to reconsider the learning and teaching process in the light of the notion of communicative competence and the recent theoretical developments which attempt to interpret language for classroom use. Thus, the aim of language instruction must extend to what has come to be known as communicative competence and must not be limited to the teaching of traditional written and oral skills. At this point, it is worth noting that the researcher does not claim that a language user need not have an accurate knowledge of linguistic forms, but rather that the perfect knowledge of linguistic forms is not enough to make a learner a communicatively competent language user.
4. Furthermore, it is essential to emphasize as Hudson (1996:224) does that "some parts of communicative competence

may be due to universal pragmatic principles of human interaction, but there are certainly other parts which have to be learned". For instance, different communities have different conventions for answering the phone call: in English you say 'Hello', in Italian you say 'Pronto' (ready), in Spanish 'Diga' (say) and so on.

5. Finally, students have to be encouraged to break away from their total reliance on teachers and learn to focus their learning capacities upon themselves.

Conclusions:

To conclude, one can say that the notion of communicative competence is worth studying as it constitutes an essential step in supplementing our awareness of the language learning process , giving a 'constitutive role' to social cultural factors. Consequently, teachers will be able to adopt more effective teaching methods and select more appropriate teaching materials the goal of which is to develop learners' communicative competence taking into account that concentration on grammatical competence only, however, will not provide the learner with the ability to interpret or produce language appropriately. At this point, it is worth mentioning that the notion of communicative competence intended by Hymes does not provide any priorities for any single component, or aspect over another. Thus, a language user is not supposed to have only an accurate knowledge of linguistic usage but rather to have a compromise of grammatical competence as well communicative competence incorporating sociolinguistic and contextual competence.

Finally, one can recognize the significance of developing learners' communicative competence. Therefore, it is essential for teachers and students of language to reconsider the learning and

The Notion of Communicative Competence and Some Basic Criteria for the Development of Learners' Communicative Competence
teaching process in the light of the notion of communicative competence.

BIBLIOGRAPHY

- Berlin, Norman. Eugene O'Neill. London: Macmillan Press Ltd., 1982.
- Bigsby, C. W. E. A Critical Introduction to Twentieth-Century American Drama: 1900-1940.
Cambridge: Cambridge U. P., 1983.
- Bogard, Travis. Contours in Time. New York: Oxford U.P, 1972.
- Bowen, Crosswell. The Curse of the Misbegotten: A Tale of the House of O'Neill. New York:
McGraw- Hill Book Company, Inc., 1959.
- Cagey, Edmond E. Revolution in American Drama. New York: Columbia U.P., 1948.
- Cargill, Oscar. Ed. O'Neill and His Plays: Four Decades of Criticism. New York: New York
U. P., 1961.
- Chabrowe, Leonard. Ritual and Pathos. London: Associated University Presses, Inc., 1976.
- Clark, Barrett H. Eugene O'Neill: The Man and His Plays. New York: Dover Publications,
1947.
- Downer, Alan S. Fifty Years of American Drama: 1900-1950. Chicago: Henry Regnery
Company, 1951.
- Eenigeburg, Eton M. The Experience of Divine Anger in Greek Tragedy. New York
:Columbia U. P., 1949.
- Engel, Edwin E. The Haunted Heroes of Eugene O'Neill. Cambridge: Harvard U. P., 1953.
- Gassner, John. Ed. O'Neill: A Collection of Critical Essays. Englewood Cliffs,
N.J : Prentice-Hall, Inc., 1964.
- Gelb, Arthur and Barbara. O'Neill: A Biography. New York: Harpers and Row
Publishers, 1973.
- Goldman, Arnold. American Literature in Context: IV 1900-1930. London:
Methuen & Co. Ltd., 1982.
- Holman, C. Hugh. A Handbook to Literature. 4th Editon. Indianapolis:ITT
Boobs-Merill Educational Publishing Company, Inc.,1985.
- Khare, R.R. Eugene O'Neill and Visionary Quest. New Delhi: Mittal Publications, 1992.
- Kitto, H. F. D. Greek Tragedy: A Literary Study. London: Methuen & Co. Ltd, 1966.

The Notion of Communicative Competence and Some Basic Criteria for the Development of
Learners' Communicative Competence

- Krutch, Joseph Wood. The American Drama Since 1918. New York: Joseph Braziller, Inc., 1957.
- Larner, Daniel. "Dionysus in Diaspora: O'Neill's Tragedy of Muted Revelries." The Eugene O'Neill Review. Vol.24, Nos1&2 (Spring/Fall 2000).
- Lewis, Allan. American Plays and Playwrights of the Contemporary Theatre. New York: Crown Publishers, Inc., 1965.
- Oates, Whitney J & Eugene O'Neill, Jr. Eds. The Complete Greek Drama. Vols.I & II. New York: Random House, 1938.
- O'Neill, Eugene. The Plays of Eugene O'Neill. Vol. II. New York: Affiliated East-West Press Ltd., 1989.

References:

- Abercrombie, D. (1968), "*Paralanguage*" in J. Allen & S.P. Corder (eds): Readings for Applied Linguistics (1973), London: OUP, pp 31-6.
- Argyle, M. (1972), The Psychology of Interpersonal Behaviour , Great Britain : Cox and Wyman Ltd.
- Bernaus, M. (1987), "*Activities that Motivate and Increase Student Output*", ET Forum Vol. XXIV. No. 1.
- Campbell, R. & Wales, R. (1970), "The Study of Language , Acquisition" in Lyons J. (ed): New Horizons in Linguistics (1970), England: Hazell Watson & Viney Ltd. PP. 242-60.
- Canale, M. (1983), "From Communicative Competence to Communicative Language Pedagogy" in J.C. Richards and R.W. Schmidt (eds): Language and Communication, Harlow: Longman, pp2-27.
- ----- & Swain, M. (1980), *Theoretical bases of communicative approaches to second language teaching and testing*. Applied Linguistics, 1/1. pp 1-47.

The Notion of Communicative Competence and Some Basic Criteria for the Development of Learners' Communicative Competence

- Celce- Murcia, M. (1991), *Grammar Pedagogy in second and foreign language teaching*, TESOL Quarterly, 25, 459-478.
- Chomsky, N. (1965), Aspects of the Theory of Syntax, Cambridge: M. I. T. Press.
- Cook, G. (2003), Applied Linguistics, Oxford: OUP.
- Dittmar, N. (1976), Sociolinguistics, A Critical Survey of Theory and Application, London: Edward Arnold (Publisher) Ltd.
- Gillett, A.J. (2005) *Designing an EAP Syllabus: English Language Support for Further and Higher Education*, via the www.
- Hudson, R.A. (1996), Sociolinguistics, 2nd edition. Cambridge: Cambridge University Press.
- Hymes, D. (1971), "On Communicative Competence" in C.J. Brumfit & K. Johnson (eds): The Communicative Approach to Language Teaching (1981), Oxford: OUP, pp 5-26.
- Johnson, K (1981), "Communicative Approaches and Communicative Processes" in C.J. Brumfit & K. Johnson (eds) (op.cit.) pp 192-205.
- ----- & Johnson, H. (eds) 1999, Encyclopedic Dictionary of Applied Linguistics, Oxford, UK: Blackwell Publisher Ltd.
- National Extension College Trust Ltd(1994), Language and Learning Awareness, via the www.
- Pride, J.B. (ed) 1979, Sociolinguistic Aspects of Language Learning and Teaching, London: OUP.
- -----& Holmes, J. (1974), Sociolinguistics, London: Hazel Watson & Viney Ltd.
- Reiss, M.A. (1981), "Helping the Unsuccessful Language Learner", MLJ 65/2.
- Yule, G. (1996), The Study of Language, 2nd edition. Cambridge: Cambridge University Press.

The Notion of Communicative Competence and Some Basic Criteria for the Development of Learners' Communicative Competence