

Language, Culture, Technology and Multimodal Communication in a Global Context

CONFERENCE PROCEEDINGS

ICLTE 2025

**5th International Conference on
Language Studies, Translation and
Education**



IATELS

International Association for Technology,
Education and Language Studies

LANGUAGE, CULTURE, TECHNOLOGY AND MULTIMODAL COMMUNICATION IN A GLOBAL CONTEXT

Conference Proceedings

ICLTE 2025

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Edited by Prof. Dr. Iryna Sekret and Prof. Dr. Nadia Anwar

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Conference Proceedings

This volume comprises the selected papers presented at the 5th International Conference on Language Studies, Translation and Education (ICLTE 2025), successfully convened in Bursa, Turkiye, from February, 20–22.

The Proceedings offer a curated collection of recent findings, innovative practices, and new approaches spanning the dynamic fields of Education and Language Studies. A notable feature of this book is its broad international representation, which is of significant value for the global academic community actively engaged in research and professional practice in these areas.

Each paper included here has undergone a rigorous blind double peer review process. They are published in the authors' final versions, who maintain full responsibility for the research design, data accuracy, and language integrity of their work.

The Editorial and Scientific Boards embrace a plurality of visions and methodologies, acknowledging that intellectual diversity is essential for advancing the field.

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Preface: The ICLTE 2025 Conference Proceedings

This volume proudly presents the selected, peer-reviewed papers from the 5th International Conference on Language Studies, Translation and Education (ICLTE 2025), successfully hosted in Bursa, Turkiye, from February 20–22. This collection stands as a testament to the vitality and evolving complexity of language studies in a globally interconnected, technologically mediated world.

A Convergence of Disciplines

The studies contained within this book represent recent findings, innovative practices, and fresh theoretical approaches across two deeply intertwined fields: Education and Language Studies. While diverse in their methodologies, the papers converge on several critical themes:

- **Multiliteracy and Digital Pedagogy:** A significant number of contributions explore the concept of multiliteracy in practice, investigating how cultural content, digital media (including Digital Storytelling), and advanced technologies are being integrated into English as a Foreign Language (EFL) and other language classrooms. This research addresses the necessity of preparing students to navigate and create multimodal texts effectively.
- **Cultural and Multimodal Communication:** Several papers delve into the intricate relationship between language, culture, and new media. This includes analyses of cultural translation within specific linguistic contexts (e.g., Pakistani Diaspora poetry), the semiotic decoding of digital culture (e.g., meme analysis), and the construction of national identity and ideologies through multimodal texts like sports narratives and global cinema.
- **Translation Studies and Global Media:** Research is presented on the practical and theoretical challenges of translation, particularly concerning its increasing prevalence in global media, such as the deconstruction of the role of translation in cinema.
- **Technology and Language Teaching:** Reflecting contemporary urgency, several papers investigate the application of cutting-edge technology, including Artificial Intelligence (AI), for pedagogical innovation, advanced storytelling applications, and enhancing English Language Teaching (ELT) instruction.

Global Reach and Academic Rigor

The ICLTE 2025 attracted an impressive array of international scholars, with papers contributed by researchers from Turkiye, Morocco, India, the Netherlands, Albania, Ukraine, Ireland, Pakistan, and Iran. This wide geographical and intellectual representation underscores the universal challenges and shared commitment to excellence in these academic areas. This diversity ensures the studies are of definite value to the global academic community actively engaged in language acquisition, translation theory, and technology-enhanced education.

Every paper has been subjected to a rigorous blind double peer review process to ensure the highest standards of academic merit. They are published in the authors' submitted versions, who bear full responsibility for the research design, data accuracy, and language integrity.

The Editorial and Scientific Boards uphold the principle of intellectual freedom, accepting a plurality of visions and methodological approaches as essential for the advancement of scholarly inquiry.

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Multiliteracy in Practice: Culture Integrated Digital Storytelling in EFL Classes

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Abstract: *The advancing technology provides English as a Foreign Language (EFL) educators with many opportunities to utilize digital resources in their teaching practices. In this sense, besides its contribution to digital literacy skills, Digital Storytelling (DST) becomes prominent with its other multiliteracy features such as multimodality enabling the use of visual, auditory and textual forms together. On the other hand, DST with its project-based nature allows EFL students to take active roles in their own learning processes by ensuring the use of all language skills through various apps. Furthermore, it is crucial to create authentic contexts during DST practices to boost motivation. As an ongoing MA Thesis, this action research aims to reveal EFL students' perceptions towards learning English by providing the required authenticity, thanks to the DST tasks integrated with local cultural assets. The study, which is being conducted by a teacher-researcher, includes an eight-hour DST program where a private high school's students have to present a cultural asset related to the city they live in Türkiye by means of multimodal elements. Upon completing their presentations, purposively selected 20 students are asked to participate in a survey and answer evaluative questions to define their perceptions about gaining English Language skills. The qualitatively analyzed results obtained from Google Forms service are indicated as percentages to shed light on new studies in the field of EFL.*

Keywords: *Multiliteracies; Multimodality; Digital Storytelling; Cultural Heritag; English as a Foreign Language*

1. INTRODUCTION

1. Research Problem

The continuous improvements in educational technology have enabled EFL educators across the globe to effectively choose, offer, and utilize digital platforms for language learning, fostering creativity in the process. The rapid progress of technology should also be combined with features of multiliteracy. Educators should embrace and modify the contextual teaching and learning paradigm, incorporating educational technology, as a powerful method to enhance the quality of English instruction (Hwang et al., 2016; Schmier, 2021). Incorporating cultural elements into digital storytelling can enhance language learning by establishing a strong link between the ideas presented and students' everyday cultural, and social experiences (Hava, 2019).

1.2. Subject of the Thesis

This research examines the use of digital storytelling integrated with cultural elements in English as a foreign language classrooms. Digital storytelling is the cognitive process of creating narrative stories and amplifying them using multimodal platforms. These platforms emphasize the significance and values of the stories, making them meaningful (Gregori-Signes, 2014). Storytelling serves as an effective educational method for disseminating knowledge and transmitting social-cultural history to a wider audience and future generations (Anderson et al., 2018; Smeda et al., 2014). Technological sophistication enables the presentation of storytelling through digital media channels. Digital storytelling is a technology that combines texts, graphics, and audio to create a creative kind of storytelling. It is used to improve students' speaking skills (Somdee & Suppasetsee, 2013). By employing this technology, educators can provide pedagogical opportunities to enhance students' cultural identity through practical and engaging activities (Staley & Freeman, 2017).

1.2.1. Limitations

This study is designed as action research involving a purposive sample of 22 participants. Given the qualitative nature of the data analysis, the findings are context-specific, which inherently limits their generalizability to broader populations. Furthermore, as the primary objective is to explore subjective student perspectives and develop specialized data collection instruments, the results do not lend themselves to numerical representation. Consequently, future research incorporating larger sample sizes, quantitative methodologies, and robust statistical analysis is recommended to validate and extend these preliminary findings

1.3. Purpose of the Thesis

This study aims to contribute to the field by examining high school students' views on the use of digital storytelling integrated with cultural elements, following the completion of an 8-lesson digital storytelling implementation.

The utilization of digital storytelling in learning English is supported by the constructivist learning theory and the multiliteracies including the cultural values of the society. Utilizing digital storytelling as a learning tool helps foster the development of students' individual and cultural identity (Bechter & Swierczek, 2017; Stanley, 2018). Digital literacy is crucial for university students in the 21st century, as it enables them to effectively communicate their ideas on digital platforms (Chan et al., 2017). Furthermore, it is essential that students possess the ability to enhance their narrative abilities in relation to the progress of technology in the context of learning languages (Ribeiro, 2015). Digital storytelling offers advantages in learning a language, including improved linguistic communication, digital and learning skills, promotion of learning autonomy, and individual initiative (Gregori-Signes, 2014). Furthermore, when students engage in digital storytelling, they can develop proficiency in four language skills: listening, reading, speaking, and writing. Digital storytelling is an innovative instructional technique that promotes transformative learning by covering important content, critical thinking abilities, technology literacy, and motivation to study (Moradi & Chen, 2019). Thus, the purpose of this study is to achieve the following objectives:

1.3.1 To observe how digital storytelling, along with cultural components is applied in EFL classes.

1.3.2 To examine the perspectives of English as a Foreign Language (EFL) students about the incorporation of culture into digital storytelling and Multiliteracies.

1.4. The Significance of the Study

Although there are several studies on digital storytelling in the field of English language education to date, very few include the use of cultural heritage elements as story content. The exploration of digital storytelling as a procedural effort remains constrained, and the examination of digital literacy as a potential obstacle is worthy of investigation (Nair & Yunus, 2021; Sanchez-Lopez et al., 2020). This study seeks to examine the participants' attitudes towards the use of digital storytelling, which is facilitated by cultural heritage and multimodal elements, in English as a Foreign Language (EFL) classrooms. The goal is to contribute to the utilization of technology in language learning. This study examines not just the participants' views towards digital storytelling and their opinion of how it is implemented, but also the perceived challenges in the process of generating digital storytelling.

1.4. Research Questions

This study aims to investigate the following questions:

1.4.1. What are the participants' views on digital storytelling integrated with culture?

1.4.2. What are the participants' perceptions of culture?

1.4.2.1. How do participants define cultural assets?

1.4.3. What do the participants think about the contributions of digital storytelling activities and projects to their language development?

1.4.4. To what extent do participants feel motivated to learn English through culture integrated digital stories?

2. METHODOLOGY

2.1. Preview

As a teacher-researcher method, the action research model is adopted in this study. 4 Weeks / 8 Class Hours The data collection process will begin after the digital storytelling program with integrated cultural elements is implemented in the classroom. The digital storytelling questionnaire and the application evaluation questions will be presented to high school students selected by purposive sampling method after the digital storytelling program is implemented.

1. Week - Writing Texts

Short introductory texts in English for the selected landmarks of Bursa, Turkiye will be created (150 - 250 Words).

2. Week - Audio Guide Recordings

Students will voice the texts to utilize in their English digital stories using standard voice recording applications on their phones.

3. Week - Visualization

Students will add a visual dimension to their digital storytelling by photographing the cultural assets themselves or by using stock photos that are open to public use and have no copyright restrictions.

4. Week - Organizing Multiple Modes

Microsoft Powerpoint will be used in the process of bringing together written, visual and audio elements.

Table 1. Digital Storytelling Application Program

The program of digital storytelling integrated with culture in English lessons is presented in Table 1. During the process of creating digital stories, the participants will keep audio recordings introducing cultural assets, and the necessary permissions and approvals will be obtained from parents and students through consent forms. The audio recordings will be stored on the researcher's computer and encrypted. Only the researcher and the counselor will be able to access these recordings. The audio recordings will be kept for 5 years and then destroyed. Confidentiality principles will be adhered to. Some activities in the 8-hour implementation program may be carried out through homework assignments and will be planned in consultation with the school administration so as not to disrupt the ongoing educational processes. If deemed necessary, the foreseen course hours can be shortened with online meetings. Sensitivity will be shown to ensure that the implementation program and students' exam processes do not coincide with the same dates.

It is envisaged that the questionnaire form will be presented to the participant in digital form (Google Forms) or in writing. Answers to the application evaluation questions will be requested from the participants in writing or digitally (Google Forms). The records of the application evaluation forms and questionnaires shared with the students will be kept for 5 years and then destroyed. The answers given to the application evaluation questions and the survey results will be stored on the researcher's computer in a way that only the researcher and the thesis advisor can access, with a password. The relevant details will be conveyed to the participants and parents and their consent will be obtained through the consent forms.

The data obtained will be analyzed through qualitative analysis and descriptive statistics. It is envisaged that Google Forms application will be used to interpret the answers given to the 3-point Likert-type survey questions.

Data collection tools and related documents will be written in Turkish and other parts of the thesis will be written in English in order to ensure that the process can proceed in an effective way and be easily understood by the students.

2.2. Research Population and Sample

In order to provide the most efficient answers to the research questions, it is anticipated that the participants will be selected by the teacher-researcher using the purposive sampling method. It is planned that the participants will be selected from the private high school, where the researcher is currently working

as an English Teacher. The number of participants is targeted as 22 students. During the application, the researcher will also carry out the data collection task as a teacher working in the same institution. It is anticipated that the participants will be high school students. Age ranges may vary between 14 and 17. The students of the school where the research will be conducted mainly live in the Kestel district of Bursa province and its close vicinity, where organized industrial zones are located. The participants have easy access to technology and the internet.

2.3. Data Collection Instruments

In order to determine students' perspectives on culture-integrated digital storytelling in English classes, 1 survey file consisting of 20 questions and 1 semi-structured application evaluation questions file consisting of 10 items were developed by the researcher based on literature readings. For this reason, no permission was required for the use of survey and evaluation questions. The researcher completed the process of developing the survey and the application evaluation questions by consulting with his advisor who is an expert on the subject and academicians who are working in the field of English language education. Since the survey and evaluation questions will not be analyzed with statistical tests, there is no need for validity/reliability studies. The data obtained from the questions will be examined individually through qualitative analyses and descriptive values, and the results will be expressed in percentages with the help of Google Forms service. Since this thesis study does not have scale development or scale adaptation features, there was no need for scale use and scale usage permissions.

2.4. Data Analysis

The data obtained from the 3-point Likert-type survey questions and application evaluation questions will be analyzed individually through qualitative analysis and descriptive values, and the results will be expressed in percentages with the help of Google Forms service.

3. DISCUSSION

The utilization of digital storytelling has received recognition as a helpful instrument for boosting diverse proficiencies in English as a Foreign Language (EFL) educational settings. Studies have demonstrated that digital storytelling has a substantial positive impact on various aspects of English as a Foreign Language (EFL) learners' abilities. Specifically, it enhances their oral production, literacy skills, motivation, satisfaction, disciplinary literacy, vocabulary development, speaking performance, and speaking accuracy and fluency. Moreover, research conducted by Adara et al. (2022) has demonstrated the efficacy of digital storytelling in minimizing demotivation in difficult circumstances, such as the Covid-19 pandemic. The use of technology has been identified as a method to enhance students' motivation and independence in English as a Foreign Language (EFL) classrooms (Adara & Haqiyyah, 2021). Furthermore, digital storytelling has been acknowledged for its capacity to promote the growth of one's character (Saripudin et al., 2021), enhance social connections (Hausknecht et al., 2018), and facilitate intercultural collaboration (Benmayor, 2008). Digital storytelling has been linked to the improvement of language abilities, specifically in terms of speaking ability and fluency (Fan & Chen, 2023). It has also been suggested for implementation in interdisciplinary projects (Angay-Crowder et al., 2013). Additionally, research conducted by Hausknecht et al. (2021) has demonstrated the efficacy of digital storytelling in spreading of Indigenous knowledge and language.

Nevertheless, it is crucial to also consider the possible disadvantages of employing digital storytelling in English as a Foreign Language (EFL) education, specifically regarding the stimulation of learning motivation (Kasami, 2018). Furthermore, although digital storytelling has been proven to enhance speaking skills and oral fluency (Eissa, 2019), it is crucial to acknowledge that its impact can change depending on cultural and educational settings (Kimura, 2012).

4. CONCLUSION & POTENTIAL IMPLICATIONS

To summarize, the incorporation of digital storytelling in English as a Foreign Language (EFL) classes has proven to have multiple advantages in enhancing language proficiency, fostering motivation, and facilitating cultural exchange. Nevertheless, it is essential for educators to take into account the possible obstacles and contextual elements when incorporating digital storytelling into EFL education.

Possible positive results from the study will be contributing to curriculum developments of English Language Teaching field, and thus more digital storytelling practices can be included in EFL Classes.

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Asymmetries in Cultural Translation of Selected Pakistani Diaspora Poetry

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Abstract: *This study explores the selected poems of Pakistani diaspora poets through the lens of cultural translation, examining how they navigate the historical consciousness of the homeland and the lived realities of diasporic identity. Drawing on Talal Asad's (1986) concept of cultural translation as inherently subjective and shaped by dominant representational frameworks, the research investigates how these poets mediate postcolonial identities within shifting cultural and historical contexts. This study highlights in Pakistani diaspora poetry the exaltation of English language as a literary medium, the Eurocentric representation of cultural identity, and the liberal humanist worldview. The study reveals the conflict between resistance and compliance and highlights the asymmetrical representation and secular liberal outlook in the cultural translations of Pakistan through selected poems by Pakistani diaspora writers Moniza Alvi and Zulfikar Ghose.*

Keywords: *asymmetrical representation; cultural translation; Talal Asad; Pakistani Diaspora Poetry*

1. INTRODUCTION

In our age of (the valorization of) migrancy, exile and diaspora, the word 'translation' seems to have come full circle and reverted from its figurative literary meaning of an interlingual transaction to its etymological physical meaning of locational disrapture; translation seems to have been translated back to its origins (Bassnett and Trivedi 1999: 13).

This study explores the selected poems of Pakistani diaspora poets through the lens of cultural translation, examining how they navigate the historical consciousness of the homeland and the lived realities of diasporic identity. The phrase "cultural translation" is frequently employed in multiple areas, both inside and outside of translation studies, yet its specific definition continues to be debated. This study follows Talal Asad's perspective that cultural translation is inherently subjective, shaped by dominant frameworks that govern the representation and comprehension of postcolonial identities (Asad 1986). He identifies **asymmetries in cultural translation** by arguing that cultural translation is often a form of appropriation, shaped by institutionalized academic norms. He emphasizes that secular liberal scholars tend to reinterpret field materials through their own cultural and disciplinary frameworks, making translation a reductive practice. However, It is pertinent to trace the historical trajectory of discipline to reveal the validity of Asad's argument.

1.1. Context and Background

The term translation originates from the idea of moving or shifting from one location, position, or condition to another (Munday 2001). In ancient times, translation theory was limited and largely unstructured, often addressed within the realm of rhetoric. Roman thinkers such as Cicero and Quintilian regarded translation as a means of instruction, engaging in discussions about either a literal or a more interpretive approach. Cicero prioritized the preservation of concepts and rhetorical impact over direct translation. Subsequently, St. Jerome's Latin translation of the Septuagint Bible had a significant effect on scriptural translations. He dismissed the literal translation method, contending that it obscures meaning and leads to nonsensical translations. Instead, he supported a more interpretive approach, except in the case of translating the Holy Scriptures, where he believed that even the arrangement of words was important (Munday, 2001, p. 7). In the 17th century, John Dryden presented a three-part classification of translation—metaphrase (literal translation), paraphrase, and imitation. He dismissed metaphrase for its lack of fluency and imitation for altering the original text, preferring paraphrase, which strikes a balance between accuracy and readability (Venuti 2004, p. 17-18). By the 19th century, the Romantic movement engaged in discussions on translatability. Friedrich Schleiermacher, in his 1813 essay *The Different Methods of Translating*, went

beyond the conventional classifications, suggesting two methods: either drawing the reader closer to the writer by maintaining the text's foreign qualities or modifying the writer's style to better fit the target audience.

From the early 1900s to the 1930s, German literary and philosophical traditions greatly impacted translation theory, highlighting that language shapes thought and reality rather than just conveying them. Translation was regarded as an interpretative and transformative process, essential for influencing nations, literatures, and languages. During the modernist era, translation achieved "autonomy," becoming a text that stands apart from the original. In his 1923 essay, *The Task of the Translator*, Walter Benjamin suggested that translation should go beyond mere meaning to enhance the original's existence. He brought forth the idea of "pure language," a poetic essence within texts that translators should strive to unveil. He promoted literal translation, arguing that a clear translation must retain the original's structure to reveal its deeper significance. Translation Studies initially focused on linguistic theories, emphasizing equivalence, translation quality, and various models (Vasheghani Farahani, 2013). However, in the late 1990s, the field shifted towards cultural and literary approaches, a transition known as the "cultural turn," led by scholars like Bassnett and Lefevere. In the modern globalized world, translation has evolved beyond mere language conversion into a complex process of cultural interpretation (Lefevre 2012). This broader perspective extends beyond texts, encompassing the "translation" of individuals and their characteristics across cultural, political, and social boundaries. The field of translation studies has increasingly integrated with cultural studies, highlighting translation as a means of literary representation and cultural understanding (Bassnett & Lefevere, 2001). Wang Ning (2000) supports this perspective by stating that translation is inherently a cultural endeavor, especially when it comes to literary works filled with cultural significance. Venuti (2012) perceives translation as a process of interpretation shaped by cultural circumstances and points out that significant translation theories originated from non-native English speakers. In *Siting Translation* (1992), Niranjana challenges conventional translation theory, exposing its function in linguistic domination and its effects on colonial and postcolonial identities, stressing that translation can serve as a means of manipulation. In exploration of historical trajectory of the discipline **Translation Studies**, this study examines the selected poems of Pakistani diaspora poets through the lens of cultural translation, focusing on how these poetic forms mediate between the historical consciousness of the homeland and the lived experiences of diasporic identity. This type of cultural translation may fulfill political objectives and carry substantial existential implications, altering identities and experiences along the way as Lefevere points out "on every level of translation process, it can be shown that, if linguistic consideration enters into conflict with consideration of an ideological and/or poetological nature, the latter tend to win out "(1993:39). In the 1990s, feminist translation studies explored how social and linguistic factors contributed to the subordinate position of women, highlighting similarities between the oppression of women and the sidelining of translation. This perspective aimed to confront gender-based stereotypes in literature by reassessing, employing interventionist techniques, and examining gendered language as well as translation practices. As individuals from various linguistic and cultural backgrounds engage with one another in this interconnected "global village," translation is essential for promoting communication and establishing cultural connections.

1.3. Thesis Statement and Questions

This study highlights in Pakistani diaspora poetry the exaltation of English language as a literary medium, the Eurocentric representation of cultural identity, and the liberal humanist worldview. The study reveals the conflict between resistance and compliance and highlights the **asymmetrical representation** and **secular liberal outlook** in the cultural translations of Pakistan through selected poems by Pakistani diaspora writers Moniza Alvi and Zulfikar Ghose. In the light of the above argument this research inquires why diasporic voices, even when positioned to challenge dominant narratives, continue to be influenced by secular liberal epistemology in presenting their homeland in cultural translation? and how Pakistani diasporic poetry presents the asymmetries and complex interplay of assimilation and resistance in the postcolonial context? In the exploration of themes of hybridity, alienation and nostalgia in Ghose's and Alvi's poetry, this study offers a critical lens for understanding the nuances of diasporic literary creation.

2. METHODOLOGY AND FRAMEWORK

This is a qualitative and critical study using the method of contextualization, following Edward Said's argument in *The World, the Text, and the Critic* (1983) that texts are products of historical and dynamic processes. Said asserts "texts have contexts," and the writer's understanding is "never 'without words' and never 'outside of time'(p.5). Therefore, achieving a located and situated interpretation necessitates an approach that "writes and invests texts with history" (Said, 1983, p. xix, italics original). With the help of

this method, I will contextualize diaspora poetry by placing it within the broader context of cultural translation and postcolonial power relations. The research methodology combines the author's personal experience, and engagement with academic literature to provide a comprehensive analysis. This method offers a valuable approach for exploring the cultural, social, and emotional dimensions of the poets' experiences, particularly in relation to migration, identity, and belonging. It also involves thick description while contextualization that goes beyond surface observation, providing detailed context, emotions, and the social relationships that connect individuals. It captures the significance and historical dimensions of experiences, giving voice to the feelings, actions, and meanings of those involved (Denzin, 1989, p. 83). The primary data of analysis is the selected poetry of Ghose and Alvi. However, by taking into account the temporal and spatial context of the poetry and the lived experiences of diaspora poets, this study highlights that Pakistani diaspora poetry perpetuates the hegemonic structures inherent in the Western humanist tradition. Demir (2022) argues in *Diaspora as Translation* that non-native English speakers continuously translate themselves, much like diasporic groups, who must translate their identity struggles to communicate, interact, and gain acceptance.

2.1. Conceptual Framework

Drawing on Talal Asad's critical perspective of **asymmetry in cultural translation**, this study identifies that cultural translation is inherently subjective, shaped by dominant frameworks that govern the representation and comprehension of postcolonial identities (Asad 1986). Asad argues that cultural translation is often a form of appropriation, shaped by institutionalized academic norms. He emphasizes that secular liberal scholars tend to reinterpret field materials through their own cultural and disciplinary frameworks, making translation a reductive practice. He contends that scholars ought to view cultural translation not as a method for distorting subversive tactics or enhancing cultural abilities, but as an opportunity to gain insights from different ways of life. Asad suggests that translation as a process should go beyond a mere mechanical replication of the original text and instead should align with its intent—its fundamental purpose or essence. Talal Asad's essay, *The Concept of Cultural Translation in British Cultural Anthropology*(1986), examines the importance of translation within the field of anthropology. Asad analyzes the power relationships involved in cultural translation, highlighting the disparities that exist between different languages. He makes a distinction between the "strong languages" of industrialized countries and the "weak languages" spoken in developing nations, especially pointing out the supremacy of English. In the realm of cultural translation, where a definitive source text is absent, the translator or ethnographer is tasked with transforming oral discourse into a written form in their own dominant language. This endeavor imposes the linguistic and conceptual frameworks of the translator onto the worldview of the original culture, thereby reinforcing uneven power dynamics and influencing how cultures are represented. Asad engages with Foucault's concept of power, acknowledging its dual function—both constitutive in shaping subjects and repressive in maintaining inequalities. This perspective aligns him more closely with a Marxist understanding of power and with cultural studies scholars like Harry Haroutunian and Benita Parry, who critique postcolonial theorists such as Bhabha for their detachment from social realities. Asad's work seeks to highlight asymmetries between Western and non-Western histories, avoiding abstract theoretical constructs like Benjamin's notion of "pure language" (Rendall, 1997, p.156).

Asad's concept of "asymmetry" arises from his view that authority is ingrained within the institutional mechanisms of industrial capitalist societies, which consistently direct Third World interpretations in a uniform manner (1986, p.163). Within the framework of the unequal power relationship between the West and the Third World, linguistic and cultural practices are also molded by this disparity. Asad refers to this occurrence as the "inequality of languages," emphasizing how disparities in power affect cultural and linguistic exchanges (1986, p.189).

Asad points out the unequal political dynamics in translation, emphasizing that the languages of developing nations are less robust than those of Western countries, particularly English. This imbalance exposes them to greater risks of being altered through translation. He is in agreement with Walter Benjamin's notion that cultural translation necessitates altering one's own language instead of merely imposing foreign concepts into known frameworks. Asad argues that an effective translator does not regard challenges in translation as shortcomings in the original text but rather critically assesses the constraints of their own language. He suggests "... breaking down and reshaping one's own language through the process of translation..." (Asad 1986, p.190).

The same idea is further explored in *Secular Translations: Nation-State, Modern Self, and Calculative Reason* (2017), there is an important continuation of his scholarly exploration of the intricacies

of Western modernity. Drawing from the Ruth Benedict Lectures presented at Columbia University in 2017, this work examines the ways in which modernity is both discursively and institutionally enforced upon societies in the West and beyond. Asad critically analyzes the core assumptions surrounding secularism, the modern self, and the rational principles of the nation-state, exposing their historically situated and coercive aspects. Through this analytical examination, he disputes the dominant narratives of Western modernity and highlights the epistemic and material inequalities that shape global power dynamics. Asad engages with the theoretical ideas of Jürgen Habermas, Roman Jakobson, Walter Benjamin, and Lamin Sanneh to construct his argument, which is mainly based on Ludwig Wittgenstein's notion of language-games (p.2). Wittgenstein posits that language functions within particular forms of life, indicating that comprehending a specific way of life requires engaging with the linguistic practices that define it, ultimately shaping a unique habitus. Asad points out the inherent unpredictability of language, which complicates translation and challenges the traditional idea of translation as a method for establishing direct correspondences between linguistic traditions. Considering the contingent and dynamic character of textual practices, Asad takes an indirect route in addressing secularism, avoiding rigid definitions and focusing instead on its historical, discursive, and epistemic complexities.

3. DISCUSSION AND FINDINGS

This study examines the poetic works of Pakistani diaspora poets Zulfikar Ghose and Moniza Alvi, focusing on the asymmetries in the cultural translation of Pakistani society. The analysis begins with Zulfikar Ghose, a pioneering diaspora author of Pakistani heritage with a diverse literary background. Born in Sialkot into a Muslim family, Ghose spent his early years in Mumbai before relocating to England in 1954 due to the socio-political upheaval following the Partition of British India. His works reflect the complexities of diasporic identity and the challenges of cultural representation in literary translation. After being educated at Keele University, Ghose was inspired by notable literary figures such as B.S. Johnson, Fuller, and members of "The Group." Following the completion of his studies, he made his way to the United States, where he took on the role of a professor at the University of Texas. During his time in the U.S., Ghose explored Latin American fiction through surrealist techniques. Influenced by his education in English literature and canonical writers like Shakespeare, Wordsworth, Ted Hughes, and Sylvia Plath, his work reflects a Western perspective and a deep engagement with English literary traditions shaped by the colonial encounter (Mansoor Abbasi 2015). His notable poem *The Silent Birds* (2012) is the most emblematic in this regard.

The poem illustrates the poet's sense of estrangement from his country and Muslim national identity, offering a critique of the societal and religious frameworks of his birthplace. This discord emphasizes his diasporic alienation, perceiving his homeland through an outsider's perspective, lacking in connection or reverence.

It was the month I flew to Pakistan
The crows were quiet in Lahore, I read (lines 1-2)
Birds
the world took on a troubled look.
As if some unexplained failure confused
flighty patterns and rendered hazardous
the autopilot of instinct" (Ghose, lines 5-9)
Bombs suddenly exploded at the world
Performing Arts Festival in Lahore, My
Family home shook as in an earthquake
A day later news came from Bombay of
A Terrorist attack on the Taj hotel (lines 13-17).
Nothing at all. Absolutely nothing
The priest shrilly called the faithful
To prayer as if nothing had happened
O God" (line 39-42)

In the context of *Silent Birds*, the poet's portrayal of Muslim identity—highlighting themes of violence, disorder, and ethical decline—can indeed be interpreted as inadvertently strengthening the post-9/11 narrative that stereotypically links Islam and Muslim-majority nations with terrorism. By concentrating on internal criticism and depicting the homeland as a realm of hopelessness and devastation, the poem risks reinforcing orientalist stereotypes instead of challenging the larger geopolitical issues involved. His depiction of the priest "shrilly" summoning devotees to prayer merges Islamic practices with Christian language. The poet's reference to a "priest," rather than an Islamic cleric or imam, further separates the poem from its cultural and religious origins, fostering a sense of alignment with Western viewpoints. The

poet's experiences as diaspora writers are heavily responsible for his outlook. This is what Talal Asad identifies in his study "how power enters into the process of 'cultural translation', which is both a discursive as well as a non-discursive practice" (1986, 199) and "... how the process of 'cultural translation' is inevitably enmeshed in conditions of power—professional, national, international" (1986, 163). He contends that Western countries possess more authority over the creation and sharing of knowledge, allowing them to influence Third World languages and craft preferred narratives (1986). In the light of the above discussion I argue that Ghose formulates a diasporic identity that resonates more with Western concepts of secularism and modernity. This alignment illustrates the pressures of assimilation being a part of Western world.

The second diasporic poet under discussion is Moniza Alvi, a Pakistani-born poet who migrated to Britain during childhood. Her poetry engages with themes of cultural hybridity and the complexities of navigating multiple identities. In her first full-length collection, *The Country at My Shoulder* (1993), Alvi explores the experience of growing up as "half-Pakistani" and the challenges of existing on the periphery of cultural acceptance. Her subsequent works continue to address topics of displacement and identity, including *Homesick for the Earth* (2011), which includes adaptations of poems by Jules Supervielle, and *At the Time of Partition* (2013), a lengthy poem comprised of twenty parts inspired by her grandmother's migration during the 1947 Partition of India. I will discuss her poem *There's a Country at My Shoulder* (2008). The poem portrays a conflict between themes of belonging, memory, and identity, as the speaker struggles with a disjointed relationship to a "native" country formed more through imagination, second-hand narratives, and inherited cultural memories than actual experience.

There's a country at my shoulder,
growing larger - soon it will burst,
rivers will spill out, run down my chest
And I must stand to attention
with the country at my shoulder.
There's an execution in the square
The woman's dupattas are wet with tears.
The offices have closed
for the white-hot afternoon

In these lines, the speaker revisits the metaphorical weight carried by the nation, utilizing the imagery of "standing to attention" to convey a sense of duty or loyalty to her cultural roots. The images presented reflect the traditional Western viewpoint that Edward Said (1978) criticized, representing Islam as an ongoing source of trauma for Orientalists, who characterized it as a "symbol of terror, demonic, destruction, and a throng of savages" (P.42). The statement "women's dupattas are drenched in tears" highlights a stereotypical depiction of women as sad and helpless, fitting within both Orientalist and Re-orientalist viewpoints. Such narratives frequently diminish South Asian or Muslim women to simple portrayals of victims of patriarchy, overlooking their agency, resistance, and multifaceted nature (Lua 2009). The phrase "offices have closed" further reinforces the portrayal of Pakistan as a nation engulfed in disorder or stagnation. Together with the earlier reference to execution in the poem, this image implies a society immobilized by strikes, violence, or systemic collapse. Such representations, lacking a detailed socio-political context, contribute to distorted depictions of Pakistan as a failed or dysfunctional nation. Alvi's diasporic lens, shaped by distance and inherited memories, contributes to a detached and fragmented representation of Pakistan, devoid of deeper engagement with its socio-political realities and historical complexities.

4. CONCLUSION

Above discussion entails that in poetry of Pakistani diaspora there is an asymmetrical and unequal representation of Pakistani culture and society. Also, the presentation of religion Islam as violent and orthodox is a western secular liberal outlook towards Islam. By analyzing the contextual background of diaspora being a citizen of western societies this study reveals the collision of secular liberalism with capitalism and highlights that cultural translation is shaped by colonial histories and the supremacy of Western knowledge. Following Talal Asad's idea of cultural translation, I suggest that writers who are not directly involved with the culture of their homeland, having been raised and residing in a foreign country, raise a significant concern. Their writings about their homeland always carry the risk of misrepresentation. "... it is the privileged position of someone who does not, and can afford not to, engage in a genuine dialogue with those he or she once lived with and now writes about" (Asad, 1986, p.155).

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Harnessing Artificial Intelligence for Pedagogical Innovation: Advanced Applications in Storytelling and ELT Instruction

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Abstract: *The transformative potential of artificial intelligence (AI) in reimagining English Language Teaching (ELT) has become an area of significant scholarly interest. This study critically examines the integration of advanced AI-driven tools to enhance storytelling as a pedagogical strategy, with particular attention to their capacity to enhance student engagement, creativity, and individualized learning experiences. Through qualitative inquiry, the research investigates the application of tools such as D-ID and Synthesia for generating dynamic AI-driven introductory videos, Notebook LM for crafting customized podcasts and abridged audiobooks, and Riffbot for facilitating reflective learning via digitally mediated student interactions. Further, with a special focus on platforms such as Reedsy and Canva, the efficacy in collaborative storytelling is analyzed, along with ChatGPT which is explored as a resource for optimizing ELT lesson planning. Magic School, Diffit, and Otter AI are additionally surveyed for their respective functions: content generation, worksheet customization, and transcription accuracy, respectively. Mizou AI's interactive chatbots and Book Creator's digital storybook platform are evaluated for their contributions to vocabulary acquisition and narrative composition. This paper underscores the transformative implications of AI for pedagogical innovation in ELT, arguing that these technologies enhance linguistic proficiency and learner engagement through creative and interactive methodologies.*

Keywords: *Artificial Intelligence (AI), Pedagogical Innovation, English Language Teaching (ELT), Digital Storytelling, Educational Technology.*

INTRODUCTION

AI's emergent influence in education has completely altered conventional teaching methods by providing cutting-edge resources that improve student engagement, accessibility, and customization. The shift has had an especially noticeable impact in the praxis of English Language Teaching (ELT) given that digital technology now enables a variety of methods for language proficiency acquisition. With the advent of multimedia-rich platforms and adaptive learning systems, technology has made it possible for teachers to meet the requirements of different learners while maximizing the effectiveness of their lessons. The integration of narrative, a classic and universal teaching method, into technology-enhanced language learning lies at the core of this change. Stasser (2023) "looks at the historical development of educational technology, mainly the role of AI in ELT and argues for a creative engineering approach to language learning that leverages the best of the analogue and digital world." As the mechanics of pedagogy, storytelling not only holds students' interest but also develops crucial language skills like developing vocabulary, narrative comprehension, and creative expression.

The long-lasting appeal of storytelling in education comes from its capacity to appeal to students on a cognitive and affective level, giving abstract ideas a concrete and memorable form. Students are able to communicate with intricate grammatical structures and vocabulary in relevant, real-world situations through the actual contexts that stories offer for language use. Additionally, as students examine additional perspectives via characters and stories, storytelling builds empathy and creativity. With the introduction of digital tools, narrative in ELT—which has historically been presented through written, spoken, or visual media—has assumed new forms. Learners are able to develop, share, and analyze tales in ways that were unthinkable just ten years ago thanks to interactive storyboards, video-based narratives, and collaborative platforms.

The integration of Artificial Intelligence (AI) has significantly reshaped storytelling-based curricula in English Language Teaching (ELT). Rather than simply enhancing traditional instructional methods, AI-powered tools are fundamentally transforming the storytelling experience. Dynamic, video-based narratives may be created with tools like D-ID and Synthesia, while Notebook LM offers customized audio analyses

and podcasts as per the proficiency level of the learners. While Mizou's curated chatbots allow interactive storytelling and conversational practice, platforms like Canva and Book Creator enable students to create their own digital stories. Emerson (2024) highlights the current "need to revisit sociocultural learning theories to incorporate AI into classroom dynamics." Comprehensive understanding and more individualized learning experiences, are thus promoted by such platforms, allowing students to interact with language in practical and immersive ways.

The growing role of AI in ELT is largely driven by its potential to address longstanding challenges in language instruction, such as the limited availability of diverse learning resources, difficulties in maintaining student engagement, and the need for more personalized teaching approaches. AI aids in bridging the gap between educational theory and real-world implementation by automating repetitive procedures, producing individualized information, and providing interactive learning opportunities. Also, educators can take on the role of facilitators and co-creators by using AI technology to help students explore language through storytelling. Given this, AI-driven storytelling is a potent example of how technology and pedagogy might come together to revolutionize language learning.

Keeping emphasis on the pedagogical implications, the paper aims to investigate how AI technologies are transforming storytelling practices in ELT, focusing on how AI tools improve storytelling-based learning by promising student engagement, ingenuity, and language skills. Tools like NotebookLM for customized audio experiences, D-ID and Synthesia for visual content or avatar creation, and Canva and Book Creator for collaborated storytelling are highlighted. Further, it seeks tools like Mizou AI chatbots facilitating interactive learning and language acquisition, and Magic School and Diffit, that help teachers generate content for fun class activities. The purpose of this paper is twofold: first, to analyze the specific functionalities of these AI tools in the context of ELT storytelling, and second, to evaluate their pedagogical benefits and challenges. While AI introduces innovative opportunities for language learning, it also raises important considerations regarding accessibility, ethical implications, and the evolving role of educators. By addressing these issues, this paper aims to provide a comprehensive perspective on the potential of AI to reshape storytelling-based instruction in ELT.

The paper initiates by highlighting AI tools that enhance storytelling in ELT. These include platforms like Canva and Book Creator that allow students to participate in collaborative and creative narrative-building, as well as technologies like D-ID, Synthesia, and Notebook LM that are developed for producing dynamic storytelling content. Besides this, the benefits of tools like Magic School, Diffit, and Otter AI, as digital teaching assistants, helping with with accurate transcribing and content customization are examined. The study also examines these tools' pedagogical gains, emphasizing how they might improve student engagement through interactive and multimedia-rich interactions. The discussion also accentuates the role of AI in nurturing creativity, facilitating individualized learning, and addressing the diverse needs of ELT learners. Concrete examples illustrate how AI-powered storytelling aligns with contemporary teaching methodologies, including task-based and communicative language instruction. Following this, the paper critically examines the challenges and limitations of incorporating AI into practices of ELT through storytelling. Along with potential approaches to mitigate these barriers, issues including accessibility, educator readiness, and ethical considerations are critically analyzed. Finally, the broader implications of AI-driven storytelling for ELT instruction are considered. This section discusses how these innovations are reshaping curricula, redefining the roles of educators and students, and creating new opportunities for immersive and innovative language learning.

1. AI Tools Enhancing Storytelling In ELT

The use of Artificial Intelligence (AI) in English Language Teaching (ELT) has significantly transformed storytelling as a teaching strategy, offering new ways to engage learners and enhance language development. AI tools not only streamline traditional teaching methods but also introduce dynamic, interactive, and collaborative elements to storytelling that were previously unattainable. Belda-Medina, J., & Goddard (2024) talk about how "the practical experience of creating collaborative digital storytelling narratives using AI tools can positively influence pre-service teachers' attitudes towards technology integration." From creating engaging discourses to enhancing reflective and interactive learning, AI technologies are altering how teachers and learners approach storytelling in language education. This section explores three key categories of AI tools that enhance storytelling in ELT: dynamic storytelling tools, collaborative and creative platforms, and interactive tools for reflection and language practice.

1.1. Dynamic Storytelling Tools

Dynamic storytelling tools enable educators to create multimedia-rich content that captivates learners' attention while contextualizing narratives. These tools leverage AI to produce visually and audibly engaging materials, making abstract concepts tangible and enhancing learners' narrative comprehension.

1.1.1. D-ID and Synthesia: Framing Narratives with Engaging Videos

D-ID and Synthesia are two innovative AI platforms that allow educators to create dynamic, video-based storytelling content. These tools enable the generation of animated characters or presenters who narrate stories in visually captivating formats. D-ID, for instance, uses advanced AI to animate still images, creating realistic facial expressions and movements. Educators can use this feature to bring characters from a story to life, making narratives more relatable and engaging for learners. Similarly, Synthesia allows users to create AI-powered videos with digital avatars speaking in multiple languages and accents, which can be customized to match the learners' proficiency levels. It offers "compelling evidence regarding the effectiveness of the animated storytelling technique, implemented through the multimedia short stories program, in enhancing the overall speaking skills of first-year secondary school students." (Alsabbagh & Al-Rashidy, 2023). In an ELT context, these tools are particularly effective for framing narratives and building context. For example, an educator might use Synthesia to create an introductory video where an animated character sets the stage for a story, providing background information on the plot, setting, and key vocabulary. Such videos not only engage visual and auditory learners but also provide a multimodal learning experience that enhances comprehension. "In traditional classrooms, learners may be restricted to the resources available within the physical confines of the educational institution. However, in the digital realm, learners have access to a wealth of multimedia materials, and they can explore narratives and perspectives from various cultures and contexts." (Alsabbagh & Al-Rashidy, 2023) Moreover, these tools allow educators to incorporate culturally relevant elements into stories, fostering inclusivity and contextual understanding.

1.1.2. Notebook LM: Customized Podcasts and Abridged Audiobooks

Notebook LM (Language Model) offers a powerful solution for generating customized podcasts and abridged audiobooks tailored to the needs of language learners. Unlike traditional audio resources, which may not align with learners' specific proficiency levels, Notebook LM uses AI to adapt the content. Educators can input a text, and the tool simplifies or abridges the narrative while retaining its core meaning. The output is an audio version of the story, which can be accompanied by comprehension questions or discussion prompts.

In ELT, Notebook LM's ability to create personalized auditory materials serves multiple purposes. First, it provides learners with opportunities to practice listening skills in a controlled environment, focusing on language structures, pronunciation, and intonation. Second, the abridged format ensures that learners are not overwhelmed by complex vocabulary or lengthy narratives, making the content more accessible. Third, podcasts and audiobooks can be integrated into flipped classroom models, where students listen to the content before engaging in classroom discussions or activities. This approach not only maximizes classroom time but also fosters independent learning.

1.2. Collaborative and Creative Storytelling Platforms

Collaborative and creative storytelling platforms empower learners to actively participate in narrative construction, fostering creativity, teamwork, and critical thinking. "Educators become facilitators who guide learners in their digital storytelling journey (Arroba & Acosta, 2021). These tools provide a space for students to co-create stories, experiment with language, and express themselves in innovative ways.

1.2.1. Reedsy and Canva: Facilitating Visual and Textual Storytelling

Reedsy and Canva are versatile platforms that support collaborative storytelling through a blend of textual and visual elements. Reedsy is a digital platform designed for writers, offering features such as story templates, editing tools, and collaboration options. In an ELT classroom, Reedsy can be used for group storytelling projects, where students contribute to a shared narrative by writing different chapters or perspectives. This process not only enhances writing skills but also encourages peer learning and the exploration of narrative techniques.

Canva, on the other hand, focuses on visual storytelling. With its drag-and-drop interface and a library of templates, Canva enables students to create digital posters, infographics, and storyboards. In a

storytelling project, students might use Canva to design visual representations of a story's characters, setting, and plot. The integration of visuals with text helps learners internalize vocabulary and grammar structures while engaging their creative abilities. Moreover, Canva's collaborative features allow multiple users to work on a project simultaneously, making it an excellent tool for group activities.

1.2.2. Book Creator: Composing Digital Storybooks

Book Creator is another platform that facilitates storytelling by enabling students to compose digital storybooks. This tool combines textual, visual, and auditory elements, allowing learners to design interactive storybooks with embedded audio and video. In an ELT classroom, students can use Book Creator to craft their own narratives, incorporating voiceovers to practice pronunciation or adding sound effects to enhance the story's ambiance.

The process of creating a digital storybook encourages learners to think critically about narrative structure, language use, and audience engagement. For instance, they might experiment with dialogue to practice conversational skills or use descriptive language to develop vivid imagery. Additionally, Book Creator's user-friendly interface makes it accessible for learners of all ages and proficiency levels, enabling them to focus on storytelling rather than technical challenges.

1.3. Interactive Tools for Reflection and Language Practice

Interactive tools provide opportunities for learners to engage in reflective and conversational practices, enhancing their linguistic proficiency and critical thinking skills. These tools simulate real-life interactions and encourage learners to actively use language in meaningful contexts.

1.3.1. Riffbot: Reflective Learning through AI-Mediated Discussions

Riffbot is an AI tool designed to facilitate reflective learning by prompting students to engage in discussions or debates based on specific topics or narratives. For example, after reading a story, learners can use Riffbot to generate thought-provoking questions such as "What would you do if you were in the protagonist's shoes?" or "How would the story change if it were set in a different cultural context?" These prompts encourage learners to analyze and interpret narratives while practicing language production. In addition to promoting reflection, Riffbot supports peer interactions by facilitating collaborative discussions. Learners can respond to each other's ideas, offering counterarguments or alternative perspectives. This process not only enhances critical thinking but also provides valuable opportunities for practicing language functions such as agreeing, disagreeing, and explaining.

1.3.2. Mizou AI Chatbots: Vocabulary Acquisition and Conversational Practice

Mizou AI chatbots are interactive tools that simulate real-life conversations, allowing learners to practice vocabulary and conversational skills in a low-stakes environment. Unlike traditional language drills, Mizou chatbots adapt their responses based on the learner's input, creating a natural flow of dialogue. For instance, a chatbot might ask a learner to describe a favorite story or imagine an alternative ending, prompting them to use descriptive language and narrative structures. In addition to conversational practice, Mizou chatbots support vocabulary acquisition by providing immediate feedback and suggestions. If a learner struggles to find the right word, the chatbot might offer synonyms or contextual examples, reinforcing their understanding of the language. Furthermore, the interactive nature of chatbots makes the learning experience engaging and motivating, particularly for younger learners or those who are hesitant to speak in traditional classroom settings. AI tools for storytelling in ELT offer transformative opportunities for enhancing learner engagement, creativity, and linguistic proficiency. Dynamic storytelling tools such as D-ID, Synthesia, and Notebook LM bring narratives to life through video and audio, providing multimodal learning experiences that captivate learners. Collaborative platforms like Reedsy, Canva, and Book Creator empower students to create their own stories, fostering creativity and teamwork. Meanwhile, interactive tools like Riffbot and Mizou AI chatbots promote reflection and conversational practice, encouraging learners to actively use language in meaningful contexts. Together, these tools highlight the immense potential of AI to redefine storytelling in ELT, making it an indispensable component of modern language instruction.

1.4. AI Tools Supporting Educators in Storytelling Practices

The integration of AI tools in English Language Teaching (ELT) not only benefits learners but also empowers educators by streamlining their teaching processes and enriching storytelling practices. Educators face challenges such as time constraints, creating engaging materials, and catering to diverse learner needs. AI tools provide practical solutions, enabling teachers to focus more on pedagogy and less on administrative or repetitive tasks. Williyam et al., (2024) “sheds light on the dynamic nature of AI-augmented content development in Indonesian EFL education, highlighting educators’ adaptability and resourcefulness in embracing technology to enhance pedagogical practices and foster enriched language acquisition experiences for their students.” This section explores how tools like Magic School, Diffit, ChatGPT, and Otter AI support educators by simplifying content creation, generating innovative lesson plans, and enhancing transcription accuracy for storytelling-based instruction.

1.4.1. Magic School and Diffit: Streamlining Content Creation and Worksheet Customization

Magic School and Diffit are AI-powered platforms designed to help educators create high-quality, customizable content with minimal effort. These tools play a critical role in storytelling-based lessons, as they enable teachers to craft worksheets, activities, and lesson materials tailored to specific narrative themes and learning objectives. Magic School leverages AI to generate personalized teaching resources aligned with lesson objectives and learning outcomes. Williyam et al., (2024) “approaches to lesson planning, content development, presentation, teaching methods, and assessment display a diverse range of AI incorporation, emphasizing flexibility and student-centred learning. Educators are blending textbook analysis, AI tools, and multimedia resources to enhance learning environments.”

For storytelling-based instruction, this tool allows educators to create activities that integrate vocabulary, grammar, and comprehension exercises centered around a chosen story. For instance, if a teacher is working with a fable such as *The Tortoise and the Hare*, Magic School can generate comprehension questions, discussion prompts, and even creative writing tasks based on the story’s themes. The platform's versatility also enables educators to differentiate their materials according to the proficiency levels of their learners. A beginner-level worksheet might include matching vocabulary to pictures or sequencing story events, while an advanced-level worksheet could focus on analyzing the moral of the story or rewriting it from another character’s perspective. By automating much of the content creation process, Magic School saves educators valuable time while ensuring that the materials remain engaging and pedagogically sound. Diffit specializes in adapting existing content to different levels of learner proficiency. This tool is particularly useful in ELT classrooms where students often have varying levels of language competence. For storytelling lessons, educators can input a story or text, and Diffit simplifies or elaborates on the material based on the target proficiency level. For example, a classic short story like *The Little Prince* can be simplified into shorter sentences with basic vocabulary for younger learners or expanded with advanced phrases and idiomatic expressions for more proficient students. Additionally, Diffit can generate related comprehension questions, fill-in-the-blank exercises, and vocabulary quizzes. This adaptability allows educators to use the same core story across multiple levels, ensuring inclusivity and consistency in the classroom. The combination of Magic School and Diffit empowers educators to create tailored storytelling experiences that cater to diverse learners while reducing preparation time. These tools also foster creativity by providing innovative ideas and resources that align with the narrative themes being taught.

1.4.2. ChatGPT: Assisting Educators in Lesson Planning and Narrative Activities

ChatGPT, developed by OpenAI, is a versatile AI tool that has become an invaluable resource for educators. With its ability to generate coherent and contextually appropriate text, ChatGPT supports educators in designing storytelling-based lesson plans, crafting creative prompts, and even engaging directly with learners as a conversational agent.

One of ChatGPT’s key strengths is its ability to assist educators in developing comprehensive lesson plans. Teachers can input specific objectives, themes, or topics, and ChatGPT generates detailed plans that integrate storytelling activities with language learning goals. For example, a teacher focusing on past tense verbs might request a lesson plan centered around a narrative about a historical event. ChatGPT can outline activities such as reading a story, identifying past tense verbs, and creating timelines based on the narrative.

The tool's capacity to adapt to various teaching methodologies is another significant advantage. Whether educators prefer task-based, communicative, or inquiry-based approaches, ChatGPT can generate lesson structures that align with these frameworks. Additionally, it can suggest supplementary resources, such as story excerpts, role-play scenarios, or multimedia content, enhancing the storytelling experience in the classroom.

ChatGPT excels in creating imaginative and diverse prompts that inspire learners to engage in storytelling. These prompts can be used for activities such as creative writing, oral storytelling, or group discussions. For instance, ChatGPT can generate prompts like:

"Write a story about a character who finds a mysterious map and embarks on an adventure."

"Imagine you are a journalist interviewing a dragon. What questions would you ask, and how would the dragon respond?"

"Retell a traditional fairy tale, but set it in the future with advanced technology."

Such prompts encourage learners to think creatively while practicing language skills in context. Educators can also request prompts tailored to specific grammar points, such as conditional sentences, reported speech, or modal verbs, ensuring alignment with language learning objectives.

Another noteworthy application of ChatGPT is in providing feedback on students' narratives. Educators can input student-written stories into ChatGPT and ask for suggestions on grammar, vocabulary, or style. This feature not only supports teachers in managing large classes but also enables learners to receive immediate, constructive feedback, fostering improvement in their storytelling abilities.

1.4.3. Otter AI: Enhancing Transcription Accuracy for Storytelling-Based Lessons

Otter AI is an AI-powered transcription tool that captures and transcribes spoken language with remarkable accuracy. This tool proves invaluable in ELT classrooms, where discussions, storytelling activities, and group interactions often generate rich language input that educators may wish to record, analyze, or revisit. In storytelling lessons, students frequently participate in group discussions or oral storytelling activities. Otter AI allows educators to record these sessions and generate accurate transcripts that can be used for a variety of purposes. For example, educators can analyze transcripts to identify patterns in language use, assess learners' speaking proficiency, or highlight areas for improvement. The transcripts also serve as valuable resources for reflection and review. Teachers can share the transcripts with learners, encouraging them to analyze their own language use and identify strengths and weaknesses. For instance, a student might notice frequent repetition of certain phrases or gaps in grammatical accuracy, prompting them to work on these areas in subsequent activities.

Otter AI's transcription capabilities are particularly beneficial in inclusive classrooms where some learners may face challenges with listening comprehension or auditory processing. By providing written transcripts of oral activities, educators ensure that all students have equal access to the content, fostering a more inclusive learning environment. Beyond transcription, Otter AI supports educators in developing supplementary materials. For instance, a transcript of a group storytelling session can be transformed into a written narrative, which students can edit, expand, or use as a basis for further activities. Educators can also extract key vocabulary or phrases from the transcript to create targeted exercises or quizzes. The collective potential of tools like Magic School, Diffit, ChatGPT, and Otter AI lies in their ability to complement each other. For example, an educator could use Magic School to generate thematic materials, Diffit to adapt them for different proficiency levels, ChatGPT to create engaging prompts, and Otter AI to transcribe classroom discussions for further analysis. This synergy streamlines the preparation and execution of storytelling lessons, allowing educators to focus on fostering creativity and engagement in their students.

AI tools such as Magic School, Diffit, ChatGPT, and Otter AI are revolutionizing how educators approach storytelling in ELT. By simplifying content creation, enabling innovative lesson planning, and enhancing transcription accuracy, these tools empower teachers to deliver engaging, personalized, and inclusive storytelling experiences. They address common challenges such as time constraints and learner diversity while fostering creativity and active participation. As educators continue to embrace AI, the potential for storytelling-based pedagogy in ELT will only expand, paving the way for more dynamic and impactful language instruction. Hence, Abdulrahman & Alkhateeb (2024) "concludes that AI tools, when

implemented thoughtfully and supported by ongoing research, have the potential to enhance short story education by providing customized and engaging learning experiences that enhance interactions between students and texts.”

2. Pedagogical Benefits Of AI-Aided Storytelling In ELT

Artificial intelligence (AI) has revolutionized the field of education by introducing dynamic, personalized, and highly interactive tools. In English Language Teaching (ELT), AI-aided storytelling has emerged as a promising avenue for fostering engagement, creativity, and inclusivity. This section discusses the pedagogical benefits of integrating AI tools into storytelling practices, highlighting enhanced engagement, the promotion of creativity and individualized learning, and support for differentiated learning.

2.1. Enhanced Engagement

One of the foremost advantages of AI-aided storytelling is its ability to captivate learners by delivering multimedia-rich experiences. Traditional storytelling, while effective, is often constrained by static materials such as print texts or verbal narration. AI tools, on the other hand, enable educators to incorporate audio, video, animations, and interactive elements into their lessons, making the storytelling experience more immersive. For instance, platforms like Animaker and Storybird allow educators to create visually compelling stories that resonate with learners across various age groups. This multimodal approach aligns with learners' digital literacy and contemporary media consumption habits, ensuring that lessons feel relevant and engaging. Research indicates that students are more likely to retain information when they are actively involved in a dynamic learning process. By leveraging AI tools, educators can transform mundane language exercises into compelling narratives, thereby fostering deeper cognitive and emotional engagement.

2.2. Creativity and Individualized Learning

AI-powered platforms such as Canva and Book Creator empower learners to take an active role in their educational journey by crafting their own narratives. These tools provide intuitive, user-friendly interfaces that enable students to experiment with various storytelling formats, including comics, digital books, and interactive storyboards. Such activities encourage self-expression and cultivate creative thinking, which are vital skills for language learners. Moreover, individualized learning is seamlessly integrated into these platforms. For instance, learners can choose themes, characters, and storylines that reflect their personal experiences and interests, fostering a sense of ownership over their learning process. This autonomy not only boosts motivation but also allows students to explore language in meaningful, contextually relevant ways. When students create stories that matter to them, they are more likely to internalize linguistic structures and expand their vocabulary.

2.3. Differentiated Learning

AI tools are uniquely equipped to address the diverse needs of learners in an ELT classroom. Differentiated learning, which involves tailoring instruction to accommodate varying abilities and preferences, is critical in ensuring equitable access to education. AI-driven storytelling platforms achieve this by providing personalized content, adaptive pacing, and scaffolded support. For example, platforms like Quill and DreamBox use machine learning algorithms to assess learners' proficiency levels and suggest appropriate tasks. A beginner might be guided to construct simple sentences, while an advanced learner might be challenged to write complex narratives. Additionally, text-to-speech features and language translation tools cater to learners with specific needs, such as auditory or linguistic support. By meeting students where they are, AI tools foster an inclusive learning environment that promotes confidence and skill development. The integration of AI into storytelling practices in ELT offers transformative pedagogical benefits. By enhancing engagement through multimedia-rich experiences, fostering creativity and individualized learning, and supporting differentiated instruction, AI tools empower educators to create dynamic, learner-centered classrooms. As AI technologies continue to evolve, their potential to enrich ELT practices remains immense, promising a future where language education is more accessible, engaging, and effective for all.

3. Challenges And Limitations

Despite its numerous benefits, AI-aided storytelling in ELT is not without challenges. These limitations highlight the need for strategic planning and equitable implementation. The cost of AI tools and unequal access to technology remain significant barriers in many educational contexts. Schools in under-resourced areas may struggle to afford subscriptions to advanced platforms or to provide the necessary hardware and internet connectivity. This digital divide risks excluding marginalized learners, thereby undermining the inclusive potential of AI-aided practices. Policymakers and educational institutions must prioritize equitable access to technology to ensure that all learners can benefit from AI innovations. Effectively integrating AI tools into ELT requires educators to possess the necessary skills and confidence. However, many teachers lack sufficient training in using AI technologies, leading to inconsistent implementation. Professional development programs focused on digital pedagogy and AI integration are crucial to empowering educators. Such programs should emphasize not only technical skills but also pedagogical strategies for leveraging AI to enhance learning outcomes.

The growing reliance on AI in creative processes raises ethical and pedagogical questions. Over-reliance on AI tools may stifle learners' creativity by substituting human imagination with algorithmically generated outputs. Furthermore, concerns about data privacy and security are particularly pertinent, as many AI platforms collect sensitive learner information. Educators and developers must navigate these challenges responsibly, ensuring that AI applications prioritize ethical standards and pedagogical integrity. AI-driven storytelling aligns closely with communicative and task-based language teaching principles by promoting authentic, context-driven language use. It has the potential to reshape curriculum design by integrating multimodal and project-based learning approaches, fostering greater learner autonomy. Similarly, assessment practices could evolve to emphasize creativity, collaboration, and problem-solving rather than rote memorization. The role of teachers is also shifting in AI-supported classrooms. Educators are increasingly becoming facilitators and curators of learning experiences rather than sole providers of knowledge. This evolving role underscores the need for teachers to adopt a learner-centered approach, guiding students in navigating and critically engaging with AI tools.

CONCLUSION

In an era defined by rapid technological advancements, the integration of artificial intelligence (AI) into pedagogical practices offers a revolutionary approach to reimagining English Language Teaching (ELT). This paper has explored the diverse applications of advanced AI-driven tools, emphasizing their potential to redefine storytelling as a dynamic and interactive pedagogical strategy. The findings underscore the transformative role of these technologies in fostering student engagement, nurturing creativity, and enabling personalized learning experiences. The use of tools like D-ID and Synthesia to create AI-driven introductory videos demonstrates how educators can craft immersive and visually engaging content that captures students' attention from the outset. These tools not only serve as effective icebreakers but also provide a creative medium for presenting lesson objectives, cultural narratives, and linguistic nuances. Similarly, Notebook LM's capacity to generate customized podcasts and abridged audiobooks aligns with the growing demand for accessible and flexible learning resources, particularly in diverse classroom settings. By integrating such tools, educators can cater to individual learner preferences, promoting inclusivity and self-paced learning.

Collaborative storytelling, facilitated by platforms like Reedsy and Canva, emerges as another significant innovation in ELT. These tools empower students to co-create narratives, enhancing their linguistic proficiency, teamwork skills, and cultural awareness. Moreover, the use of ChatGPT as a resource for lesson planning highlights the versatility of AI in streamlining instructional design. By generating tailored lesson plans, interactive activities, and contextualized teaching materials, ChatGPT enables educators to focus more on fostering meaningful interactions within the classroom.

Equally noteworthy are tools such as Magic School, Diffit, and Otter AI, which streamline content generation, worksheet customization, and transcription processes, respectively. These technologies alleviate administrative burdens, allowing educators to allocate more time and energy toward creative and student-centered instruction. Additionally, the integration of Mizou AI's interactive chatbots and Book Creator's digital storybook platform exemplifies how AI can enhance vocabulary acquisition and narrative composition. By providing immediate feedback, adaptive support, and opportunities for creative expression, these tools create an environment conducive to active learning and linguistic experimentation. While the transformative potential of AI in ELT is evident, it is essential to approach these advancements with a critical

lens. Issues such as data privacy, accessibility, and the ethical implications of AI-driven learning must be carefully addressed to ensure equitable and sustainable implementation. Furthermore, professional development and training for educators are vital to maximizing the efficacy of these tools. Equipping teachers with the skills and confidence to integrate AI into their pedagogy is a prerequisite for fostering innovation and achieving meaningful learning outcomes.

In conclusion, the integration of AI into ELT represents a paradigm shift, offering unprecedented opportunities to enhance storytelling and other pedagogical strategies. The tools discussed in this paper exemplify how AI can transform the teaching and learning experience by making it more interactive, personalized, and engaging. However, the successful harnessing of AI's potential depends on a balanced approach that prioritizes ethical considerations, professional training, and equitable access. By embracing these principles, educators can unlock the full potential of AI to inspire creativity, improve linguistic proficiency, and prepare students for a dynamic and interconnected world.

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Constructing National Identity and Ideologies Through Victory in Sports: A Multimodal Analysis

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Abstract: Sports discourse has been highly intertwined in portraying nationalism, patriotism, and national ideologies. The objectives of the study are to identify the ideological overtones in the multi-semiotic portrayal of Arshad Nadeem. Researchers have collected data from three Pakistani English newspapers' reports, which were published right after his success in javelin throw in Olympics 2024. To explore identity construction and ideologies through victory in sports, Kress and Leeuwen (2021)'s visual grammar was employed. For the analysis of news reporting, UAM software is used to see the transitivity processes as proposed by Halliday (1985). The findings reveal that Arshad Nadeem has been portrayed as a symbol of strength and vigor by highlighting his throwing postures as a national hero, with a strong sense of patriotism, a devout Muslim and a proud Pakistani. Qualitative analysis identifies the dominance of the material process that signifies the presence of tangible realities. The integrated analysis reveals emphasis on Arshad Nadeem's achievements, which portrays him as a transformative agent of national pride, who has strengthened the ideologies of nationalism, faith and perseverance and emerged as a strong competitor to India. The findings of the study have implications for recognizing media narratives of sports as a source of constructing national identity and pride that may have a healthy impact globally. This research contributes to the field of multimodal analysis by presenting it as an appropriate analysis of athletic semiosis.

Keywords: Identity construction, Multimodal analysis, Media narratives, Transitivity analysis, Ideology of sports, SFL

1. INTRODUCTION

Sports have gained importance as political, ideological and identity semiotics. This is evident from the rising interest of researchers to explore its semiotic potentials (Andrews & Jackson, 2001; Cha, 2009; Allison, 2005; Deal, 2014; McGarry, O' Donoghue, & Sampaio, 2013 to name a few). The purpose of this study is to investigate the constitutive power of sports discourse using SFL based multimodal discourse analysis. The main constructs focused in this analysis are national identity and ideology. Sports and nationalism are emotional correlatives of each other (Bairner, 2001). Following a global tendency, Pakistani politicians are also exploiting this sentimentality for promotion of narratives such as invincibility for the enemies, excelling political rivals in raising national dignity, promoting healthy activities among the youth, gender equality through encouraging women in sports, eliminating elitism in the field of professional games, promoting commercial activities through inviting advertisers and sponsors and so on (Allison, 2005). We have selected three Pakistani leading newspapers to investigate how sports discourse is used to contrive identities and ideologies.

Identities are developed in and by social practices and sports are one major social practice that contributes significantly to the construction of national identity and nationalism even in this globalized world. It is worth noting that globalization could not weaken the bond between sports and national identity. Rather, it has translated national identity into a transnational identity that is visible in the ever-rising global sports events like Olympic games and Leagues (Bairner, 2001).

In Pakistan's checkered history of relations with his neighbor India, the national media of Pakistan reports what happens in the arena using discourse of war. This is also a source of browbeating the opponents in guise of sporting. The social media and TV channels also involve family and friends. This combatant rhetoric for an apparently entertaining global event has been explored by Deal (2014) that is closely comparable with Pakistan's win of Arshad Nadeem in Javelin Throw in the Olympic 2024. Allison (2005) has highlighted more explicitly the exploitation of international gaming events as a power show by powerful countries of the

world such as America and China. The regional power struggles also permeate these international congregations (Andrews & Jackson, 2001)

This power struggle has brought in another dimension in this discussion and that is sports science. The domain of sports science relevant to the current study is performance analysis. Performance analysis covers sports as seen by coaches and managers, sports as seen by media, and finally sports as an area of academic research. It has put the coaches and the managers in the center of the whole sporting process. The trained and reputed coaches are being hired with hefty salaries for training of teams in Leagues and international matches. As Olympics has gripped the whole world, the coaches may serve as power yielding agents of globalization. Their decisions and planning are given more preference even to those offered by the players themselves (see McGarry, O'Donoghue & Sampaio, 2013). This tendency is not individual. The differences between America and the rest of the world in sports reflect the economic disparity between America and rest of the globe. (Allison, 2005).

Participation and victory in sports are related with assertion of resistance, unity, and national identity has widely been studied by Cha (2009). He cites the case of two Koreas which participated in the Sydney Olympics under one flag to mark their unity in front of the global fraternity. Ireland showed its anti-England position through participating in Irish games. Japan adopted baseball to attract America towards Japan and to change American attitude towards Japanese.

Andrews and Jackson (2001) have narrated excerpts from Wright's autobiography "This is Your Life". The authors project another aspect of identity and that is racial identity. Wright was black and was not liked by teachers. He tried to be good in demeanor as football player but had to leave school for his black "masculinity" and "expressivity". But he continued his struggle and ultimately ended with recognition as a professional football hero and a host of TV talk show. He thinks that the transition from non-entity to a prideful national identity was only due to his sporting power. Exactly, Pakistan's Javelin hero, Arshad Nadeem, has the same very ordinary origin and circumstances. He is son of a builder and dweller of a small town in Vehari District (Southern Punjab). For years, he had no access to any training institute or coach but later, for Olympic preparations, he was provided a coach.

Societal attitudes to minorities on the basis of race and gender is ideological. Ideology is used in a negative sense denoting the beliefs which we accept unquestionably. The dominant political and religious groups spread them as discourse that spreads widely through media and education. The frequent talk and discussion of the "self-serving" beliefs of the politicians and vested interests turn them into ideologies (Dijk, 2004). One imperative to introduce and substantiate ideologies is rooted in the division of US and THEM "we have true knowledge. They have ideologies" (Dijk, 2004, p.7). Dijk continues to elaborate his stance on US and THEM conflicts when he says that ideology of a group shapes its social practices and the difference in social practices give different identities to the social groups or nations. The pacifists will take nuclear powers as THEM; the schism between the Black and the White is behind US and THEM; and the environmentalists take industrialized nations as THEM, which are threatening existence of humans on the earth and so on.

In a way, US-THEM encounter is also embedded in feminists and non-feminist movements. All virtues including intellect and body power have been assigned to men and all weaknesses, more prominently, emotional instability, are assigned to women. But like racism, the trends have changed so much and the culturally imposed gender order has given way to femininities and masculinities. The credit does not go as much to the feminists as to the linguists who defended women through discourse (Eckert & McConnell, 1995). Next to the linguists comes media. It was media that gave maximum coverage to the K-2 climber Hargreaves not because of her tragic death but because she was a woman and a mother. This media reporting actually projected the role of mothers in sports which was rooted in political ideology of Britain as a heterosexual society (Osborne, 2021).

Woodward (2007) substantiates the view of media power in generating and transforming gender ideology and culture in discussing the boxing arena. Earlier the trend in media was to focus on appearances and clothing of women but the media coverage has now turned to physical practices and fighting skills in the ring to show the bodily power of women.

Pursuing the same line of argument, we can argue that sports have semiotic power of ideologies. From the ancient times of Greeks, educators like Plato and Socrates emphasized the physical, social, cultural, and moral values of sports thinking that education is incomplete without them. But in today's democratic world, everybody has right to enjoy leisure and sports are no less an entertainment than any other means of enjoyment. This brings into light the importance of "spectatorship" and definitely of media coverage (Bunting, 2021). The minute-by-minute reporting and commentaries on the game and the players'

performance and analysis by the experts are witness to this fact. This is highly expected of the spectators who confine themselves to homes and remain glued to the TV screen. Ultimately, it leads to intensify the sentiments of “fandom”. The unprecedented welcome at the state and public level and showering of prizes and honors on the Pakistani Olympic hero, Arshad Nadeem, in 2024, August are a recent example of construction of national pride and political ideology of patronizing athletes.

Dijk (2004) rightly points out that to understand ideology, we should not focus only on its development through discourse and its impact on social behaviors (here sporting politics), but we should also dig out its roots in mind, as being set of dominant beliefs, it captures mind. The question arises what turns assumptions into discourse and then discourse into identity and identities (US-THEM) into common sense realities.

This introductory review of literature indicates that the constructive and semiotic potential of sports discourse is a rich domain of research in political, ideological-psychological, democratic and hegemonic dimensions of the sporting world. There are plenty of studies on sports and their entertaining, ideological, and commercial aspects but very limited work has been done in Pakistan on the ideological and identity issues behind the ever increasing emotional and devotional relationship with sports and the sport stars like Pakistan’s Javelin hero Arshad Nadeem.

To contribute to this unattended ideological aspect of international sports, following questions will be addressed in the present research:

1. How is Arshad Nadeem semiotically represented in Pakistani English newspapers after his victory in the Olympic, 2024?
2. What ideologies and identities are constructed through the media narratives of Arshad Nadeem’s victory in the Olympic 2024?

2. RESEARCH METHODOLOGY

It is quite intricate to find out how national identities and nationalism woven in the sports discourse are tangible, especially in a country like Pakistan, which is already diving deep into economic crises and political instability (Chaeroni et al., 2025). Nationalist sentiments are usually used to enhance media visibility and generate revenue (Saniah et al., 2024; Al-Ardha et al., 2024, Chaeroni et al., 2024).

For the addressing the questions of this research, a mixed method approach was employed to find out the ideological meanings constructed in the coverage of the victory. Mixed method research is helpful in providing a bigger and fuller picture of the phenomena. (Creswell & Creswell, 2017). The following theoretical framework was used for the implementation of the mixed methodology and interpretation of the data analyzed to answer the questions set for the investigation in this research.

2.1 Theoretical Framework

Language is used for trading knowledge, feelings, opinions and thoughts. The language model systemic functional grammar is used here because it claims that all languages are the sum up of ideational, interpersonal and textual meaning. (Gebhard & Accurso, 2020; Hao, 2020; Schwarz & Hamman-Ortiz, 2020). It explains that human discourse is amalgamation of human experiences. (Martin et al., 2021; Sameer & Al Dilaimy, 2020). language is a significant asset of meaning-making. It is simultaneously “a part of reality, a shaper of reality, and a metaphor for reality” (Halliday, 2009, p. 8). DFL does not work with what happens in the brain but it is linked with society and culture. It studies how language is used in social setting to achieve its objectives (Sembiante & Tian, 2021). Ideational betafunction makes its meaning through the language content, through its transitivity. Transitivity includes the processes(verb), participants (human and non-human) who are the part of action and the adverbial phrases that explains and how when and where an action has occurred (Bashir & Yasmin, 2024). The transitivity process contains six functional processes: material, mental, relational, verbal, behavioral, and existential. In this paper, the systemic functional grammar is applied to the news reports of Arshad Nadeem after his victory in Olympics 2024. The second framework which is employed by the researchers for the analysis of visual data is the Visual Grammar (VG) by Kress and Leeuwen (2021) which is also based on SFL model. Visual grammar is based on the representation of actor/s, angles, color composition of the visual, eye contact, social distance from the viewer, and foregrounding and backgrounding of the participants. It talks about the vector like verb in SFL, and focusses from where the vector is generated and if the picture is directional or bidirectional. This helps in constructing the meaning of the picture for the viewers and shapes their perception and interpretation.

2.2 Sampling and Material

For the sampling purpose Pakistani three English newspapers; Dawn, The News, and were selected and the, one-day corpora was uses as sample for the analysis. These newspapers capture all news and are the best authentic papers of Pakistan (Bashir & Yasmin, 2023). This is important that Arshad Nadeem won Olympics in 2024, and right after his success Pakistani newspapers reported his victory. So, all the visuals and text are included as a sample for this research. There were 2060 sentences and 14151 (see Table 1) words in the corpus along with 6 photographs which were the part of the same news reporting.

2.3 Data Analysis

The following tables and figures show the results of quantitative and qualitative data analysis.

Table 1: *Number of Segments and Words*

Length	
Number of segments	2060
Token in segments	15093
Words in segments	14151

Table 2: *Grammatical Rank and Clause type Percentage*

Grammatical- rank	N	%	Clause Type	N	%
Participant	610	29.6	Material	267	13.0
Process	490	23.8	Mental	18	0.9
Circumstances	416	21.79	Verbal	45	2.2
Configuration	393	19.1	Relational	59	2.9
Total	1909	100	Existential	1	0
Total	1909	100		390	18.9
			Uncoded	3	

3. Visual Portrayal of Arshad Nadeem's Success in Pakistani Newspapers

All visuals have been selected from the three leading Pakistani newspapers and are analyzed below.



PARIS: Pakistan's Arshad Nadeem celebrates his 'gold and glory' with the national flag, after winning the men's javelin final with a record-breaking throw at the Stade de France, on Thursday.—AFP

Figure 1. August, 9, 2024, Dawn, front page 1

The central figure in this image is Arshad Nadeem, holding the displayed flag of Pakistan behind him and looking upwards in gratitude to celebrate his victory in Olympics. He is the main actor. The upward unfurled flag of Pakistan, taller than the height of the actor, signifies triumph and pride. The flag's position above his head symbolizes the nation's glory and his identity attached with the victory and the nation.

The green and white color enhances his adherence with his national identity and the dark background with lights enhances his image as the most important actor. Arshad Nadeem has been framed closely along with the Pakistani frame which ensures the viewer's focus on him as a symbol of national pride.

Arshad Nadeem has been shown looking upward, not maintaining eye contact with the viewers, which shows that he offers the readers the opportunity to observe him rather than getting engaged in any interaction. His upward gaze reflects his gesture of thankfulness of God. The photograph is taken slightly from a lower angle, which makes his presence heroic and significant. This angle enhances his representation as a figure of national pride.



Figure 2. The Nation, August 9, 2024, front page

Figure 2 portrays Arshad Nadeem as a central figure, throwing juvenile in Paris Olympics, 2024. The image has captured a dynamic physical move of Arshad Nadeem, conveying the climax of his physical effort and attention, which is quite visible through his facial expressions and prominent muscles. Nadeem's bright green colour, with PAKISTAN written on it, in white, and background with dim purple enhances his image as a prominent figure. The background is blurred to elevate the actor in focus. It intensifies the critical moment of releasing Juvenile.

Nadeem has been shown with his eyes fixed on the target. It matches with its action demonstrating his full determination and concentration. The viewers are not directly engaged with the actor, rather it shows his real expression to be reflected on as moment of his athletic intensity. He is placed in the centre of the picture to make his composition seminal in the picture. The diagonal line posed by his action and javelin add meaning to the composition, directing the readers' eye towards the triumphant flight. The image portrays his personal achievement and national identity. It emphasizes his national identity through his attire and representation.



PARIS: A combination of pictures shows Pakistan's athlete Arshad Nadeem, who set a new Olympic record in the javelin throw. His second throw covered a distance of 92.97 metres, improving the Olympic record by over 2.50 metres. —AFP

Figure 3. The News International, August 9, 2024, front page 1

The news international published a collage of photographs (fig 3), demonstrating different moments of ecstasy and gratitude at the Paris Olympics. It showcases his victory and joy. In all four pictures, he is the central figure, capturing his throw, celebration, thankfulness and powerful throw. We will analyze his action and events in clockwise movement.

Top Left (Celebration with Flag): Nadeem is holding the Pakistani flag, celebrating his victory. This image represents the culmination of his effort and the recognition of his success.

Top Right (Post-Throw Reflection): Nadeem appears to be taking a moment to reflect or recover, indicating the physical and emotional exertion involved.

Bottom Left (Victory Gesture): A close-up of Nadeem's face and raised arm suggests celebration, triumph, and satisfaction.

Bottom Right (Throwing Action): Capturing Nadeem mid-action as he throws the javelin, this image highlights the power and technique involved in his record-breaking performance. The green color of Nadeem's jersey contrasts sharply with the various backgrounds, making him stand out in each image. The red of the Olympic record sign (Top Left) and the colors of the Olympic event create visual points of interest that guide the viewer's attention across the collage. Each image is well-lit, with Nadeem sharply in focus, ensuring that the viewer's attention remains on him. The backgrounds are either blurred or less prominent, keeping Nadeem as the central focus.

In the *Bottom Left image*, Nadeem is looking away from the camera, focusing on the moment of celebration. This gaze creates a sense of introspection and personal satisfaction. In the other images, his gaze is either directed towards the field (*Top Right, Bottom Right*) or not visible (*Top Left*), emphasizing his connection to the event and his focus on the task or the aftermath. The collage is an indirect offer to the viewer, allowing

them to witness the various stages of Nadeem's achievement without direct engagement with him. It's more about observing his experience than interacting with him. The high modality across all images (sharpness, clear lighting, accurate colors) reinforces the authenticity and importance of the event. The collage captures real moments, emphasizing the historical significance of Nadeem's achievement.

The different perspectives (wide shot, close-up, action shot) provide a comprehensive view of Nadeem's experience, enhancing the realism by showing multiple facets of the event. *Flag and Olympic Record (Top Left)*: The flag symbolizes national pride, while the display of the new Olympic record (92.97 meters) highlights the magnitude of his achievement.

Victory Gesture (Bottom Left): The raised arm is a universal symbol of victory and triumph, indicating personal and national accomplishment.

Javelin Throw (Bottom Right): The action shot of the javelin throw symbolizes athletic strength, precision, and the peak moment of the sporting event.

The images are arranged to create a narrative sequence: the initial action (Bottom Right), the immediate aftermath (Top Right), the celebration (Top Left), and the personal acknowledgment of victory (Bottom Left).

The composition moves the viewer's eye from action to reflection and finally to celebration, telling a complete story of the event. The collage is balanced with two images on top and two at the bottom. The different sizes and perspectives add variety while maintaining coherence. The top images reflect celebration, while the bottom ones reflect intense action and personal victory. The repetitive emphasis on national flag and his green sweater unites the success with national pride. It elevates athletic competence and through him Pakistan is given a new identity, and it makes his victory an international significance.

Textual Representation of Arshad Nadeem's Victory through News Reporting

The following section will explain the textual analysis of the news reporting through transitivity analysis to show how the ideology of Pakistan is constructed through Arshad Nadeem success and what kind of identity is given to him and through him to Pakistan by local newspapers of Pakistan.

Table 2, explains the number of participants appears in the corpora, along with the process types and circumstances. The clauses are analyzed qualitatively later through purposive sampling to reveal how the meanings are constructed of national identity and his success. This table also explain the number of clause type in the data. It is shown that the highest number of clauses type is material, then relational, on third it is verbal and the lowest number of clause type is mental. Now we will take the clauses of each type to give answers to the proposed questions.

Actor	Process	Goal	Circumstance
Arshad Nadeem	hurls	himself into history	with Olympic gold
Pakistan	rose	to 53rd place in the medal tally	overtaking India
Arshad Nadeem	fell	to the ground in prostration	after securing the win
Arshad Nadeem	draped	the Pakistan flag	over his broad shoulders
The Sindh Government	announced	a reward of Rs50 million for Arshad Nadeem	in recognition of his achievement

Table 3: Construction of national identity and Arshad Nadeem's identity through Material Clause

The material processes like rose, and overtaking reflects Pakistan's pride and his journey of competition by overtaking India. In the same way draping himself with flag and hurled into history record him as a man of patriotic nature, who is a symbolic representation of national pride and patriotism.

Sensor	Processes	Phenomenon	Circumstance
The whole stadium	believed	in the unthinkable	during Arshad's record throw
Arshad Nadeem	thanked	Allah for the fruit of his labor	after securing the win
The nation	erupted	in celebration	as Arshad's throw crossed the 90m mark
Arshad Nadeem	felt	immense pride	in representing Pakistan
The audience	admired	Arshad's resilience	following his recovery from injuries

Table 4: *Mental Clauses (Construction of emotions and beliefs related to national identity and heroic aspirations)*

Mental processes highlight how unexpected it was for the nation to believe what Arshad Nadeem has done for them in overcoming adversity and lauded with victory and pride. The words believed in the unthinkable and erupted reciprocate what audience was not expecting. So, it has brought immense pride for the nation. Arshad Nadeem has constructed his identity as a religious athlete who has emotional connection with Allah, because he thanked Him which magnified his faith in Allah and his strong will to battle and face resilience.

Sayer	Process	Verbiage	Circumstance
President Zardari	said	"Arshad Nadeem is the pride of the entire nation"	in his congratulatory message
Arshad Nadeem	stated	"This gold medal is an Independence Day gift."	after winning the Olympic gold
The Armed Forces	announced	"This is a remarkable achievement."	in their statement following the victory
The Prime Minister	declared	"This is a historic moment for Pakistan."	while celebrating the gold medal
Arshad Nadeem	thanked	"the people back home for their prayers."	during a press conference

Table 5: *Verbal clauses Highlighting ideological and sentimental narratives through spoken and reported speech)*

This is important to note that Arshad Nadeem's victory has brought a new narrative of pride and success at the global level for Pakistani nation, while his speech acts like thanking for the prayers connect him with his humble and god-fearing personality, which he justified by saying that the gold medal was an independent gift for the nation. It is manifestation of his image of hero and he represented the collective aspiration of the values of Pakistan.

Carrier	Relational Process	Attribute/Identified	Circumstance
Arshad Nadeem	is	the pride of the entire nation	in the wake of his Olympic victory
His gold medal	was	an Independence Day gift for the country	after securing first place in javelin
Arshad Nadeem's success	has	brought immense pride and joy	to the people of Pakistan
Pakistan	is	capable of excelling on the global stage	as showcased by Arshad's victory
Arshad Nadeem	has	become a national hero and a symbol of resilience	following his historic Olympic achievement

Table 6: Relational Clauses (Construction of national pride and Arshad Nadeem's heroism)

Relational clauses align Arshad Nadeem with national pride as an icon of strength and resilience, which has shaped him into a national hero. "Pakistan" is frequently positioned as the subject in relational clauses to emphasize collective national success. Processes like "is" and "has" convey qualities and achievements as inherent to the nation. Attributes such as "capable of excelling" link Arshad's success to broader national potential.

DISCUSSION

Pakistani news reports of discourse have portrayed Arshad Nadeem as national hero, who is the personification of strength and resilience. His victory has been aligned with his nations' religious and national identity. The clauses like "*Arshad Nadeem is the pride of the nation*" highlights that his success is the victory of whole nation that has brought them a new wave of hope and reestablished their lost identity and pride. It aligns with Baitner's (2001) claim that sports and nationalism are emotionally connected with each other because media projected Arshad's victory as a token nation's solidarity and pride. Moreover, his act of prostration after winning shapes his identity as a true Muslim as Deal (2014) asserts that sports achievement are sometimes framed within cultural and religious ideologies to evoke audience's emotions. Andrews and Jackson's (2001) observe that sports can be used as a tool by marginalized to amplify their existence and in this way the symbol of national pride and similarly in our newspapers he is referred as "*son of a builder and dweller of a small town*", which how much struggle and pains, he has to go through to reach at this point to get himself recognized.

The visual analysis counterparts this narrative by emphasizing that the Images of Nadeem holding the Pakistani flag and wearing a green jersey symbolize his emotional and national connection with Pakistan's identity. The salience of the flag echoes Cha's (2009) observation that flags and national symbols are crucial in associating individual achievements with collective identity. Furthermore, Nadeem has been captured bowing Infront of Allah as a symbol of his humility and his strong faith in religion being a Muslim, which reinforces his Islamic values, which is the core Pakistan's origin and it resonates with Osborne's (2021) argument that media often ties personal achievements to cultural ideologies. In the pictures his action of throwing the javelin highlight his physical strength and precision, creating a visual narrative of resilience and strength. This supports McGarry, O'Donoghue, and Sampaio's (2013) claim that media coverage often stresses athletes' strength and skill to exalt their successes.

It is also revealed that Arshad Nadeem victory has been framed as us-them binary, in relation to India. It is not just a national or individual victory but a triumph over geo-political rivalry as Van Dijk (2004) finds that such ideologies unite and disintegrates the others as rivals.

CONCLUSION

The representation of Arshad Nadeem in Pakistani English newspapers reveals how sports discourse functions as a vehicle for identity construction and ideological dissemination. Newspapers have been used as a tool by aligning Nadeem's success with national pride, religious devotion, and resilience, the media reinforces dominant ideologies and constructs a unified national identity. Moreover, Nadeem's portrayal reflects the intersection of multiple identities; athlete, patriot, Muslim, demonstrating how sports figures can embody diverse dimensions of national and cultural identity. The emphasis on collective celebration and symbolic imagery highlights the emotional and cultural power of sports to unify and mobilize communities.

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A Semiotic Analysis of Temu Memes in Digital Culture and Concealed Defaming of the Brand Identity

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Abstract: Memes, as symbolic media, are a multifaceted form of communication, spanning from entertainment and humor to social commentary and persuasive influence on its audience, ultimately shaping the digital culture. Recently, Temu, an online shopping platform, has expanded massively in Pakistan. The paper explores the impact of Temu memes in shaping digital culture by hypothetically defaming the platform's brand identity. Drawing on van Dijk's mental model theory (1983), the study investigates the impact of Temu memes on consumer behavior and their contribution to brand's defamation. This qualitative research employs a descriptive method; 10 popular memes (both English and Urdu) have been selected for analysis. The findings reveal that Temu memes are a source of relatability among its audience, and contribute significantly to social knowledge. In addition, as a means of self expression, Temu memes not only serve the purpose of humor and entertainment, but also foster a sense of skepticism surrounding the platform's brand reputation. Future researchers aiming to study the broader impact of social media on consumer culture can benefit from the study.

Keywords: Temu; digital platform; memes; digital culture; defame

1. INTRODUCTION

Memes have really become an integral part of everyone's life these days as they amuse people in many ways. People heavily depend upon them to express their feelings and emotions, especially anger, happiness, sadness etc. They shape people's behaviors, set trends and spread like a wildfire. The research focuses on the impact of these Internet memes on the brand defamation of one of the online shopping platforms, Temu, which has made a fresh entry in the Pakistani ecommerce market. While the social media platforms are flooded with its advertisements offering massive discounts and showcasing multiple products in an attractive manner, the Internet is loaded with several memes on Temu, based on the experiences of people. Some of these memes celebrate the platform's presence in their specific humorous manner, thus showing its positive image in the Pakistani ecommerce industry, while on the other hand, a lot of them serve as a common representation of its users' negative experiences with Temu. Taking the present digital culture around the platform into account, the researchers will explore the memes which are defaming the online shopping platform. For this purpose, the study employs Van Dijk's Mental Model Theory (1983) to investigate the cognitive and social mechanisms that shape public opinion, and analyzes the selected memes that circulate in Pakistan by using a qualitative descriptive approach.

The term "meme" was first introduced by Richard Dawkins in his book *The Selfish Gene* to refer to "tunes, ideas, catch-phrases, clothes fashions, ways of making pots or of building arches" or any cultural values that spread from person to person and move from one generation to another in a way that they become a shared social phenomenon (Dawkins, 1976, 192). The same idea can be applied to internet memes that are "digital artefacts, e.g.: photo, video, text, etc." transformed by internet users and shared online (Hassan, 2022, 30). In this context, memes can easily impact the perception of the people towards a brand or a shopping platform due to its dominance on social media and easy access. Shifman (2013) believes that memes are a form of "participatory culture", where content is not only created and shared to create humor, but is also used to reshape the reality to reflect people's personal or collective expressions, as they often carry social, political or commercial messages for marketing purposes and to influence consumer behavior. Similarly, Brody (2018) argues that humor and ridicule can potentially serve as a mechanism for criticizing or commenting on

a social event. Memes defaming anything can magnify its effects as people believe in memes and trust them. Excessive exposure to them increases their believability. Van Dijk's Mental Model Theory (1983), stresses upon the cognitive ability of the individuals to interpret and understand messages. They organize and understand messages to create mental models. In this context, it has been assumed that the Pakistani people's perception of Temu is not only based on their culture, experience and socio-economic backgrounds but also on the memes that have been frequently shared on social media, which in result, is affecting the platform's reputation in the Pakistani ecommerce industry. The theory, thus, upholds the idea that memes are not standalone messages to be analyzed in isolation, but a part of a bigger picture made up of cultural references and shared experiences. Various researches on memes have proved that memes play a very important role in shaping people's behavior due to its relatability. Oftentimes memes express more than an individual can do with his words. They connect with the experiences of the audience and shape their opinion about the brand which can be negative or positive.

All in all, this paper will see how memes can defame a brand with humor and by using people's experiences. We have a complex media landscape as we are influenced by other countries' content a lot. Previous work on memes also reflects how memes have become really relatable these days with their catchy language, colors, setting and pictures. Thus, in the light of above-mentioned facts, the following research question has been formulated:

What is the impact of Temu memes on consumer behavior and their contribution to brand's defamation?
Research Methodology

To explore the hidden meanings conveyed in a light hearted tone, the paper uses a qualitative research design as it is the most appropriate method to understand meaning (Creswell and Creswell, 2017). According to (Nassaji, 2015, 129), the qualitative research design focuses on smaller samples, resulting in a detailed description of the data, its underlying phenomenon, and characteristics. Therefore, the present study uses a descriptive and explanatory approach.

Using purposive sampling technique, the data has been collected by using the key phrase "Temu memes in Pakistan" on Google and Instagram; the most relevant and popular posts created and posted in the month of November, 2024 have been selected for data analysis. The selected data includes 10 popular Temu memes in Pakistan that feature both Urdu and English text with visual context lying in comic scenes from Bollywood movies.

A three-step approach has been used to analyze the selected data. In the first stage of Description, the linguistic elements (captions) and the visual elements (images) have been described; the second stage of Explanation focussed on explaining the multimodal elements (both the verbal and non-verbal elements) in the selected memes with reference to Temu in Pakistan; this was followed by the final stage of Interpretation with respect to the Mental Model Theory (1983).

The theory of mental models was primarily used to analyze verbal discourse, but its focus on the complex relationship between the multimodal discourse and knowledge makes it a suitable approach to analyze the selected memes. A mental model refers to everyday experiences, as it is the cognitive definition of consciousness, suggesting that during each moment of one's life, the individual represents oneself and one's immediate environment as a mental model: Time, Place, Participants in a Situation, Event of Action with Goals, etc. This would include Experience Models (for everyday experiences), Context Models (for more specific communicative situations), and Event or Situational Models (what we talk about). These models are stored in the episodic memory which is a part of the long term memory with personal experiences, opinions, and emotions. Mental model theory is considered as the basic idea of cognitive representations of situations, experiences, or the events of the natural and social world. The theory is believed to affect the production and interpretation of text and talk; for instance, in storytelling, characterization, argumentation, etc. Mental models are thus a product of external data (including perceptions, experiences, and comprehension) and generic knowledge (which is organized in schemas, scripts, and frames, etc) (Abdel-Raheem, 2020). This suggests that memes cannot be analyzed in isolation as they are not only a part of complex networks of previously existing similar memes and the new combinations of currently existing ones, but also of non-mimetic discourse, such as films, advertisements, iconic figures, etc (Nassaji, 2015, 38).

2. RESULTS AND DISCUSSION

Internet memes are characterized by user-generated images that gain popularity among social media users when witty captions are added to them (Sulhan, 2016). According to Kariko (2014), the meaning of a meme relies upon people as does the meaning of advertisements as both are combinations of visual and verbal elements. Therefore, like advertisements, internet memes convey political, cultural and social messages. To decode these complex messages, memes are analyzed semiotically, thus revealing their denotative and

connotative meanings. The semiotic analysis, in this way, helps to identify the positive or negative impact of memes on a particular phenomenon. The semiotic analysis of Temu memes using van Dijk's mental model theory (1983) reveals that the visual context used in the selected memes is based on the popular Bollywood movie scenes, and the verbal (linguistic) context is based on Urdu and English language, thus indicating the meme creators' awareness of the users' background knowledge. This suggests that the primary purpose of memes is to entertain the users by presenting a social phenomenon in a humorous way. The number of people who understand and share a particular meme shows how common a particular social event is. In the same way, the analysis of the selected Temu memes is evident of Pakistani Temu users' personal experiences and shared cultural knowledge, suggesting that the memes about Temu might be true. Based on the encyclopedic nature of social media, however, the findings of the study reveal that memes about Temu in Pakistan have been damaging the platform's brand identity by spreading negative reviews, and using a mocking tone against its presence in the Pakistani ecommerce industry.

3. CONCLUSION

The analysis reveals that mental models are influenced by personal experiences, cultural norms, and shared knowledge. As the findings reveal, the selected Temu memes create a sense of skepticism and mistrust around the brand in Pakistan, thus highlighting a negative narrative that is reinforced through social media sharing. In this way, the findings not only highlight the significance of personal experiences, but also emphasize the importance of cultural norms in shaping the mental models and consumer perception of online shopping platforms like Temu. While highlighting the role of shared knowledge on mental models, the study findings also reveal Bollywood's significant impact on the Pakistani meme culture as the majority of memes rely on the shared cultural vocabulary, with references to iconic scenes and characters frequently appearing in the local memes. To conclude, although the primary function of Internet memes is to add humorous exaggeration or commentary to an existing social event, the selected memes, however, appear to criticize or mock the brand, potentially damaging its reputation in the industry.

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Just Cinema or Global Cinema: Deconstructing the Prevalence of Translation in Cinema

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Abstract: *The complex processes of globalization and digitalization have brought about far-reaching changes in the traditional approach to understanding literature, global cinema, and its translation. The article examines the concept of translation in the context of developments in technology and investigates the changing landscape of translation as a discipline. This article uses the theoretical framework of Translationese as the kernel concept for dissecting its pertinence with the help of a secondary framework of Deconstruction. The primary focus of this research paper is to consider cinema with subtitles as its seminal work to proliferate the discourse of whether Hollywood is the hub of digital creativity or its fabric stretches far beyond the language barrier. Likewise, it examines literary criticism and analysis as well as translation with the use of social rhetoric in new contexts through new approaches and new tools, giving them practical bases. The article provides the basis for future research by explaining how digitalization, in its many forms, has changed the face of digital literature and how translated cinema is approached.*

Keywords: *Digitalization, Literature, Globalization, Translation.*

1. INTRODUCTION

This research paper aims to dissect the praxis of translation and the terminal anxieties that emanate from the notion of translation. The primary focus of this paper is to highlight the disparity between meaning in the first language and the intended meaning in the translated version. This research paper takes theoretical support from the concept of Translationese, which will help highlight how the change of medium can have a ripple effect on translation. Thus, the meaning is double dislocated. Deconstruction also serves as a secondary framework to support the argument that meaning cannot be fully translated once the medium of an idea is either shifted or transitioned. Following the same thread, this paper uses foreign movies with subtitles to show the difference in the mass reception of cinema across borders.

1.1. Theoretical Framework

This paper uses two theoretical frameworks to support the study of translation in cinema. Translationese is the first framework, which supports the foundation of this paper's argument that confounding elements while translating from one medium to another are inevitable. Translationese is used as a conceptual framework instead of using it in its applied methodology. This is to incorporate a hybrid research methodology (discussed in the next section) in this paper. Translationese, in view of non-evaluative third-code, is simply regarded as "the result of source language interference." Ming Yue and Boyang Sun discuss the definition of Translationese while "referring to the unnatural parts caused by source texts but unfaithfully delivered in terms of either content or impact" (p. 47). When referred to as the conceptual framework, this paper takes the example of Murakami, who used to write his books in English first and then in Japanese to allow himself an unadorned 'neutral' style, enabling freer movements while writing. Ono, in his article "On Translationese," states that "the style murakami describes as 'neutral' was deemed by some critics 'translationese'" (Para. 7). The secondary framework of this paper is Derrida's Deconstruction, which allows the dissection of the concept of 'difference' and analyzes the operation of translationese. Deconstruction emanates from post-structuralism and its main concern is to "read the text against the text itself" or "reading against the grain" with the purpose of knowing the text cannot know itself. It explores the unconscious dimension of the text (p. 70-72). Ann B. Dobie, in her book *Theory into Practice*, says that deconstruction does not indulge in conventions and norms and their working. Instead, "it shows how they falter" (p. 143). Therefore, deconstructionists look for paradoxes, discontinuity, and contradictions within the text instead of unities of the text (Barry, 2002, p. 78-79). Deconstruction becomes impactful in

literature for its non-conventional way and how it eases the struggle of a reader to extract the meaning out of a text, but it also faces hurdles and backlash as it is said that it robs literature of “its significance, trivializes text as simple word-play” (Dobie, 2011, p. 143). Research Methodology:

This paper is conducted using a hybrid research paradigm of qualitative and quantitative methodology. For its primary data collection in its quantitative capacity, this paper adapts Native Speaker Judgement through Survey Data Collection. Language students took part in the survey by reviewing the translated subtitles to evaluate their accuracy.

This research paper adapts Foucauldian discourse analysis for the qualitative analysis to highlight the power struggle in cinema caused by the Anglophonic monopoly over the masses.

1.2. Literature Review

Language and its medium have been at the core of human civilization, as has its discourse. Humans have used language as a tool to proliferate their agendas and present equivocal narratives that usually favour the institution of power in disguise. One cannot repudiate the veracity of the notion that once an idea has gone through a change of medium, whether it be from verbal to written or from one language to another, it goes through the process of transformation for it to be equivocal for mass reception. In the article, “Cross-Cultural Translation Studies as Thick Translation,” Theo Hermans discusses how language can never provide access to the essence of things and “we can never know whether or not our formulae have wrapped themselves ‘correctly’ around phenomena,” making it deductible that certain vocabularies “allows us to handle certain aspects of the world more or less effectively, and effectiveness depends on purpose” (p. 385). When we focus on the intentionality behind the statement, it becomes clear that while translating, the idea becomes the content of the emancipatory narratives that only generate discourse in the engineered way. In the same article, Hermans gives the example of how the translations of Aristotle have been altered for various reasons cited - lack of better wording, lack of contextuality, or inevitability of interpretation. He takes the discussion of anagnorisis, which was discussed by Aristotle, under discussion and raises concerns regarding the translation of the “recognition (anagnorisis) of the fatal error in a tragedy.” He states that “a rendering into English may need to make an effort both to wrap itself around the quality of Greek words as understood anew by the modern commentators and to mark the difference with earlier understanding” (p. 380). The discussion shed light on the difficulty and complexity of the intercultural and cross-cultural interpretation embedded in the historical contextual fabric while highlighting the interplay of “the inevitability of translation as the companion and instrument of cross-temporal, cross-lingual and cross-cultural interpretation, [...] the pertinence of what Venuti refers to as ‘domestic representations’ and what hermeneutics might call the interpreter’s historicity” and the correlation between the changing context and agendas (p. 382). The maneuvering of translation precipitates the encroachment of deliberate dislocation of the meaning. This crevasse in the language domain allows power dynamics to take discretion in proliferating apprehension in the translation process. Suppose the translators take liberty in contextualizing the meaning. In that case, there is no denying that the dominant institutional apparatuses repose themselves to the responsibility of accuracy and rely more on convenience.

There is no practice of translation that is sans metatextuality or is not reflective in nature. Theory and practice “cannot be separated in translation, according to Mesochonnic, because, except when it is mechanical, the practice of translation always involves a thinking process, a form of decision-making, which manifests in return the translator’s own perception of language and of translation” (Kadiu, 2019, p. 72). The act of reflexivity often results in the desired meaning, ultimately erasing the essence of the initial idea. There is no denying that meaning can never be fully translated once the means have been the product of social construction, and the process of translation is bound to raise skepticism in its reception. This is not to say that a translated version of an idea is of any lesser value, but denying that there has been tampering is to neglect the nuance of human communication completely.

In the article “Human vs. Machine Translation: Henri Mesochonnic’s Poetics of Translating,” Kadiu states that “translation is not just about rendering meaning, but also about reinventing the echos of words, the silences and pauses articulated in speech, the other ways in which meaning is created and conveyed [as] it is about expressing the physicality of language, its prosodic, consonantal and vocalic patterns” (p. 74). In the article “A Conversation with Tessa Dwyer on the Risky Business of Speaking in Subtitles: Revaluing Screen Translation,” Longo asks Dwyer if translation is a form of risk, which Dwyer has discussed in detail in her book. Dwyer states that “yes, translation always entails risks as well as compromise [and] I think these elements are always present, as translation involves an encounter with difference and otherness [which for Derrida] is always about a failure of sorts” (p. 100).

This leads us to ponder how writing can be translated into cinema. If cinema is already a translated medium, language translation will lead to the double dislocation of meaning. However, the question arises: Is

translation a process that can avoid linguistic compromises? In the paper “Global English Ideography and the Dissolve Translation in Hollywood Film,” John R., Williams discusses a film in which Chinese actresses were hired to do a Japanese accent. Still, they spoke in English to facilitate the American audience’s perception that English is a universal lingua franca. He states,

In the midst of this debate, however, no one thought to ask the more obvious question: why English in the place? Is Japanese-accented English merely intended here to signal an act of translation? Or is the real scandal (to twist a phrase from Lawrence Venuti) a lack of translation, an effort to ‘represent’ or ‘stand-in’ for translation? To cause us to temporarily forget that one ever needs translation? (p. 89)

He further discusses it by quoting B. Ruby Rich’s keynote address at the 2004 San Francisco International Film Festival, where Rich intends to explain “this ongoing American resistance to subtitled foreign films, speculating that perhaps ‘foreign films function as a rebuke for some viewers, offering up evidence of something that watching television or Hollywood movies cannot yield [...] evidence that the world is not made in ‘our’ image, and that neither our society nor our language is universal” (p. 91). This suggests Western culture, language, and civilization’s perceived superiority over other civilizations. By creating Hollywood, America has conditioned the masses that Hollywood is a cultural hub while using English language as a tool to oppress ‘other’ languages. However, it cannot be denied that linguistic barriers have always been at the core of human communication due to multiple languages. Therefore, completely suspending the pertinence of translation despite its compromised proclivities entails complacency in persisting ‘otherization,’ suggesting that language is cursed to be lost in translation.

This paper tries to bridge the gap between the argument that meaning is always constructed and that translation is a process of reinventing meaning. The terminal anxieties that arise with this notion will become the lens of investigation for the closest to the true intended meaning.

2. RESEARCH QUESTIONS

The research questions for this research paper are as follows:

- 1- Is discrepancy in translation inevitable?
- 2- How does the West create supremacy through a lingua monopoly?
- 3- Should cinema still be considered ‘cinema’ or ‘global cinema’ if it is in a language other than English?

3. DISCUSSION

With neoliberalism at its core, the attritional practices of institutionalized ideologies persist in the proliferation of the narrative of globalization. The most prevailing narrative of globalization is the nexus between the 21st century leading discourses and hegemonic power accumulation. Emancipatory narratives portray a benevolent picture of inclusivity that is also ‘translated’ into the discourse of translation studies. A new world has emerged, with a new narrative being pushed, with globalization as the axis; the undisputed and unquestioned future of the world. Opposition to this system is scarce due to the hierarchy’s hold over institutions and policy makers around the world. A system of ignorance is built, and the ‘subjects’ of this globalization narrative fail to notice any drawbacks to this system. In relation to identity, globalization erodes the personal and cultural identities of the masses, in theory. However, this paper raises the notion that if there is a generic framework that fits all, then there would either be discrepancies regarding the representation or simply a reduction in the essence of the content of any experience.

In the article “A Critique of Globalization: Not Just a White Man’s World,” Milojevic is of the view that is the thesis of this research paper. She says, “this version of the future (the globalized world) has now become hegemonic, representing ‘the truth’ about the future,” aligning with the generated narratives of the institutional trends engineered with the intent of never to be questioned (Milojevic, 2006, p. 76). Following the same thread of an argument, it is amenable to say that the practice of translation (either of medium or lingua) has the same outcomes. The amalgamation of multiple cultures, languages, and practices causes a loss of identity among people, with many turning to the ‘superior’ cultures. Dominant cultures push their own culture onto other cultures in an attempt to impose superiority, for they find their own way of life to be the crème de la crème out of all the ways of life that exist in other cultures. Christopher Bratt, in his paper titled “Is it racism? The belief in cultural superiority across Europe,” elaborates on this topic by stating that “discrimination of ethnic outgroups was no longer justified by references to biology and race, but instead had to refer to a hierarchy of cultures” (Bratt, 2022, p. 209). A sort of conditioning occurs, with the masses turning against their own cultures and celebrating the cultures, norms, and practices pushed onto them by the

hegemonic power structure controlling the narrative. A loss of cultural integrity takes place, with languages, traditions, and history taking a huge hit as the people turn away from their own culture to be a part of another that is marketed to them as the solution to everything. Language is one of the focal points that are targeted the most. A shift in trend towards a different language is a technique dating back to the time of the Romans to have a monopoly over the language globally recognized. This allows the regulation of media, cinema, and even literature. With the passage of time, Latin lost its significance as a language, with Anglophones pushing their own language globally. English is considered a necessity; any institution not using that language is considered outdated under the facade of globalization. In a study titled "The Impact of Globalization on Cultural Identity," the author Charlene Kerubo quotes, "according to the United Nations Educational, Scientific and Cultural Organization (UNESCO), approximately 40% of the world's population does not have access to education in a language they speak or understand, highlighting the dominance of certain languages and cultures over others" (Kerubo, 2024, p. 64).

Moving towards cinema, the trend is extremely clear that English is preferred by the globally accepted bodies of cinema, which, ironically, are constituted by the English speakers themselves. Even the subtitles for these movies are digestible for the Anglophones themselves. Hollywood gives out the coveted awards every actor and director wants, they even create the public rankings for movies with the globally recognized bodies IMDB and Rotten Tomatoes, both of them being USA-backed companies. Unfortunately, cinema in other parts of the world is not as readily accepted and celebrated by the 'governing' bodies of cinema everyone looks to. They have created a separate category for the 'International' films, creating a disparity in cinema. The practice of otherization in cinema does not do any favours for the film industries that are not affiliated with Hollywood. They are given their category as a consolation reward to help them feel special about their work. Miguel Mera, in his paper titled "Read my lips: Re-evaluating subtitling and dubbing in Europe," writes about this saying, "every year at the Academy Awards (a supposedly global celebration) an «Oscar» is awarded to the best «foreign» film, where «foreign» means anything that is not in English" (Mera, 1999, p. 79). Most foreign films employ the use of their native languages, and due to the prevalence of English as the main mode of communication globally, many people have minimal knowledge about languages all over the world. A large percentage of people globally are either bilingual or trilingual, but many do not have a grasp of the languages used in cinema globally. This constitutes the use of subtitles for such movies, translating the other language to English for an easier grasp of the movie. The subtitles produced for these movies are no longer made exclusively by translators; many are now mass-produced with the help of machine learning and Artificial Intelligence (AI).

The original intended meaning of cinema is lost once there is a change in the medium of language. A movie is made while keeping only one language in mind. Cultural nuances, colloquialisms, humour, and emotion all reside within the use of a respective language. However, translation being done to another language, which also has a lot of inaccuracies, destroys the experience of cinema in multiple ways. First, it causes confusion among the viewer, with certain phrases so heavily mistranslated that they fail to capture even the essence of the original message. Secondly, political statements and views are portrayed differently due to regional differences and reception of said statements. This paper conducted a study on Indian cinema and subtitling, as well as the inaccuracies it presented. Four well-known cinematic examples were chosen, namely *The Family Man* (2019), *Tiger Zinda Hai* (2017), *Mirzapur* (2018) and *Dil Chahta Hai* (2001). English subtitles were used, and instances of mistranslation were noted. A survey among native speakers of the language was conducted, and the results depict the translations were not satisfactory. Cultural substitution was noticed in multiple cases, and in other cases, dialogue was omitted. For instance, in the fourth episode of the first season of the series *The Family Man*, a dialogue is spoken (01:40-01:45), "Zaroorat par gayi tou chupa lenge kuch nahi milega", which in its translation would mean 'If needed, we'll hide it. They won't find anything'. But in the translated subtitles provided on the streaming service Amazon Prime, it says "We'll hide it". It is an extremely generic response to a pretty context rich dialogue, with certain aspects of it taken away due to the glossing over in translation. In the first episode (37:50-38:00), a character says, "Maa ke mout ka emotion hee kuch aisa hai," and it is subtitled as "The mother's sentiment is really something". The subtitles completely miss out on the part where the dialogue mentions the death of a mother, omitting the sentimental part of the sentence. The fourth episode contains the dialogue "Tu khudi tang ke aya hai hanger mein kapre ki tarha" (12:48-12:56), and it is subtitled as "You followed me like a faithful dog." The subtitles culturally substitute the colloquialism for another phrase but take away the character's humorous approach to it. In another instance, in the first episode of the series *Mirzapur*, a dialogue states, "Tou nahi na karni thi shaadi" (29:27-29:33), which would mean 'Then you shouldn't have married.' However, it is subtitled as "Then why did you marry?". A statement is turned into a question through these subtitles, bringing change to the context of the dialogue. At another timestamp in the same episode, the dialogue "Arey pehlwan jee" (11:10-11:14) is spoken. "Pehlwan" is the term used for wrestlers in India. However, the dialogue is subtitled as "Oi, Mr. Hulk." An insulting move to substitute a culturally rich word for a comic book character. This is how these

subtitles are used to push a narrative, with the proper cultural references being omitted and the Western alternatives used in place. In the article “The Loss of the Real: A Postmodern Case of Migration in Hamid’s Exit West,” it is stated that “Through various media depictions and narratives and commercial values, America has successfully made itself the center of political, social, and economic discourse around the world” (Noreen and Abbas 697), implying that the West has been slowly conditioning their culture to be more prevalent in the audience’s mind. In the movie “Tiger Zinda Hai” (14:25-14:32), a character states, “Americans chup nahi bethein ge,” meaning the Americans won’t stay quiet about this. However, it is subtitled as “The Americans won’t take this lying down,” changing the intended meaning of the sentence. A dialogue from the movie ‘Dil Chahta Hai’ states, “Tu theek keh raha hai ke jo hona tha ho gaya, lekin ab jo horaha hai ye bhi tou theek hi hai na” (06:32-06:37) and is subtitled as ‘You were right about what you had said, but things are better now, as they are.’ The subtitling is vague and does not have clarity about the dialogue, whereas, in the source language, the dialogue is much more detailed.

In the survey conducted, fifteen native speakers were consulted about the accuracy of the subtitling provided. Most of the responses were found to be negative in correlation to the subtitles and dialogue provided. For almost every prompt, 80% of the responses were negative, with only one having a 60% negative response rate. The study is conclusive, showing that native speakers are not in agreement with the translations provided by the streaming service Amazon Prime. However, only some responded in the ‘Other’ section with alternate responses for the subtitles provided. The findings of this study show how native speakers of the language, having a better understanding of the cultural aspect of the language, found errors in subtitling throughout many different genres of Indian cinema. The study highlights how many of these depict an attempt to cater to a Western audience by substituting culturally rich references with the more well known Western references. This type of conditioning is highly unnoticeable but is all around us in forms we think are normal. Wanwarang Maisuwong, in his article titled “The Promotion of American Culture through Hollywood Movies to the World,” states, “The promotion of American culture through films is a phenomenon where America subtly wants to dominate the world by spreading out its own culture and tradition through the movies. America’s transferring of culture becomes more relevant while the concept of Americanism is known worldwide since it became the world superpower” (Maisuwong, 2012, p. 1). He explains the fact that the West pushing their culture and narrative upon other film industries causes their values to no longer be aligned with the public. Speaking on Bollywood, Maisuwong states, “It seems that Bollywood depends too much on the Western idea and Hollywood, where it could diminish the real and traditional cultural identity of India” (p. 3). As a result, we can see a shift in paradigm towards more Western references and substitutes being utilized for Indian cinema, carrying out a soft form of conditioning where the public would come to know only the culture of the West and would shun their own culture.

This paper takes two studies for our research as secondary data, “Quality Assessment of the English Subtitles in Five International Award-Winning Colombian Films” by Susana Fernandez Gil and “An Intercultural Perspective on Subtitling Cultural Gaps for International Films: A Case of Fifteen Iranian Films” by Saleh Sanatifar and Leelany Ayob. According to the study, subtitling and translation of non-Western cinema is extremely flawed. Movies are subtitled inaccurately, taking away from the authenticity of the dialogue and the beauty of delivery. For instance, subtitles made for award-winning Colombian films were found to be imperfect. Idiomatic expressions and regional colloquialisms were not subtitled properly due to literal translations of phrases being used instead of the contextual form they were used in (Gil, 2023, p. 1). A similar situation was found in Iranian films, where many phrases had no equivalent in English to be accurately portrayed, so the closest possible examples were used. Such lexical gaps exist in every language and cause difficulties during translations (Sanatifar and Ayob, 2022, p. 22).

In Sanatifar’s paper about the mistranslation of Iranian films, we see multiple examples of phrases in Iranian culture linked with Islam that are mistranslated due to a lack of better words in the English lexicon. With the added issue of interpretation in movies already mentioned, discrepancies in translations and subtitling just pile on and cause the intended meaning of the movie to be lost. Most of the discrepancies come from negligence during subtitling, where generic words are used to replace the more nuanced words and phrases used in the original language. An example of this is referenced in Sanatifar’s paper where a phrase in Persian /qorbun-e qadet beram/ which praises a person by referring to his height and is a common expression in Persian culture is subtitled as “I love you” in English (Sanatifar and Ayob, 2022, p. 27). ‘Global’ cinema is highly misrepresented in this way and has been found to take away from the enjoyment of films. Miguel Mera states, “Subtitling affirms the «otherness» of foreign language film, and this differentiation is seen as a hindrance to the potential enjoyment of a film or television program by the narrow-mindedness of the English-speaking nations” (Mera, 1999, p. 79). The lexical gaps between the language and the mistranslated subtitles provided are mentioned and discussed with instances in the research articles selected for this paper. Sanatifar and Ayob discuss how English, used as a bridge language, damages the audiovisual reception of movies that employ the use of a language other than English. They point out that the audience of a film

festival is different from the audience at commercial cinema. There are movie critics who have a great understanding of cinema with even stricter judgement. Due to English being one of the main bridge languages in the time of globalization, although German and French are used in some cases as well, translated subtitles are required to allow the audience to understand the dialogues. However, due to excessive lexical gaps present during subtitling, there is a lack of accurate subtitling available for these films. This is a huge issue for these films, as movie critics pay close attention to the dialogue used in the movie (Sanatifar and Ayob, 2022, p. 23). Many cultural references fail to be accurately represented in translation because many of those concepts do not exist in other cultures. The authors mention Iranian films and their translation from Persian to English, focusing on lexical gaps present during subtitling. One is when the TL (target language) uses a combination of words and phrases to express a concept in the SL (source language). In this type, cultural substitutes to the words used in the SL were employed during subtitling, as well as some cases of paraphrasing and omission. A direct example of this is an insulting phrase used in the Persian language, “xak bar saret//, which was generalized to “You are stupid” (p. 27). The next type is when the SL expresses a concept that does not exist in the TL at all. Again, generalization and omission are utilized for all of these cases, for many religious and cultural concepts cannot be expressed in the TL due to the absence of exact substitutes for them. For example, the phrase ‘haj xanoom’ is a religious term used to describe Muslim women, but it is substituted with ‘madam’ in the English translation. Another example of this would be the phrase ‘xoroos qandi’ which is a type of Persian chocolate but was substituted as ‘lollipop’ in the English translation (p. 28).

Another type is different denotative concepts in the SL and TL. Phrases like ‘siqe-ye xarid,’ which is used in the SL as a form of making transactions ‘halal,’ are translated to English as a ‘purchase oath,’ destroying the phrase’s religious significance. A phrase in Persian, ‘doxtar-e mahjoob,’ which also has religious significance, is generalized and translated as ‘good girl’ in English (p. 29).

More lexical gaps are found when the taxonomies of the SL and TL are not similar. In the Persian language, the term ‘nane-aqa’ is used to address the father’s mother, which is culturally substituted with the term ‘grandmother,’ further generalizing the dialogue. The word ‘amoo’ is used in Persian for the father’s brother, but it is generalized as ‘uncle’ in the English translation, which can also be used for the mother’s brother (p. 29). The authors argue that cultural and linguistic differences during film subtitling can cause the message of the film to be inaccurately portrayed to the audience. They write, “separate from the fact that cultural interchangeability is possible through cultural substitution, cultural and language variations exacerbate the difficulty. These difficulties might lead to the loss and unexplainable transfer of the films’ cultural content” (p. 32). This directly aligns with the objective of this research, which is that subtitling in global cinema reflects generic translations. In her article, Gil discusses Colombian cinema's international success and how it is affected due to multiple mistranslations. Audience reception takes a huge hit due to the discrepancies in dialogues. The subtitling is only correct according to the guidelines, i.e. the guidelines that govern the reading speed and proper syncing of the subtitles. Using a model (Pederson 2017), the subtitles for five movies were examined, and the translated subtitles were found to be exceptionally weak. Since most international films are judged based on these subtitles, many of these films lose competency. Gil also mentions the controversy surrounding the subtitling for the global hit series *Squid Game*, whose subtitling was done by Netflix. These also validate this paper’s argument (Gil, 2023, p. 4). Gil discusses internationally acclaimed movies that have won at multiple film festivals with subtitling discrepancies. For instance, in the film *La Sirga* at 00:36:04, the phrase “Y que anda raro” is a local expression used incorrectly by the subtitler, who may not have understood local phrases and expressions (Gil, 2023, p. 9). The misused context for these subtitles can cause a loss of meaning in the movie. Another case is ‘La Playa D.C.’ At 00:36:11, a word in Spanish, ‘pelar’, was literally translated in the subtitles, but it has a different contextual meaning in the movie. Also, the word ‘violento’ is used contextually as slang for ‘really good,’ but its literal translation was used in the subtitling (p. 10). The need for these translations arises from the linguistic monopoly created by the West. The constant pushing of the ‘Supreme West’ narrative has gripped the world of cinema and made the whole industry an unfair business, with Western cinema at the head and ‘international’ cinema pecking away at the scraps thrown at them. In the glorious future proposed by globalization, with all the promises of inclusivity and recognition, all cultures and identities are to be equally recognized (Milojevic, 2006, p. 75). However, the situation is quite contrary, with the Western style of life pushed as the ultimate way of living. An extremely generic system has been exhibited to the world, with almost no inclusion for the non-Westerns. A patriarchal, non-inclusive, and racist form of globalization has been presented to the world with its rise, causing significant issues for cultures that are not ‘recognized’ by the West. This highly generic framework shuts down the voices and works of a multitude of people, drowning out their hard work on the road to being recognized.

The interpretation of cinema has its own caveats. Cinema employs the use of pictures to depict a scene or a story and help people relate to the story while having a portrayed image in mind. However, cinema takes

away from the complexity of a story. Emotions can only be seen; they cannot be felt through the mind of the actor. Minor details go amiss, characters are kept to a minimum to avoid confusion, and the screenplay is kept to a short time of 2 to 3 hours. Virginia Woolf, in her essay titled “The Cinema,” points out that cinema has limitations in accurately displaying descriptive images that parallel the original words on the page of a book. Words in a book have the biggest impact on a reader without the need for cinematic portrayal. She writes, “even the simplest image such as ‘My love’s like a red, red rose, that’s newly sprung in June’ presents us with moisture and warmth and the glow of crimson and the softness of petals inextricably mixed and strung upon the lilt of a rhythm which suggests the emotional tenderness of love. All this which is accessible to words and words alone, the cinema must avoid” (Woolf, p. 271). In connection, the medium of language is fundamental to the interpretation of cinema. The appropriate use of language for dialogue is essential for good cinema. Language carries cultural and emotional weight and helps the viewer in resonating with the story. However, with ‘global’ cinema, the use of sub-par subtitles and misguided translations marginalizes the viewing experience. It takes away from the storytelling, and with misrepresented dialogues and phrases, the viewer can never be entirely sure of the message being put across in the movie.

4. CONCLUSION

In conclusion, this research has found that ‘global’ cinema’s translation to other languages, mainly English, is intensively flawed. Misrepresentation of these languages due to erroneous subtitling is causing major problems for audiences using the subtitling services for a better understanding of the dialogue. Cinema as a whole suffers because of the negligence of streaming services, with the introduction of auto-captioning further escalating the issue. All of this can be traced back to globalization, with the West’s self-proclaimed primacy over cinema, letting production from other countries go unnoticed. ‘Global’ cultures suffer from cultural homogenization, and many fail to keep up with the capitalist world that we live in today. Therefore, cinema loses its place as a cultural exchange, becoming a platform for cultural homogenization only. Globalization has had a huge effect on the film industry, with it becoming a cultural product that affects each society it goes through. It is now a cosmopolitan product that is used for personal benefit and gain (Maisuwong, 2012, p. 6).

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A Critical Examination of Moral Education in Punjab’s Elementary English Textbooks

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Abstract: *The study is a critical analysis of moral content covered in the English textbooks developed by Punjab Textbook board Lahore for the elementary grades in public schools across the Punjab province of Pakistan. Punjab Textbook board Lahore develops these textbooks in line with the national education policies to ensure the overall, comprehensive personality development of the learners with a special focus on the moral development of its citizens. There was a gap in the effective implementation of these moral values and integration with the students’ character. This study was conducted to identify the moral contents added in the textbooks of English from grade 6th to grade 8th. All the stories, lessons were critically examined and coding was done to identify the underlying themes of the moral content. It was found that a good collection of moral values was present in these textbooks. It was concluded that there is a need to add the effective teaching strategies for the teaching of these moral values to the students and making them a part of their personalities.*

Keywords: *Critical Examination, Moral Education, Punjab, Elementary English Textbooks*

1. Introduction

Education in the 21st century extends far beyond the mere delivery of instructional knowledge. Currently, it plays a pivotal role in motivating learners, fostering character building, and promoting moral reasoning and ethical engagement. In today’s rapidly evolving global society—shaped by digital influence and cultural diversity—there is a growing recognition that moral evolution is a core learning objective. Particularly at the fundamental level, teaching must cultivate not only cognitive growth but also essential values such as empathy, respect, honesty, duty, and tolerance.

Curricula and textbooks serve as fundamental tools in this developmental process. As the primary learning resources in most classrooms, textbooks introduce young scholars to constructs of right and wrong through narratives, dialogues, character conduct, and classroom activities. Language curricula, especially English, are particularly significant because they combine linguistic skill development with stories that often carry implicit or explicit moral messages. These texts shape children’s perspectives on social conduct, justice, and empathy.

In the Islamic Republic of Pakistan, the Punjab Curriculum and Textbook Board (PCTB) is the primary authority responsible for developing textbooks that align with the national curriculum. These materials are designed not only to enhance students’ academic and linguistic proficiency but also to promote moral and civic development. However, while policies such as the National Education Policy (NEP 2009) and the Single National Curriculum (SNC 2023–2024) emphasize Islamic values and ethical education, there is a lack of empirical research examining how effectively these values are integrated into actual textbook content. This study addresses that gap by conducting a content analysis of English textbooks for Grades 6, 7, and 8 used in Punjab’s public schools. It explores how moral values are presented in these books, the frequency of their occurrence, and the ways in which these values are communicated through stories, dialogues, and

characterization. The goal is to assess whether the moral messages in these textbooks support inclusive, age-appropriate, and culturally relevant values that align with Pakistan's national educational framework.

While scholars generally assume that moral education is inherently embedded in learning materials, few studies in the Pakistani context provide objective, evidence-based reasoning. This research, therefore, fills a critical space in curriculum and educational research. Grounded in the theoretical frameworks of Kohlberg's and Piaget's theories of moral development, this study examines how moral intelligence and ethical reasoning are encouraged through textbook content at different developmental stages.

1.1. Statement of the Problem

In the Punjab province, textbooks developed by Punjab Textbook Board Lahore are used in classrooms for instructional purpose in all the public schools. Teachers need to be familiar with the moral contents included in this curriculum generally and in the English textbooks specifically. This study is an effort to critically analyze the contents with reference to its effectiveness for the moral development and character building of the students at elementary level of education.

1.2. Research Objectives

Objectives of this research were:

1. To make a critical analysis of the contents of the English textbooks of elementary education in Punjab.
2. To identify the moral values added English textbooks of elementary education.

1.3. Research Questions

1. Which moral values are added in the English textbooks of elementary education in Punjab?
2. How different lessons are contributing towards the moral development of students at elementary level in Punjab?

1.4. Significance of the Study

This research is a valuable addition in the body of knowledge potentially useful for the policy makers and curriculum developers in the province of Punjab, Pakistan. Moreover, it is important for the teachers and educational administrators. The curriculum has a deeper impact on the moral character of students. So, this study will also be helpful for millions of the students at elementary level in Punjab. The findings of this study will be helpful for bringing improvement in the educational policies and the process of curriculum development in the Punjab province.

2. Literature Review: Moral Development and Education

Ethical growth is the process by which citizens learn to distinguish between right and wrong and act accordingly. It plays an imperative function throughout a child's school life, influencing their outlook, actions, and standards. This appraisal explores what research says about moral growth, how it is practiced in school—particularly in Punjab—and the role of textbooks, lesson methods, and the Punjab Textbook Board (PTB). It also discusses existing challenges and areas needing development.

Moral development refers to the way people see, feel, and act regarding moral issues (*Encyclopedia of Human Behavior*, 2012). It is necessary for principled decision-making and taking a positive part in society. According to Hodges and Abide (2023), when young people are exposed to different cultures, they often learn to recognize issues from different perspectives, which supports their ethical development. Faith also shapes ethical morals, even if religious traditions may sometimes conflict with modern social environments. Berge (2012) compares moral development to cognitive growth; it follows a natural path even if each person progresses at their own speed.

Ethical education starts early, particularly when children begin to interact with others socially. Two main psychologists, Piaget and Kohlberg, have explained how moral thoughts develop:

- Piaget's Theory (1932): Young children think rules are fixed and should be followed (heteronomous stage). By about age 10, they understand rules can be changed by agreement (autonomous stage).
- Kohlberg's Theory (1970s): He described six stages across three levels. Kohlberg thought not everybody reaches the final phase.

Yet, fresh research shows that even young children can demonstrate justice, kindness, and understanding. Albert Bandura's social learning theory explains that children learn ethical deeds by observing others. When they observe helpful actions, particularly in stories or movies, they are likely to replicate them. Research suggests that visual media and storytelling can strongly impact students. Graphic media helps students remember ethical lessons better than reading a textbook alone. Films also carry emotional engagement and serious thoughts, which go beyond traditional classrooms.

2.1 The Pakistani Context and the Punjab Textbook Board

In Pakistan, moral teaching is mostly related to religious tradition and is embedded in subjects like Islamic Studies, Urdu, and Social Studies:

- Islamic Studies: Focuses on stories from the life of Prophet Muhammad that support honesty, humility, and tolerance.
- Urdu: Includes poetry and stories about courage, truth, and helping others.
- Social Studies (SST): Teaches students to be responsible citizens who value laws and communities.

The Punjab Textbook Board (PTB) is responsible for ensuring that moral values are included in these subjects. However, there are concerns about how effectively these lessons are taught. PTB was established in the 1960s to design textbooks according to general teaching goals. Its books aim to provide facts alongside moral teaching. Ethical principles are introduced through stories, poetry, and religious content. Themes like patience, understanding, national pride, and social harmony are promoted.

Still, PTB books often depend heavily on rote memorization, where students repeat lessons without understanding them. Teachers regularly do not support critical thinking or serious ideas. Some textbooks are also too difficult for younger children.

2.2. Challenges and Research Gaps

Bias and exclusion: Various books reveal religious or cultural biases, excluding minorities (Nayyar & Salim, 2003). Rizwan et al. (2025) found that English textbooks consist of positive values like empathy and acceptance, but these messages are not always well-presented. Several textbooks show religious favoritism; for example, older books have been noted for depicting certain groups in a marginalizing way.

A study by Hameed et al. (2023) identified six key principles in English books (empathy, honesty, justice, understanding, respect, and duty), but noted that the lessons were sparse and didn't engage students totally. There is a significant research gap in the current literature:

- The majority of studies center on older students, not younger children in primary school.
- Hardly any study looks at how teachers actually use textbooks in the classroom.
- Instructor guidance and learner contribution are not well-studied.
- Ethical education is often surface-level, with no deep ideas or real-world application.
- The role of pictures and media in ethical education needs more consideration.

3. Methodology

The qualitative content analysis approach was considered to be suitable for examining and interpreting the English textbooks of elementary grades. Both inductive as well as deductive coding was done to analyze the contents of the selected textbooks.

3.1. Population of the study

Textbooks of elementary grades approved by the Punjab Text Book Board (PTB) comprised the population of the study.

3.2. Sample of the Study

Three English textbooks of elementary level (grade 6th, 7th and 8th) were selected purposefully as a sample because they could provide the sufficient data about moral values.

3.3. Data Collection

To identify the important moral values in the English textbooks of elementary level, a step by step method was used to analyze the contents, dialogues, lessons, units and paragraphs etc. A checklist was also developed and used to critically examine the textual materials of the selected books.

4. Findings of the study

Following were the findings of the qualitative content analysis of the selected textbooks:

Description of moral content included in the English text book of grade 6th:

Patience, tolerance, tolerance; Forgiveness, kindness, Piousness, Feeling of Guilt when someone tells a lie, sense of responsibility, Self-discipline, being awareness of the environment, following traffic signals, respecting laws, Safety Consciousness, Empathy, leading others with intelligence, fairness, Courage, Commitment to faith, being loyal and faithful to someone or something, Compassion, Humility, Honesty, Teamwork, Fair Play, Respecting others' beliefs, and their integrity, Adherence to Rules, Collaboration, Commitment with own objectives, goodwill, Peace loving, Respect elders, Justice, Determination, Fearlessness, Dignity of labor and respect for Professions, Hard Work, Hope, staying motivated, serving the humanity, Patriotism were the values that were identified after critical analysis of the content of the English text book of PTB of 6th grade.

Description of moral content included in the English text book of grade 7th:

Sense of responsibility, Taking Care of ones' self, Honesty, Kindness, Forgiveness, Patience, justice, Truthfulness, Humility, Generosity, Respect for Others, Gratitude, Respect for Traditions, Discipline, Peace, Brotherhood, Unity, Helping the Needy, Simplicity, Peace, Love for Nature, Escape from Materialism, Contentment, Bravery, Patriotism, Leadership, Sacrifice, Dedication, Selflessness, Hospitality, Respect for Elders, Empathy, Friendship, Patience, Helping Others, Understanding Differences, Support, Inclusiveness, Compassion, Positive Thinking, Bravery, Quick Thinking, Responsibility, Generosity, Sacrifice, public. Civic sense, Respect for Human Life, Teamwork, Sincerity, Determination, Social Awareness, Accountability, Integrity, Self-Reflection, Justice, Empathy, Obedience to Law, Learning from Mistakes, Trust in Allah, Moral Courage, social Service, Avoiding Bad Company, Fear of Allah, Respect for Life Every life, Self-Control, Truthfulness, Adaptability, Sustainability, Equality, Vision, care for the Environment, Civic Sense, Gender Equality, Hope and Hard Work are the values derived from the English text book of grade 7th of PTB.

Moral content included in the PTB English text book of grade 8th:

Patience, Tolerance, Forgiveness, Kindness, Piousness, Generosity, apologizing when guilty, Self-discipline, being aware of the environment, Respect for law, Safety Consciousness, Discipline, Empathy, Leadership, Courage, Commitment to faith, Loyalty, Compassion, Humility, Honesty, Teamwork, Fair Play, Adherence to Rules, Collaboration, Commitment, Goodwill, Peacemaking, Respecting the elders, Wisdom, Justice,

Cooperation, Determination, Fearlessness, Respect for all Professionals, Hard Work, Justice, Hope, Motivation, Serving ones nation, Patriotism were the key values mentioned in the English textbook of grade 8th of PTB.

5. Recommendations

Following recommendations are made on the basis of the findings of the study:

- Teachers may discuss moral values in class to help students develop good character. Connect moral lessons to students' everyday life and cultural experiences. Use role-playing and group activities to teach values in a fun way.
- Students may think about moral values in lessons and apply them at home and in social life. Participate in class discussions and activities to learn about values and ethics. Practice values like respect, honesty, and empathy in daily life.
- PTB may add content that reflects Islamic teachings and cultural values to promote moral development. Provide training for teachers to effectively teach moral values to students.

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Conclusion: Reflecting on the ICLTE 2025 Proceedings

The successful convening of the 5th International Conference on Language Studies, Translation and Education (ICLTE 2025) and the subsequent publication of these Proceedings marks a moment of both scholarly achievement and critical reflection. As we synthesize the rigorous research presented by our international cohort, clear trends and urgent imperatives for the future of language-related disciplines emerge.

Synthesizing Key Learnings

The papers within this volume collectively underscore that the traditional boundaries of language study are rapidly dissolving, giving way to an era of Multiliteracy and Multimodality. We have seen compelling evidence that:

- **Technology is Indispensable:** The integration of digital tools, ranging from AI in ELT Instruction to the design of digital storytelling projects, is no longer optional but foundational to effective language education. The studies offer practical frameworks for leveraging AI to enhance pedagogical innovation while mitigating risks to academic integrity.
- **Culture is Inseparable:** Research, particularly in Cultural Translation (e.g., diaspora poetry) and semiotic analysis (e.g., social media memes and national identity narratives in sports/cinema), reaffirms that language is inextricably linked to cultural and ideological contexts. The insights gained from comparing practices across Turkiye, Pakistan and other nations highlight the urgent need for culturally sensitive pedagogical and translation methodologies.
- **The Focus Must Be on Skills:** The shift away from mere grammatical competence towards the development of critical thinking, ethical judgment, and effective multimodal communication is a recurring theme. The future success of language learners depends on their ability to analyze, create, and critique complex textual, visual, and auditory information.

Gaps and Future Research Imperatives

While the proceedings showcase significant progress, they also illuminate crucial areas requiring concerted future research:

- **Establishing AI Ethics in Translation:** There is a critical need for robust, empirically validated frameworks for assessing the quality, cultural appropriateness, and ethical implications of AI-assisted translation, moving beyond mere speed and accuracy.
- **Validating Multiliteracy Assessment:** Further research is required to develop reliable and standardized instruments for assessing students' competence in multiliteracy and multimodal composition, particularly within diverse EFL and second language contexts.
- **Teacher Preparedness:** Studies must focus on developing effective training models to equip language educators worldwide with the specialized digital and methodological skills necessary to master the integrated, AI-enhanced classroom.

A Forward-Looking Vision

We extend our sincere gratitude to all authors, reviewers, and coordinating institutions for their contributions to ICLTE 2025.

This Book of Proceedings is not merely an archival record; it is a roadmap for the next generation of research in language studies and education.

We conclude with a strong encouragement to the global academic community to apply the findings within this volume to inspire future research projects, consider curriculum redesign, and champion the necessary evolution toward a more technologically sophisticated, culturally aware, and ethically grounded practice of language education.

Prof. Dr. Iryna Sekret
ICLTE Conference Chair
IATELS Committee Chair

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Conference Objectives and Focus

The primary objective of the International Conference on Language Studies, Translation and Education (ICLTE) is to establish a vibrant, international forum where researchers and practitioners can engage in collaborative discourse. This includes the opportunity to discuss case studies, theories, and best practices, and to present innovative technological solutions pertinent to the fields of language studies, translation, and education.

Global Context and Critical Focus

The conference is specifically designed to address the profound and rapid changes currently reshaping the global landscape. Our discussions are sharply focused on the effects of these powerful, converging forces:

- **Geopolitical Dynamics:** Analyzing the impact of local and international geopolitical processes on global international relations, and how these shifts influence language policy, cross-cultural communication, and translation requirements.
- **Technological Acceleration (AI):** Examining the drastic and rapid development of Artificial Intelligence (AI) and its inevitable penetration into all spheres of life. A major focus is placed on dissecting the effects of AI on core practices in educational methodologies, language acquisition, and the future of professional translation globally.

ICLTE serves as a critical nexus for understanding how to adapt educational and linguistic strategies to ensure resilience, innovation, and ethical practice in this complex new global environment.