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Metaphoric Construction: A Critical Analysis of Identity and Ideology in Pakistani Political Discourse

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ABSTRACT

The current study falls in the area of Critical Discourse Analysis. It has been further classified in Metaphors Analysis of Political Discourse. The main objectives of the study are to identify metaphoric construction in Pakistani Political Discourse and to explore the ideology, identity, power and hegemony employed by the Politicians through metaphors construction in the speeches. The study addresses the leading research question: How politicians employ the ideology, identity, power and hegemony through metaphors construction in their speeches? The research is qualitative in nature because it involves the corpora of political speeches as research instruments to collect the data. Corpus driven methodology has been used for critical discourse analysis of metaphoric construction. The sample has been selected from the electronic media. Thirty speeches of selected Pakistani political party leaders were selected as sample of the study. Purposive sampling technique was used to draw the sample. The sample was further classified as Pakistan Tehrik e Insaf, Pakistan Muslim League and Pakistan People's Party. Critical Metaphor Analysis (CMA), Fairclough Nine Properties Model and Gee's Seven Building Tasks Model were used to analyze the text. The analysis reflected that all the party representatives presented their ideology and identity in their speeches by constructing metaphors based on different domains, culture and social practices and all the representatives of the political parties constructed metaphors with the aggressive tone and intention to exercise power and hegemony on the opponent party. The study can be useful for Political influence and propaganda through metaphors.

Keywords: Critical Discourse, Critical Metaphor Analysis, Metaphoric Construction, Political Discourse Analysis

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Introduction

Language is a broad phenomenon and the use of language is even wider. As an open system, language of human being is infinite and controls the capability of creativeness and productivity. This characteristic of human language is bestowed upon human being only for constructing newness, and makes them

inventive for their psychological and routine life endeavors. It can be shaped/reshaped and decorated according to the requirements and necessities time to time.

The word "discourse" refers to anything written or spoken under the normal usage of language. Surface meanings are always different from the real meanings and the aim of discourse is to bring forth how speech patterns are working in a particular framework and how are they being utilized in the society. "This is the area of discourse analysis where the description of the process can be created, related or realized and organized the meaning" (Booth, 1979).

Use of metaphor has been well documented as a persuasion form throughout the history. Sumerian Epic of the Gilgamesh, to the Greek plays, from Sophocles & Euripides. Aristotle recognized the very important role of the metaphor, played in quality of the speech. Metaphor is found a very unique home of a literary device in its initial days before being familiar for its convincing ability within the argumentation. For example, in classical theories of language, metaphor was seen or observed a matter of a language rather than a thought.

The word "metaphor" was used as a poetic or a novel linguistic expression. In that expression, one or more than one word is used for a concept outside to express the same concept and its

conventional meanings. Turner and Lakoff's book (1989), "Death is the mother of beauty", its title generated from the Stevens' great line, expressed in detail the lines being used as the system of every day of ordinary mappings.

Searle (1995) says that to understand the metaphors, there are two main different ways, first of all a metaphor can be considered as a rhetorical device or tool purely to serve with a little purpose but to have a good effect on speech and to make its sound nice. Second, one can see related to cognitive tool, use this tool for experiencing and better understanding of the speaker or the listener.

It was Johnson & Lakoff (1980) who took the understanding of metaphors an additional step to distinguish the intangible framing and impact of metaphors on the routine lives of the people. In the essay entitled "The Contemporary Theory of Metaphor" Lakoff (1992) accepted Reddy's control on his effort and recapitulate his involvement under as: Reddy showed, very significant case, for a single that the locus of the metaphor is thought rather than language.

Metaphor has always remained a phenomenon and aroused the interest of people and also according to their profession, including philosophers, poets, linguists, teachers, politicians and many other people who are not connected with

rhetoric professionally. This is the reality that the study of metaphor has become a major area of research that is found literary critic.

The cognitive point of view on metaphors, recommended the metaphor theory that means public can be conceptualized a specific concept in the term of others. Hence, people are being enabled to understand the abstract concept easily and clearly. Moreover, people can understand by knowing the words that might have different concrete referents.

Research Problem

The study has been designed to identify the construction of metaphors in Pakistani political speeches that may carry certain meanings and represent political ideology and identity. It has also pointed towards some other aspects which are ambiguous for the common people. Hobbes (1909) opines that metaphors are very ambiguous and ridiculous words and also are wandering among the argument, infinite illogicality, and contempt or sedition. Moreover, this area is not more focused by the researchers previously in Pakistani context; therefore, the researcher tried to explain the ambiguous meanings in metaphors of Pakistani politicians in their political speeches and filled the gap by conducting the current study.

Research Questions

The study has addressed the following research questions:

1.   What are the metaphoric constructions used by Pakistani politicians in their speeches?
2.   Do Pakistani politicians represent their ideology and identity in their political speeches through metaphors?
3.   Do politicians hegemonize public or other political parties by constructing metaphors in their speeches?
4.   Do politicians construct metaphors based on culture and social practices?
5.   How are metaphors used as linguistic tools to manipulate language for pragmatic effect?

Significance of the Study

The present research may create an awareness of these metaphors by making their CDA that the people may understand their real meaning. This study will also help the readers to understand the ideas and power hidden in the speeches of Pakistani politicians. The study may also be beneficial for the prospective researcher in CDA especially in the field of political discourse. The study may fill the gap in the research field in Pakistani context.

Politics in Pakistan is complicated, abstract and very far from the daily experience of common people.

Therefore, by the use of metaphors, politicians can easily make those concepts more and more concrete for a layman or public so that they may understand it easily. Moreover, Katz explains that metaphors present solutions to different political problems and events. They propose a course of action. Politicians hope that their metaphors have persuaded the public to go behind the instruction recommended by the metaphors (Katz, 1996: 131).Therefore; it will be of great significance to investigate the use of metaphors that are employed in the political speeches and to show how these metaphors are revealed.

Literature Review

The Concept of Metaphor

Contemporary metaphors theories shed the lights on essential part of cognitive linguistics. It is analyzing, detecting and decoding the secrets which are the crucial elements of the rhetorical device. Likewise, the uses of metaphor are not a decorative device. It is a product of human minds; that is remarkably concerned with culture and people's conceptual system. Similarly metaphors exist in each corner of human life. Metaphors are observed from legislation, education, law, business, and economics to politics. Two scholars, Lakoff and Johnson proposed the "Theoretical framework" on conceptual metaphors. In this work, the researchers focused on cognitive linguistics.

Best logical relations in target domain and source domain are simply shown through mapping mechanism. Usually, metaphors are very much regarded as rhetoric device of any language. In other sense, metaphors are confined also to the literature. In ordinary conceptual system of human minds, in which we think and act is basically metaphorical sense in nature. The cores of metaphors are experiencing one kind of anything in term of any another (Lakoff. & Johnson, 1980)

Hence, metaphors are not the reflection point of reality which is as a substitute filtered through metaphors. Goatly (1997) says that metaphors are not a simple reflection of the pre-existing objectives veracity but a building of realities through the categorization involving selection of the features as critical and noncritical.

Functions of Metaphor

One of the definitions of metaphor is as power of transfer. It is used by semanticists, discourse analysts and linguists to achieve various functions. Lakoff & Johnson (1980) narrated the facts that metaphors are the matter of experiences of routine life, rather than the matter of the human language. More, they argued that metaphors pervade the way of the conceiving world and are also reflected in the language, thought, and action. It has also influence on how the man thinks and acts. They also stress on

the facts that metaphors are "present in routine life. They regard metaphors to understanding the world as an approach. Metaphors are the tool that is used by the speaker automatically and subconsciously. Further, they stressed the fact of conceptual experience that should be comprehended and grasped through other conceptual experiences.

- Metaphor is a source of transferring individual's experience of the worlds and can affect the use of language, thought and actions.
- Metaphors help to understand that what non-physical is figured by contrast with what is physical figured.
- Metaphors are used as the device to persuade one's arguments.
- Metaphor can investigate within the domains of pragmatic, rather than semantic field to interpret. It is about what is said but focused on what is intended.
- Metaphors help in articulating individual's point of view. It affects the experience of world and how we transfer it to others.
- Metaphors are used classically, a mean of rhetorical or of embellishment.

Metaphor and Discourse

Hanks (1996) said that metaphor has very deep relations with discourse. Actually discourse is an explanation of a piece of any text or even the single word. The analysis of the metaphors is impractical without discourse field.

Discourse is language in action and it investigates the required concentration in language and action.

Gee (2011) says that if anyone talks about discourse analysis, he considers how language (both spoken and written), enacts the social and the cultural perspectives and its identities. People think that discourse plays only the function of communication, how to communicate the thoughts of individuals to others in the society. In reality, it has the power to convince others and even to persuade other individuals towards doing something.

Metaphor and Critical Discourse

Critical Discourse is not influenced by any particular methodology but it has utilized on a large number of different tools from diversified theories and the method. Black (2004) applied cognitive (conceptual) theory in CDA to owing its utility for CDA and relabeled it as "Critical Metaphor Theory".

Through a cognitive methodology, it can be hoped that CDA can progress further as the academic discipline and the instrument to highlight the social manipulation performed through the discourse and can become more affective. Possibly, the most significant contribution can be its incorporation with cognitive science to CDA. It is worth exploring, most of the recent findings on cognitive modeling and

processing. In cognition process between the conceptual representation and discourse, and also between conceptual representation and other cognitive domains for example it demonstrates that assumptions provoked by the discourse form of the meaning, conceptual representation that is constructed from the discourse.

Metaphors and Political Discourse

Dijk (2004), states that political discourse is not only in the terms of discourse structures. It is also in the terms of political contexts. This is critical to relate such kind of use to such categories that who is speaking, where, when and with/to whom, to explicit characteristics of the political situation.

Dijk (2004), ideologies are in fact explicitly articulated and formulated in the discourse. In addition, political ideology is not only concerned in production or in understanding of the political discourses but are (re) shaped by them. Therefore, the feature of power or language relationships cannot be ignored.

Fairclough (2010) emphasizes that the power is exercised and enacted in the discourse. It is very much difficult to visualize politics without persuasion. By its nature, politics wants choice to formulate, option to be weighed and decision to be made. The field of discourse analysis focuses on interpretation and explanation of political

talks for example, discourse related to the politics at the local national or international level (Dijk, 2001).

Approaches

Following approaches were used in the critical discourse analysis (CDA) and critical metaphor analysis (CMA). Multimodal approach includes the followings:

Critical Metaphor Analysis (CMA). Jonathan (2004), states that Critical Metaphor Analysis (CMA) is an approach that reveals the covert intention of language users. CMA provides the help for the qualitative analysis with the quantitative data on metaphors frequency. It provides the robust account of discourse roles of metaphors. Particularly, it describes actually the persuasive functions of metaphors by seeing how evaluation is being conveyed the systematic association of the words. Therefore, it integrates quantitative and qualitative methods for analysis that reveals the subliminal role and covert of metaphor.

Identification. Identification of metaphors is one of the major issues for corpus examinations of the metaphors. The reliable identification of the metaphors is the first place. It is argued that words can be a metaphor if the context makes it and if the speaker intends in such way.

Interpretation. Interpretation involves establishing the relationships between metaphor and cognitive/ pragmatic factor that determined them. It involves the identification of the conceptual metaphors and conceptual keys where feasible.

Explanation. Metaphors explanation involves identifying a social agency which involved in their production. It has also a social role in the persuasion. Formation of the conceptual keys and conceptual metaphors and the illustration of typical evaluations of the metaphors can assist to explain why metaphors can be persuasive.

Nine Properties Model. Fairclough's nine analytical properties are especially concerned with the relational and identity functions of language, which together make up the interpersonal metafunctions.

1. *Interactional Control.* It is concerned with structure of text, turn-taking, topic selection and it changing. It also focuses how agenda and interactions are controlled. Its analysis can be an oral speech genre that reveals utterances.

2. *Modality.* Modality is related to grammar. This property refers the strength which a particular statement or proposition is endorsed. Modality can be expressed through the practice of modal auxiliary verbs. For example, may and should. It can be shown in the absence of modal auxiliaries and modal adverbs like clearly and possibly.

3. *Politeness.* Force is connected with speech acts whether these are declarations, promises, threats, and requests and so on. These both terms come from linguistics branch known as pragmatics that has a wide significance in the connection of a language to the context. Politeness is in fact built about the ideas that participant in an interaction tending to control in such a way that ensures no party loses face. CDA adds to the idea that particular politeness principles implicitly demonstrate particular power and relations.

4. *Ethos*. It expresses social identity through verbal and nonverbal discourse. Fairclough gives example of a medical surgeon who maintains decorum of surgery 'homely' by rearranging interiors. Five of his nine analytical properties express the ideational metafunctions of language.

5. *Connectives.* It relates to the cohesion. Fairclough points out that text differs according to the arrangement of clauses and cohesion. These are different culturally or ideological significance. Halliday (1994) differentiates three main types of relation between clauses: elaboration, extension and advancement. `

6. *Argumentation.* It refers to the focus of the speaker which he wants to say. Argumentation deals with the major discussion of the speaker.

7.   *Transitivity and theme.* Both are related to grammar. Transitivity is the ideational expression of the clause and is concerned with the categories and structure coded in clauses.

8.   *Choice of Vocabulary.* It related meaning. Fairclough says that a word has multiple meanings. This multiplicity of meanings refers to as a word's meaning potential. Also relates to vocabulary, different ways a meaning can be 'worded' in different frames. One can be 'asylum seeker' another is 'queue jumper'; one can be 'terrorist' another is 'freedom-fighter'. As far as CDA is concerned, particular wordings establishes discursive relationships between texts. The more a wording has a range of text, the more it has contexts.

9.   *Metaphor.* It describes 'figures of speech' as simile, personification and metonymy.   Fairclough   express, 'Metaphors structure our thinking and actions, and our systems of knowledge and belief, in a convincing and fundamental way.

Seven Building Blocks Model. Selected building tasks by James Paul Gee were applied   to   analyze   metaphoric construction in the selected political speeches of the Pakistani politicians.

1.   *Significance***.** How and what different things mean, we use language to make things significant.   For example, Govt. is incapable of protecting the people, when Pakistan started military operation in its tribal area extremism has grown in Pakistan.

2.   *Activities.* Some activity or set of activities is a component of a specific social   activity   in   which   participants engage. For example, when you talk about *war on terror*, are you talking about war on terror, there has been a vague by Pakistani or by US govt. in conjunction with Pakistani govt.?

3.   *Identities.* Any situation involves identities as a component, the identities that the people involved in the situation are enacting. More turmoil in Pakistan, even in the Govt. of Pakistan appears a collapse.

4.   *Relationship***.**   Any   situation involves relationships as a component, the relationship that the people involved enact and contract with each other. *Relationship among Pakistan, Afghanistan, and United states:* if the United States wants to have discussion,   negotiation   with   Taliban, General Petray says himself that is the right way.

5.   *Politics.* The distribution of social goods: any   situation,   involves   social goods   and   views.   They   have   been counterproductive what should be done true operation, should be part of political settlements.

6.   *Connections.* In any situation things   are   connected   or   disconnected

relevant to or irrelevant to each other, in certain ways. For example, relevant suggestions, what would be successful *strategy* you look like? It *should* be talking to all the stakeholders. There *should* be immediate fire. You can't have dialogue at the same time with military. What would be *appropriate policy* from your point of view?

7. *Sign Systems.* Different sign systems (varieties of languages according to situation) as political discourse, *political signs* are used appropriately. Highest profile politician, extremist, militants, negotiation table *Religious signs*: this is war against Islam, Muslim countries, Afghanistan; sectarian militant radicalized the Muslim people. *Army signs:* the extremist forces within Pakistan, Ariel bombardment, fighting terrorist, military operations, bomb blasts and assassination.

Metaphor in Pakistani Political Context

Mediatization of the political talks including the political speeches has led to calculate and analyse political talks on regular basis. The political speech analysis of Quaid-e-Azam, Nawaz Shareef, Benazir Bhutto, Tahir-ul-Qadri has been done by the analysts and researchers (Nasir, 2013; Naz, Alvi&Baseer, 2012; Mehdi, 2012 etc.).

Additionally, the study conducted by Baseer and Naz, Alvi, (2012) explored the art of linguistic revolve in political speech of Benazir Bhutto, former PM of Pakistan. Analysis of her speeches found on the Hallidian systemic functional linguistics. It is by using the transitivity model. The results vigorously declared that language users use the language either to the social context or the language choices that can vary as their functions varies. It holds different opinions and criticizes the unnecessary use of rhetoric by the politicians of Pakistan and pointed that Pakistani political discourse is filled with words, words, words – the timelessly told tales of the shaheeds and sacrifices. (Naz, Alvi & Baseer, 2012, p.137).

Previously, a little effort has been done on Pakistani political speeches in the field of discourse. There is no major work fond on metaphoric construction and ideology and identity of politicians in Pakistani political discourse. Therefore, the current study bridges the gap of the previous studies and it may be a unique work in Pakistani Political Discourse and can be very helpful for prospective discourse researcher.

Research Methodology

The methodology of metaphor analysis typically proceeds by collecting examples of linguistic metaphors used to talk about the topic, generalizing them to the conceptual metaphors they exemplify, and using the results to suggest understandings or thought patterns which construct or constrain people's beliefs and actions.

Nature of Research

Political discourse is mostly analyzed under the unique umbrella term of critical discourse analysis. Corpus driven methodology has been used for critical analysis of metaphoric construction in Pakistani political discourse. Qualitative research design has been applied for the current study because this approach gives an ample insight to comprehend any phenomenon of interest about which little is known.

Theoretical Framework

Following approaches have been used as theoretical framework:

1.   CMA Model

2.   Fairclough Nine Properties Model

Connective and Argumentation

Connect the phrases and show the
major topic of discussion

**Choice of Vocabulary
and theme**
Selection of words and
main ideas
Genres

**Selected
Properties of
Fairclough**

Transitivity

Transition   of

and themes

The words show the hidden meaning
Beyond the reality

3. Gee Seven Building Tasks Model

Identities
Show the identity of metaphors with target domain

Relationships
Relate the target domain
with

**Selected
Gee's
Building**

Politics
control the situation
source domain

Connections
Show the connection in metaphors
and literal meanings**.**

Multi Approach

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                        │     Approaches      │
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Critical Metaphor Analysis	Fairclough Nine Properties Modal	Gee's Building Blocks
Identification	Connective and argumentation	Identitie
Interp retatio	Transiti vity and theme	Relationsh ip
Explana tion	Choice of Vocabulary	Politics
	Metaphors	Conne ctions

Integration of CDA Approaches

The integrative CDA approaches have been used to analyze the data. These approaches firmly integrate one another. The properties of CMA model, seven building blocks model and nine properties model support to do critical discourse analysis of the speech qualitatively.

Critical Metaphor Analysis	Seven Building Blocks Model	Nine Properties Model
Identification. It shows the generation, text or genre of the text. There is an attention of encoding and decoding of metaphors.	**Identities**. It involves any situation, identity as component. Moreover, it deals with the generation of the text.	**Metaphors**. It describes figures of speech Fairclough express, metaphors structure our thinking and actions, and our systems of knowledge and belief, in a convincing and fundamental way.
Interpretation. It deals with the relationships between metaphors and cognitive/pragmatic factors.	**Relationship**. Any situation involves relationships as a component, the relationship that the people involved enact and contract with each other. How politically connected with the people or other parties.	**Transitivity and Theme** Transitivity is the ideational expression of the clause and is concerned with the categories and structure coded in clauses. It deals with the main idea of the text.
Explanation. It involves in the social agency and it production. A rhetorical and ideological motivation in which metaphors occurs. The detail discussion on a metaphor.	**Politics.** The distribution of social goods: any situation, involves social goods and views. They have been counterproductive what should be done true operation, should be part of political settlements.	**Connectives and Argumentation.** There are different cultural or ideological significance. Extensive relations between elaboration, extension and advancement. How the speaker argues on a point with cohesion.

	Connections.	**Choice of Vocabulary.**
	In any situation things are connected or disconnected relevant to or irrelevant to each other, in certain ways.	Vocabulary related meaning. Fairclough says that a word has multiple meanings. This multiplicity of meanings refers to as a word's meaning potential. As far as CDA is concerned, particular wordings establishes discursive relationships between texts. The more a wording has a range of text, the more it has contexts.

Target Population

Political speeches of Politicians from Pakistan Tehreek e Insaf (PTI), Pakistan Muslim League (N), Pakistan People's Party (PPP), were selected as target population of the study.

Sample Size

Since the researcher cannot analyze all the speeches therefore, the researcher selected 30 speeches as sample of the study from the accessible population. They were further classified as Pakistan Muslim League (N) ($n = 10$), Tehreek e Insaf ($n = 10$ speeches), Pakistan People's Party ($n = 10$).

Sampling Technique

Since the research is Qualitative in nature therefore, the researcher has used purposive sampling techniques. 30 speeches (10 speeches from each party) of Pakistani political leaders were purposely selected for the research that has large number of metaphors. Speeches were selected which has minimum 5 metaphors. Party representatives were considered, keeping in view the significant position of politician, either within the party or in the National Assembly. The researcher applied non-probability or purposive sampling in the selection of relevant texts in the areas indicated. Purposefully select participants or sites (or documents or visual material) that will best help the researcher understand the problem and the research question.(Creswell,2014). The standard used in choosing participants and sites is whether they are "information rich" (Patton, 1990, p. 169).

Research Instrument

The researcher used corpora of electronic speeches as research instruments to collect the data. The researcher collected 2 years speeches, July 2015 to June 2017 and identified the metaphorical construction from the selected speeches.

Procedure

The researcher personally downloaded the speeches, identified the metaphors and summarized the major themes of the selected political parties from the electronic media. Speeches having maximum metaphors were purposely selected. Only the lines having metaphors from the speech were transcribed in Roman Urdu then translated in English since all the speeches were in Urdu language. The critical discourse analysis of the metaphors was conducted by using multimodal approach. Application of the multimodal approach was discussed with the supervisor and CDA experts of Riphah International University.

Data Analysis

A qualitative content analysis approach was used to meet the objectives and answer the research questions of the study. "A research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns" (Hsieh & Shannon, 2005, p.1278 as cited in Zang & Barbara,2009) This approach was used for the subjective interpretation of the contextual text data using the systematic process of coding, and identifying themes and patterns. The total corpus size was 30 speeches and it spanned over 2 years. The speeches analysis presented according to the source domains of the conceptual metaphors by using Multimodal of CDA.

After collecting the data from electronic media, which was based on 30 speeches, 10 speeches from each party representative, the researcher applied multimodal approach to show the metaphoric construction, ideology and identity of politicians. Different ideologies and identities of selected parties' representatives have been shown through different approaches qualitatively.

Findings

The findings from the metaphor analysis of the political speeches advocate that metaphors are unique in evaluative strengths underlying political attitudes, which do not occur for literally equivalent. Moreover, these priming effects hold across the issues, which suggest that the automaticity affect may be broad-ranging and are quite interesting, particularly considering the metaphors in political speeches.

This study finds that metaphors used by the politician successfully update their political attitudes. In the democratic corpus, democratic speakers apply metaphors more frequently that constitutes the conceptual metaphor. The researcher tried to explain the metaphors from source domain to target domain in political discourse. As Kvasses (2002) narrated that the recipient of the mapping is called the "target domain". Mapping is the process where practice from the "source domain" is mapped to the "target domain" to make the reasonable abstract target domain to be more concrete. It was found out that Pakistani politicians used antagonistic expressions in source domain. Major political party's representatives used all metaphors domains to express their ideology and showed the identity of their parties. The researcher tried to meet the objectives of the research by using multimodal approach. It was found that all discussions fulfilled the objectives by applying multimodal approach.

Metaphoric Construction in Pakistani Political Discourse. It was found that Pakistani politicians construct metaphors in political speeches persistently. It was observed that politicians constructed metaphors mostly from political domain

and human body domain to show their power in the public. For example, PTI leader said that Nawaz Sharif! "You are Meer Jaffar and Meer Sadiq for this country". Allah has bestowed my public with the awareness of "Go Nawaz go". He constructed metaphors from different domains. Similarly, PMLN representative constructed metaphors in his speech as, "I am not the lion but you are the real lions or he said, you are my armed force." He constructed metaphors to show the loyalty with the public.

Furthermore, PPP leaders constructed metaphors in political speech as, "Nawaz Sharif! You have become political pundit or we will not spare this Mughal Emperor". It is found that all selected political parties leaders constructed metaphors in their political speeches.

Expressing Ideology &Identity through Metaphors. It was found that politicians of Pakistan presented their ideology and identity in their political speeches through metaphors. They presented their manifestos of the party through metaphor construction and presented their ideology in the public. Dijk (1995) stated that Ideologies are the basic framework of any social cognition or shared by the members of those social groups. It constituted by the relevant selections of socio-cultural ethics and controlled by the ideological schema which represents the self-explanation of that specific group. For example, Sheikh Rasheed said that

"Nawaz Sharif is fond of playing with *under nineteen*". He constructs metaphor from the sports domain because he was in political gathering of PTI. He constructed metaphors from the sports domain as Imran Khan's back ground is related to sports (cricket). So the speaker presented his ideology by using register from sports domains. Likewise, Imran Khan presented his ideology as, Muslim League representatives with Punjab umpires. He also used his identity from sports domains by using "umpire". Same as, the researcher found that PMLN representatives presented their ideology and showed the identity as, "I am not the lion but you are the real lions or you have to bow down the lion". The speaker presented his ideology and identity by using the word "lion". Lion is the identity of PMLN party.

The study conducted by Baseer and Naz, Alvi, (2012) explored the art of linguistic revolve in political speech of Benazir Bhutto, former PM of Pakistan. How BB presented her ideology and identity in her political speeches.

It was found that PPP leaders also constructed metaphors to present ideology and identity of the party as, "People who martyrdom us, we tell them that we are not scared of them. Moreover, Zulifqar Ali Bhutto suffered a lot, but he never wrote the book of his sufferings". In this way, the researcher found that the political speaker showed his ideology and identity of his party by using words,

"martyrdom", "Zulifqar Ali Bhutto" or "book of sufferings". So, the researcher found that the politicians presented their ideology and identity in metaphoric construction. Charteris-Black (2004) explained that politicians construct the metaphors to produce their identities. He accomplished that many different metaphors can identify in political corpus but cultural difference influenced the choice of metaphors employed by political speakers.

Power and Hegemony through Metaphoric Construction. The researcher of this article found that politicians constructed the metaphors to show the power of their party in the public. Further, it was found that the political leaders hegemonized other party leaders through metaphors construction. It is emphasizes that the power is exercised and enacted in the discourse (Fairclough-2000). It is very much difficult to visualize politics without persuasion. The speaker constructed metaphors from different domains and presented in political speeches. For example, PTI leader, Imran Khan showed his power as, "I will congregate the sea of human on Friday". Moreover, he constructed metaphors as, "we have organized a jalsa in the "kingdom of Firown" (Khan, 2016). The speaker showed his power that he would put together the sea of human and he conducted the political gathering in the kingdom of Firown. He also hegemonized the opposition party leader by showing his power. PMLN party leaders constructed

the metaphors. For example, Nawaz Sharif said that "we don't frighten of the jackal's bullying by the grace of GOD" (Sharif, 2017). Moreover, "we will clean sweep all the parties in next elections". (Sharif, 2016). The speaker showed his power and hegemony by constructing metaphors "jackal's bullying" and "clean sweep of all parties" to the opposition leaders.

Furthermore, it was also found that PPP leaders constructed metaphors in the political speeches. For example, the speaker said that "listen kingdom of Raiwind! It is the voice of Lahore that when Bhutto will come in competition then there will be "Dame Dam Mast Calendar". The speaker constructed metaphors to show his power and hegemony like "kingdom of Raiwind" and "Dam Dam Mast Qalandar" in aggressive way. Moreover, the speaker constructed more metaphors like, "Shehbaz Sharif goodbye to your royal practices" (Zardari, 2016). The speaker showed his power and said to opposition leader forcefully "goodbye to his royal practices". Beard (2000) narrated that by having this knowledge of how to use the metaphorical expressions and language in a powerful way, any politician could either keep or gain power. The researcher found that political party leaders constructed metaphors in their political speeches to show their power and hegemony to opposition party representatives.

Metaphor as Linguistics Tool Manipulated for Pragmatic Reasons. The researcher found that political leaders constructed metaphors as linguistic tool and manipulated pragmatically. The speaker used the metaphors pragmatically like, PTI political leader said that "this is city of eagles but vultures and donkeys are ruling over it". "Nawaz Sharif! You are Meer Jaffar and Meer Sadiq for this country" (Rasheed, 2017). The speaker manipulated language that donkeys are ruling over the eagle's city and criticized the Government representatives who were from the opposition party. He said that Nawaz Sharif is Meer Jaffar and Meer Sadiq for this country. The speaker manipulated the language and criticized that Nawaz Sharif is rebel and not sincere with the country.Searle (1979) presents the view that metaphors have the pragmatic functions as it also deals with the intended meaning by the speaker, not in the semantic references of the utterance that is mentioned by the presenter. He further argues that all metaphors have functions that cannot be derived by the principle of semantic interpretation. Pragmatics can be provided with the metaphorical interpretation.

PMLN speakers used metaphors and manipulated it for pragmatic grounds like, "don't block my statement with container". Another example, "the public of KPK got rid of playing with the bat, they like to ride the lion" (Muqam, 2016). The researcher found that political leaders manipulated language pragmatically by constructing different metaphors like get rid of playing with bat showed that public didn't want to see the leaders of PTI. Moreover, they like to ride the lion manipulated that people wanted the PMLN leaders. Similarly, the speaker constructed metaphors of block the statement with container. It showed the language manipulation by exampling block with container as both metaphors presented the opposition party PTI in his speech. PTI blocked the roads in political rally with container so the speaker pragmatically constructed the metaphors to show the intensity of his ideas.

Political leaders from PPP also found in language manipulation by constructing metaphors. For example, "we beat drums that IMF has approved nine hundred million dollars". Here the speaker didn't beat the drum but he criticized the opposition leaders who were happy on the approval of loan from IMF. Moreover, "wake up Punjab wake up! Pakistan is burning". It is found that language manipulation showed pragmatic values and increased the intensity by metaphor construction. Punjab was not sleeping but the speaker manipulated the language and targeted the public of Punjab. Similarly, the speaker used pragmatically Pakistan is burning and used it as linguistic tool. So, the researcher found that political party leaders constructed metaphors as linguistic tool and manipulated it pragmatically. The researcher connected the pragmatic meanings and literal

meanings to show that speaker manipulated the language by constructing metaphors.

Metaphoric Construction Based on Cultural, Social Practices. The researcher found that metaphoric construction by Pakistani politicians based on cultural and social practices.PTI leaders constructed metaphors as, Nawaz Shareef, friend of Moodi. Show baz Sharif or Drama Sharif. The speaker constructed metaphors to show the social and cultural practices like "friend of Moodi". The speaker attacked on the actions of opposition leader by saying drama Sharif and presented a social practice. Similarly, PTI speakers constructed metaphors based on the practices of the society and culture as, the New Pakistan will be made and this parliament is my political Ka'aba, Shall I like to lock it by myself? This shows that political representative manipulate the minds of the listeners by using social values like political Ka'aba or new Pakistan. The speaker constructed metaphors to accomplish the needs of his message conveyed through metaphoric construction.

The speakers in their political speeches constructed metaphors from social practices and cultural values like they called the bus service as "Jangla Bus" and Nawaz Sharif doesn't answer the silly question of this child. Jangla bus was connected with the railing on the road sides which presented its social identity and practice that speaker used for metro bus service. Similarly, PPP speakers constructed metaphors to present the social and cultural practices like trees wearing magic hat, pet patwaries, land mafia, belly filled with LPG or mother of democracy. So, the crux of the discussion is that the researcher successfully achieved the objectives of the study by applying multimodal approach and found that Pakistani politicians constructed metaphors frequently in their speeches.

Conclusions

It is concluded that all political leaders of the major selected political parties constructed metaphors to show the power and hegemony. It is noteworthy that no political leader constructed the metaphors out of mind or above the level of audience's understanding and social practices and cultures. The utterances hint at the conceptual metaphors however, more linguistic examples would be needed to support this claim. Interestingly, democratic speakers applied metaphors to conceptualized citizens and used metaphors as containers. Political speakers used metaphors by using the opposition leader's name like "Shareefastan" or "Showbaz Sharif" for Nawaz Sharif and Shehbaz Sharif. The speaker used the linguistic tool to construct metaphors skillfully.

These concepts provided well as source domains when conceptualizing other phenomena that are frightening and

uncontrollable. In both languages (Urdu and English), however, there are often alternative ways of conceptualization that can mirror the opinions and aims of the individual. If one does not believe that a certain phenomenon is frightening, one can find other source domain that help paint a different, perhaps more positive, picture of the phenomena in question. Thus, one can use conceptual metaphors as a rhetorical device, something which this study has also taken as reason to transfer metaphor source domains, when possible. It is not possible to draw any general conclusion based on a small-scale study of the sample size of selected party leaders. As the data consisted of a total 30 speeches from 3 major political parties of Pakistan and established metaphors that used two domains, source domain and target domain that can be regarded a high number in a specific material. Although all the speeches were in Urdu language so the selected metaphors lines were translated into English language after Roman Urdu. Although the weight of metaphors in Urdu language was more than English language, yet the researcher has tried to express the ideas and thoughts of the speaker in the analysis.

Recommendations

There may be many aspects of the use of metaphors in political speeches which are yet to be addressed. Some ideas are given bellow for the prospective researchers in the field of CDA especially political discourse.

- A comparative study of metaphors among political party representative may be conducted.
- A comparative study of the use of metaphors in parliamentary speeches and election campaign speeches in public.
- Political influence and propaganda through metaphors.
- Data may be increased on a large scale, as the researcher only selected thirty speeches of three major parties.

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A Study to Highlight the Factors Affecting Implementation of Planned English Language Learning Outcomes at Secondary Level in Punjab, the Province of Pakistan

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ABSTRACT

This paper highlights the factors creating hindrance to attain intended language learning outcomes in the national curriculum 2006 of Pakistan at secondary level. The data collected from the public, private and semi-government schools using non-probability sampling to investigate learning and teaching practices in classrooms, and its assessment in classrooms as well as in Board Examinations. Mixed method approach was used for the said purpose; questionnaires from 300 students enrolled at Matriculation level and interviews from 15 teachers teaching for at least three years to the selected level. The findings bring forth the fact; due to use of Grammar Translation Method and Urdu as a medium of instruction, the pool of Urdu speakers is increasing though it is the mother tongue of only 8% population. Moreover, assessment system is a tool to test cramming ability of the student rather than language skills. Due to highlighted deficits in language teaching and assessment, English language is considered as boring and difficult subject by the learners.

Keywords: National Curriculum, Grammar Translation Method, Medium of Instruction, Second Language Acquisition, Mixed Method Approach

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Introduction

This paper investigates that in Pakistan, although English Language is taught from Grade 1 but most of the learners are not proficient in its use. It is observed that even after reaching to Matriculation Level, students are not comfortable with English Language. Asif

(2013, p.33-34) points out that in Pakistan the students who are enrolled in Matriculation classes have "poor understanding of the sentence structure and subject-verb agreement, spelling mistakes and focus on rote learning, ignoring self-writing and speaking skills." Siddique (2007, p. 149-152) explains that the requirement for English is increasing

but its teaching in Pakistani schools is far from satisfactory. There is a continuous decline in English Language Teaching as Grammar Translation Method (GTM) is still in use; moreover English textbooks give least emphasis on listening and speaking skills. Likewise when we come to the evaluation process it is memory driven; certain set of questions connected to the textbook are most likely to appear in the exam. Such questions need the memorized material of the textbook. Thus the textbooks provide the learners with a "short cut to pass the examination." Kiran (p.9, 10, para. 1.3) believes that English teaching in Pakistani schools cut a sorry figure as it is not yet producing fluent English speakers, which is the primary goal of language teaching. Students are being trained to translate the text into Urdu using GTM and memorize the answers word by word from helping books. Little attention is given to their creative abilities as teachers adhere to the "grammar-based syllabi" using the grammar translation method.

Therefore, the proposed research uncovers the factors that are inhibiting students' acquisition of language. It is important to explore that why English Language learning and teaching facing discrepancies, despite the fact that the current English Language Curriculum of Matriculation aims to develop the competency in all the four skills of language; reading, writing, listening and speaking that have been integrated into the revised version of English Textbooks for Paper A.

Objectives of the Study

The objectives of the study were:

1: To highlight the factors that influence Matriculation students' learning of English language.

2: To evaluate effectiveness of teaching methodologies for English language in Secondary classes.

3: To discover the practices that can facilitate in accomplishing English language learning outcomes at Matriculation level.

Significance of the Study

The study is really significant in the field of English language teaching as it brings into spotlight the reasons that are creating problems in attaining proficiency in English language by Matriculation students. The results of this study might help to improve the textbooks and Board Examinations system of Secondary classes.

Literature Review

Poulson (1998, p. 5) points out that English is a vital subject in the curriculum of primary and secondary schools. Due to which there are many debates and controversies regarding its syllabus and teaching methodologies. Richards (2001, p. 2) explains that

language curriculum development is a broader aspect of educational activity. Curriculum development determines what skills, knowledge, values and experiences are to impart to the students during an educational course. Moreover, it states the intended learning outcomes, teaching methodologies to be followed and evaluation system to measure the success of the program. Johnson (1989, p.26) believes that language curriculum holds much importance as language learning is a subject that has a tendency to be different from other disciplines. Secondly, teaching of second language is typically defined "as a kind of applied linguistics rather than as a kind of education."

Pakistan's Matriculation Curriculum of English Language

Jamil (2009, p. 2) states, "Curriculum reforms have been underway since 2001 in Pakistan after a long period of neglect and stagnation. In 2005-06, curriculum of all grades and subjects underwent a comprehensive reform. Spolsky and Sung (2015, p. 175) believe that with the help of current curriculum of English Language, students will be able to communicate effectively in formal and informal settings. This will be taught to them through interviews, group and individual oral presentations and setting formal and informal environment in the class. They will understand and articulate proper pronunciation, intonations and stress patterns of English Language for good communication.

Approaches to Teach English Language in Pakistani's Classrooms

Many approaches have been developed by the linguists to improve ESL learning. Siddique (2007, p.149) states that in most of the mainstream schools of Pakistan, English is being taught using GTM. But in the modern world, Communicative Approach is considered to be the effective way of teaching second and foreign language.

Grammar Translation Approach (GTM). Tetzner (2006, p.1) states that grammar translation method remained as the dominant method from the mid-nineteenth century to teach foreign languages and this method is still in use. Flowerdew and Miller (2005, p.4) explain, " The grammar-translation approach viewed language as a descriptive set of finite rules that, once learned, gave access to the language. A grammar-translation syllabus consisted of two components: grammar and lexical items." Richards and Rodgers (2001, p.5, 6) list the essentials of its syllabus; its main goal is to make the learner comprehend the literature of target language, its focus is on reading and writing, meanings of vocabulary taught by translating into the first language of the learner or vice versa. In addition the medium of instruction is L1.

Byram and Hu (2013) explain the fact, "Criticisms of the Grammar-translation method by language teaching theorists focus on its emphasis of the

mental, intellectual, disciplinary and memorization orientation while ignoring the speaking and listening communication aspect of the foreign language being learned/taught." Leaver and Willis (2004, p.9) highlight that previously grammar was the centre of attention for ESL learning but now with the new trends in language learning lexical area of language is considered more important than it.

Communicative Language Teaching Approach (CLT). Raman (2004, p. 95) believes in communicative approach learners do not learn the grammar rules and linguistic structures but learn the functional use of the language. Patel and Vyas (2009, p.45) state that the goal of CLT is to prepare the learners for communication in the target language. Murcia (2001, p.27) notifies that CLT is not just concerned with face to face communication but its principles are equally applicable on reading and writing skills.

In *National Curriculum of English Language* (2006, p. 65) it is clearly instructed to use communicative approach in English classes where teacher's role should be of a facilitator and students as an active learner. It has also been instructed to induct such activities, the target of which is to encourage them to cooperate with each other, thus get more chances to communicate in the target language as well. It will prepare the students to use second language in real life situations.

English Language Matriculation Textbooks in Pakistan. In English Language Curriculum of Pakistan (2006, p.160) it is stated to write a good textbook, an insight into the learning and teaching conditions and objectives and evaluation process is required. Moreover, textbooks should have enough material for the sufficient practice of the language concepts. Sahu (2004) believes that major source of teaching in the classrooms is textbook because the language acquisition is much dependent on it. English language textbook should have exercises that cover the four skills of language (as cited by Nawab, 2012, p. 107).

Asif (2013, p.33) highlights that English Matriculation textbooks usually have grammar exercises, comprehension, vocabulary building and translation of the text into Urdu or vice versa. H. Khan (2011, p.114) points out that the textbook of Paper B (English Grammar and Composition) has not been updated or revised. It has some essays and stories that are always given in English language paper of Board Examinations for testing students' creative writing and they memorize them to avoid the chances of mistakes and errors.

English Language Assessment at Matriculation Level in Pakistan. Khattak (2012, p.6) defines, examinations and assessments are an integral part of pedagogy which determines the destiny of students' learning for their life career. Siddiqui (2007, p. 187) asserts, 'in Pakistan the impact of assessment is

conspicuous. It is an assessment system that has emerged as an omnipotent force that is calling the shots in the educational scenario of Pakistan. Each new government claims to realize its significance but hardly takes any practical, meaningful, holistic, and sustainable steps towards streamlining the system'.

H. Khan (2011, p.113) brings into spotlight that Lahore Board Examination system lacks the factors of reliability, validity, authenticity and practicality, the factors that foster the usefulness of an English language assessment. Her study highlights the fact that the students who are good in cramming the content secure good grades in the board exams. Even the teachers are under pressure as only those are appreciated whose students receive *A* grades in exams rather than those who focus on the creative abilities of the learners. Nawab (2012, p.107) believes that assessment system of Pakistan is the major hindrance in teaching of English language. It is due to the outdated exam system that teacher cannot flourish her students' language skills. Teachers prepare the students according to the exam pattern so they can attain appropriate grades.

Learning Outcomes of Pakistani Students at Matriculation Level. Khattak (2013, p.6) writes that since the emergence of Pakistan, ministry of education has executed seven different educational policies to improve the quality of education but the results are

unsatisfactory; assessment system is "narrow in scope" as it does not evaluate students genuine competency but it cheer them to write the memorizing content of the lessons and those who fails to do that, unable to score remarkable marks in the exams. Rehmani (2003, p.3) asserts that the main aim of teaching in Matriculation classes is attainment of higher grades that encourages rote learning by the students. Thus, their learning outcomes are totally neglected by such type of examination system but yes the testing of memorization is "measured extensively." Coleman (2010, p.19) highlights that in Pakistan the main function of English teaching is to prepare the students for exams as English is a gateway to "white collar jobs."

Problems of Pakistani Matriculation Students in Acquiring English Language. Capstick and Coleman (2012, p.15) assert that Urdu is the national language of Pakistan and the medium of instruction in state schools. Asif (2013, p. 33-34) states that in Matriculation classes of Pakistan, there is use of mother tongue, untrained teachers, assessment system that focuses on rote learning, ignoring self-writing and communication skills. Ahmad et al (2013, p. 97-99) believe that Matriculation students are facing problems due to the factors that teachers are not much qualified and trained, they teach language the way they teach science and math subjects thus it lower the graph of students' motivation. There is no availability of audio and visual aids and
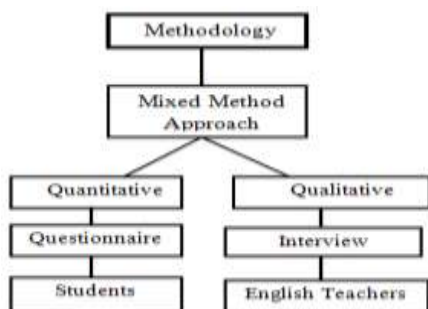
any other material other than textbooks to develop their' interest in the target language. Moreover, the frequent switching use of L1 by teachers during the instructions in the class, miss the students' chances of absorbing the language even in the classroom premises.

Research Methodology

Research Design

Mixed-method approach was used for the current study in which the researcher used quantitative and qualitative methods; questionnaires and interviews.

Figure1. Methodology Used in the Research

The interviews were conducted from 15 teachers teaching English to Matriculation students for at least three years in some public, private and semi-government schools of Lahore - Pakistan, following non-probability sampling.

Table 1. Sample Size for Interview of English Teachers

Sr#	Group	Sample Size	Percentage
1	Public Schools	5	33%
2	Private Schools	5	33%
3	Semi-Government Schools	5	33%
	Total Population	15	100%

Data from 300 students have been collected who are enrolled in Matriculation class, out of which 156 are male students 52% of the selected population and 144 female subjects, 48% of the population.

Table 2. Sample Size for Questionnaire of Matriculation Students

Sr#	Group	Sample size (male and female)	Percent-age	Total Percent
1	Public School: (male students)	56	19%	34%
	Public Schools: (female students)	45	15%	
2	Private Schools: (male students)	50	17%	31%
	Private Schools: (female students)	43	14%	
3	Semi-government schools: (male students)	56	18%	35%
	Semi-government schools: (female students)	50	17%	
	Total Population	300	100%	

Data Analysis

The reliability statistics of quantitative data is 0.96 (Cronbach Alpha). The quantified data containing frequency, percentage and cumulative percent is organized in tabular form. The findings of the qualitative data are displayed by the headings, presenting the various responses that have been received for a question and analyzed descriptively. Moreover, the findings gathered from both the approaches are merged under the single heading where teachers and students views are similar. The reliability and validity of the current study is supported by the literature review. During the research, the researcher has found the same aspects that are highlighted by various studies in regards to Matriculation students. The merger of quantitative and qualitative method helped in deducing a comprehensive outcome of the research.

Results and Discussion

Table 3. Qualification of Teachers

		Frequency	Percent	Cumulative Percent
Valid	M.Phil	2	13.3	13.3
	Masters	10	66.7	80.0
	Graduation	2	13.3	93.3
	Others	1	6.7	100.0
	Total	15	100.0	

From the collected data it has been deduced that 7% teachers have not received their master degrees and there are 13% teachers who have not done Masters in English but they are teaching English to secondary school students, a grade to step towards higher studies. For this grade it is necessary that the teachers themselves are proficient in English and fully equipped with the modern teaching methods to make teaching learning process effective.

Language of Instruction in Class

While teaching English in classroom premises, 20% of the participants reported to use English as a language of administration, and 73% use Urdu.

Table 4. Language of Instruction in Class Reported by Teachers

		Frequency	Percent	Cumulative Percent
Valid	English	3	20.0	20.0
	Urdu	11	73.3	93.3
	Punjabi	1	6.7	100.0
	Total	15	100.0	

Table 5. Language of Instruction in Class Reported by Students

		Freque ncy	Perce nt	Cumulat ive Percent
Val id	Engli sh	46	15.3	15.3
	Urdu	241	80.3	95.7
	Punja bi	13	4.3	100.0
	Total	300	100.0	

It is perceived that even in classrooms the graph of the use of Urdu language is ascending rather than English. It highlights one of the factors of incompetent ESL learners that they are getting input from their English teachers in Urdu language thus, not able to grasp aroma of English language which triggers by the listening process.

Pedagogy of Teaching English Language

Table 6. Teacher Uses Activities in Textbook Reported by Students

		Freque ncy	Perc ent	Cumula tive Percent
Val id	Never	200	66.7	66.7
	Rarely	66	22.0	88.7
	Someti mes	17	5.7	94.3
	Mostly	11	3.7	98.0
	Always	6	2.0	100.0
	Total	300	100. 0	

The activities to enhance language skills are essential component of acquiring language but 8 teachers reported they *"don't conduct such activities because they are not being assessed in the Board Examination."* One of the teachers explained *"just take the feedback about the text."* 3 teachers have the view, *"we only focus on those points while teaching that are assessed in Board Examination, and there is no need to waste time on such activities that are not fruitful for them in exams. Further, students take much time in learning the translation of the text and other content that they have to learn by heart to score good grades in exams that no time left for other activities."* This hypothesis further reinforced by the responses of interviewee: we *"focus more on Grammar Translation Method because to translate the text into Urdu is one of the compulsory questions of Paper A and B in the Board Exams"*. The participants' responses revealed that there is difference between the planned curriculum by the ministry of education and implementation of it in the classrooms. In the curriculum, it has mentioned to use Communicative Approach but most of the teachers are following the traditional method of teaching.

Matriculation Textbooks of English

In the question regarding English textbooks of Matriculation level, 60% teachers explained that they *"don't make the learners proficient in English as various exercises for practice of grammar*

rules are not given, so whenever students encounter the same concept in different way, they are not able to attempt it", some others complained, *"English textbooks need to be revised, they have lot of grammatical mistakes. When the book itself is not perfect so how it would help the learners to be proficient in English language"*

From the received responses, researcher perceived - most of the teachers are not satisfied from the current English textbooks and they think these books should be revised to induct such activities that help their learners to become a proficient user of English Language.

Class Assessment of English Language

Assessment is necessary to evaluate the performance of the learners. It helps the teachers to assess not only the progression of the learners but also their weak areas. Interviewer asked the question from teachers that how they assess English Language in classrooms. 40% teachers reported that

"they focus on reading and writing skills as only these skills are assessed in the internal and external exams. They assess reading by asking the students to read the text in the class and for writing they use to take written test related to the text". 27% teachers also reported *"they focus on writing only but it is also limited to memorisation of the content."* 20% teachers explained they

"assess listening, speaking and reading skills of the learners while delivering the lecture and writing after their lecture in the form of short test." 13% teachers reported *"assess listening and speaking activities by asking various questions regarding the text, for reading we select the students randomly to do the reading of the text and for writing they are asked to write answers of the questions given in the exercise. In Board Examination mostly questions from exercises given at the end of each unit are given, so we want students to get full marks in them."*

This view of the teachers have been notified by the students also that 11% of the assessments are never and rarely according to the Board pattern, 18% of the assessments are sometimes design according to it, 22% have opted the option of mostly and 38% selected that their assessments are always reflects Board pattern.

Table 7. Assessments according to Board Pattern

	Items	Frequency	Percent	Cumulative Percent
Valid	Never	34	11.3	11.3
	Rarely	34	11.3	11.7
	Sometimes	54	18.0	18.7
	Mostly	65	21.7	21.3
	Always	113	37.7	37.0
	Total	300	100.0	

So teachers focus is to prepare their students for the final examination so in the class such pattern follows by the teachers that train their students well for it.

Encouragement of Memorization in Board Examinations

The question regarding the encouragement of memorization in the Board Examinations, it has been observed that 1% students think it never encourages us for rote learning, 4% stated it rarely does, 71% said that sometimes it do encourage, and 101% responses for the options mostly and 123% for the option always has been received.

Table 8. Encouragement of Memorization

		Freque ncy	Perc ent	Cumula tive Percent
Val id	Never	1	0.3	0.3
	Rarely	4	1.3	1.3
	Someti mes	71	23.6	23.6
	Mostly	101	33.6	33.6
	Always	123	41.0	41.0
	Total	300	100. 0	

Through the responses of the participants researcher has perceived the reason that why teachers encourage their students to memorise the content of the textbook; to score good marks in the Board Examinations. It has been observed

the assessment of English Language is also not as per the prescribed way of national curriculum, where it is stated to add such questions in the paper that add to students' critical thinking.

Conclusions

English is not the first language in many countries but it is a compulsory subject in almost all schools of the world. It is due to its prestigious position of a Global language. Same is the case in Pakistan, English is taught here from primary level till graduation as a compulsory subject. Moreover, it's the official language here but the problems face by the educational system of Pakistan is incompetency in it. English is not only required to gain higher education, it is also an essential tool of communication at international level. The research has highlighted English classrooms lack the culture of communicating in English, students as well as the teachers both use Urdu language most of the time. Most of the teachers are doing the practice of simply translating the text from English to Urdu and then writing the answers of the comprehension questions on the board, the role of the students is to just copy the answers into their copies and memorise them. The students who are good in memorization, they are the high scorers in the class.

Although the National Curriculum of Pakistan 2006 has set high models for learning English Language but the evaluation process has not been yet

established to judge students learning according to the set benchmarks. Most of the questions in exams demand rote learning from the students and translations from Urdu to English and vice versa. Thus, not only teaching system but the evaluation process as well encourages learners to focus on memorisation of the content. Therefore, teaching, learning and evaluation cycle hinders the critical and analytical thinking of the students, thus leaving them to feel helpless when they enter into the practical fields for high standard jobs.

Another aspect related to teaching English to Secondary classes of Pakistan is the use of only one book; English textbook and in the whole year students and teachers focus in the preparation of it because at the end of the year they are assessed in Board Examinations in relation to Punjab Textbooks only. The other learning aids that will help learners to enhance their language are totally ignored. Besides, teachers also focus on such pedagogies that help their learners to attain good scores in exams. The study of English language in English Matriculation classes is just like other science disciplines; learning of the grammar rules like the chemical formulas of any substance. Similar to it, unaware about the implementation of the grammar rules in the context, thus, make the English learning process stagnant and boring.

In the English language curriculum and Textbooks the benchmarks for English language learning are set according to the modern trends but as far as implementation is concerned it's contradict to each other. One of the major reasons of it is the criteria of assessing English language. In the curriculum of English Language it is mentioned to take formative and summative assessment for the students, in these assessments students are only being assessed in their writing skills, other skills are completely being ignored. Even in writing skills most of the questions simply ignore creative skills of students as questions related to the text are always been taken from the exercises given at the end of each chapter. The compositions are also those that are given in the grammar books of the students. So what students simply do, they memorise all the content to avoid the chances of errors or mistakes in their written expression to score good grades. It is also important to notify here that in the curriculum it is mentioned that the teachers use Communicative Approach; a modern methodology of teaching English language but in the question paper a compulsory question of translating the given text into Urdu is given, thus promoting the use of Grammar Translation Method in the class. The grammar section is also based on such exercises in which the students have to translate the given lines from Urdu to English or vice versa. The English paper is attached in Appendix: I to support the researcher observations and views.

In a nut shell, it can be concluded that intended learning outcomes for

English language are not been met and the main reason of incompetency of second language learners is the traditional learning and teaching process that is followed in most of the schools of Pakistan. However, the current educational system is the source of promoting the use of national language-Urdu in Pakistan. Even those whose mother tongue is not Urdu they are now the user of it.

Recommendations

• Ministry of Education in Pakistan should make it sure that the teachers teach in the schools following the set patterns of the National Curriculum. For it teachers' training programs should be conducted, appropriate teaching guides should be published for teachers help and all the teaching aids should be provided.

• Educational Teams should be made to visit the schools, time to time to investigate whether effective pedagogies are followed by the instructors and feedback should be taken from the students to judge their learning of language and their satisfaction from the learning process.

• Current English books should be revised considering the modern demands of the world and other reading materials should be inducted in the syllabus to enhance students' learning.

• Modifications should be done in the Board Examinations that help to evaluate English Language on the set benchmarks of the curriculum.

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Narrative Analysis of Oscar Wilde's Short Story *"The Happy Prince"*

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ABSTRACT

This paper discusses the basic elements of a narrative by analyzing the short story "The Happy Prince" written by Oscar Wilde. The study, evaluation, and understanding of narrative are called narratology. Here in this paper, the narrative pattern of a short story is analyzed to elaborate narratology and its usage in narrative analysis. In the narrative analysis, the main focus is on the art of characterization, plot construction, narrative pattern of story, point of view and speech, thought presentation to make this short story more comprehensive and understandable for its readers. Special observation is made by representing some dialogues from the source text "The Happy Prince" by Oscar Wilde. In narratology the ideas of its main proponents such as Aristotle, Gerard Genette and Vladimir Propp are applied on source text to articulate the desired upshot. The aim to conduct this research is to illustrate narratology, narrative patterns and its application on literary text for its readers especially for the teachers and learners so that they can better interpret any narrative piece of writing.

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Introduction

The narrative is an art of representing stories and events. A story can be in written form or spoken. So the narrative is the process or technique of narrating. More precisely one can say any account of connected events, presented in a sequence of written or spoken words or in a sequence of pictures, is called narrative.

The study of a narrative and its form is called narratology. Flaudernik (2009) called the study of narrative theory or narratology, as "genre". It is an emerging term of the 21st century and a branch of structuralism. Flaudernik (2009) also states that narratives are based on cause and effect relationships which help in sequencing the plot, events and also provide a "fundamental epistemological structure". Hogan (2008)

called narratology an area of literary study that is closely connected to cognitive science. Hogan (2008) has also discussed the classical and post-classical narratology in this regard. Classical narratology comprises the works of fundamental structuralist narrative theory.

The main proponents of classical narratology (Genette, Barthes, and Greimas) use Saussurean linguistics to analyze narrative structures. While post-classical narratology has broadened the sources of narrative analysis. Here the main proponents are Derrida, Lacan, and Foucault. They use new theories particularly deconstruction to analyze the narrative text. So the main focus of narratologists is on narrative structures. Many national and international scholars are applying narratology to interpret all specific ingredients of a narrative and its form and structure. Dromnes (2010) has analyzed a short story that aims to simplify the theories of narratology and he has made the theories more accessible and to use the findings practically in the analysis in the classroom.Martelli (2012) has analyzed narrative to bring out possible interrelation and encounter of two areas, possible-worlds theory and speech and thought presentation, within narratology.

The major aim of this paper is to let the readers get a deep understanding of basic narrative elements, forms, and structure of a short story and its interpretation according to narratology.

The data has been obtained through frequent reading that helps the researcher as an instrument to analyze the proposed text. The researcher will apply the narrative approaches by Vladimir Prop (1928) and Gerard Genette (1930) related to narrative analysis. The procedures and steps that are involved in this research work are data collection and provision, analysis of data, discussion and results. The text has been analyzed in the light of narratology and narrative patterns.

Narrative and Narratology

Any account of connected events, presented in a sequence of written or spoken words or a sequence of pictures, is called narrative. While according to Bal (2009) narratology is a group of narrative theories such as narrative text, images, events, scenes and cultural aspects that tell a story [7]. It helps in the analysis, evaluation, and understanding of the narratives and its structure There is a slight difference between narrative, story, and plot. According to Barry, (2002) "The 'story' is the actual sequence of events as they happen, whereas the 'plot' is those events as they are edited, ordered, packaged, and presented in what we recognize as a narrative" [8]." Narratives are based on cause and effect relationships that are applied to the sequence of events"(Fludernik, 2009).

About narrative Toolan (2001) says that a narrative is a perceived sequence of non-randomly connected

events, typically involving, as the experience agonist, humans or quasi-humans, or other sentient beings, from whose experience we human can 'learn'.

The idea brings out three chief features,
- Sequenced and interrelated events
- Foregrounded individuals
- Crisis to resolution progression

As our concern is to study narratology to analyze a short story, so there are very lucid and clean images of the structure and framework of narratives in his book, "Narrative: A Critical Linguistic Introduction".

"The poetic of narrative, as we might call it, both attempt to understand the components of narrative and analyses how particular narratives achieve their effects" (Culler, 1997). Narratology, even though a sub-branch of structuralism, still has achieved certain independence. In narratology one may define the basic mechanisms and procedures that are common in acts of storytelling. In brief, "Narratology is the ensemble of theories of narratives, narrative texts, images, spectacles, events; cultural artifacts that 'tell' a story. Such a theory helps to understand, analyze, and evaluate narratives" (Bal, 1997)

Short Story. According to Bal (1997) "a *Fabula* [story] is a series of logically and chronologically, related events that are caused or experienced by actors" (Toolan, 2001).

According to Bal, (1997), there are several processes involve in arranging a story;

- Sequence of events
- Determined time
- Distinctive traits of characters
- The location where events take place
- Other relationships (symbolic, allusive, traditional, etc.) may exist among various elements.
- Point of view and focalization

Then there is a difference between an ordinary story and a narrative text. "A fabulous that has been ordered in a story is still not a text. A narrative text is a story that is 'told', conveyed to the recipient, and this telling requires a medium; that is, it is converted into signs". (Bal, 1997)

So the plot has its concern with well-knitted events, the story is a sequence of events whereas a narrative is a technique to narrate and narratology is a term through which we analyze form and structure of a narrative. A shortened history of narratology follows three important proponents who work for narrative structure. Those are Aristotle, Vladimir Prop and Gerard Genette.

Aristotle. Aristotle is one of the important proponents of narratology. Barry (2002) says that Aristotle considers character and action are necessary elements of a short story. According to him, characters are

disclosed through their actions and it happens through the aspects of the plot. Then he points out three main elements in a plot,

- Hamartia
- Anagnorisis
- Peripeteia

Hamartia refers to any error of judgment, sin or fault in the protagonist. It is also known as a tragic flaw in the hero that brings his tragedy. On the other hand, anagnorisis refers to recognition or realization. It is the situation where the protagonist realizes the truth and this truth leads him to recognition or self-recognition. Peripeteia means the reversal of fortune. It happens when the situation turned around dramatically in which the protagonist falls from high to low estate.

Vladimir Prop. Vladimir Prop is a second important narratologist, who mainly concentrates on events rather than characters in a narrative. He is a "Russian Formalist" critic and works on Russian folk tales. He identifies situations and recurrent structures in such tales. He has published his findings in his book "The Morphology of Folktales" (1928). The book is about the structures and plot formation of folk tales. He has described 31 functions to start or begin a story in different situations, some are given below;

(i) One of the members of the family absents himself from home.

(ii) The hero leaves home.

(iii) The hero and villain join in direct combat.

(iv) The hero is branded.

(v) The villain is defeated

(vi) The villain received information about his victim.

(vii) The hero returns.

(viii) The hero leaves home.

(ix) The hero reacts to the actions of a future donor.

(x) The task is resolved

He has described seven 'spheres of action' to generate a plot. Such as

(i) The villain

(ii) The donor (provider)

(iii) The helper

(iv) The princess and her father

(v) The dispatcher

(vi) The hero

(vii) The false hero

A plot can be generated effectively by applying these seven spheres of actions and from the 31 functions (necessarily not all) in a narrative.

Gerard Genette. Gerard Genette is the prominent narratologist, whose concern is with the process of telling a story itself. His focus is not only the story but also how it is told. He has discussed six particular areas to form or analyze any structure, in his book, "Narrative Discourse" (1930).

(i) Narrative Mode (What is the basic narrative mode?)

- Mimetic (showing, dramatizing or slow telling)

- Diegetic (rapid, panoramic or summarize way)

(ii) Focalization (viewpoint or perspective) (How is narrative focalized?)
- Internal
- External
- Zero

(iii) Authorial Persona (Who is telling the story?)
- Overt (the narrator is dramatized or intrusive)
- Covert (the narrator is non-intrusive, non-dramatised, effaced)

(iv) Control of time (How is time handled in the story?)
- Analeptic (back take, or flashback)
- Prolepsis (fore-take or flash forward)
- Chronological (time order)

(v) Packaging and frames (How is story packaged?)
- Primary
- Secondary

(vi)Speech Thought Presentation (how are speech and thought represented?)
- DS, IS, FDS, FIS, NRSA

Research Methodology

This work is based on qualitative descriptive research. The main object of this study is to interpret the story with the spectacles of narratology and observe narrative forms and structures. The research will unfold the following questions,

(i) What are the basic elements involved in a short story?

(ii) How narratology helps us in analyzing narrative form and structure?

So the subject of this study is a short story by Oscar Wilde "The Happy Prince". The data has been obtained through frequent reading that becomes helpful in unfolding the queries lying around. The text has been analyzed in the light of narratology and narrative patterns. Moreover, the ideas of main proponents of narratology, Aristotle, Vladimir Prop and Gerard Genettee, are applied to attain desired results.

Oscar Wilde (1854- 1900)

Oscar Fingal O 'Flahertie Wills Wilde was an Irish author, poet, short story writer, and playwright. He was born in Dublin. His father was a famous doctor and his mother, Jane, was a poetess. He also wrote one novel, The Picture of Dorian Gray (1890), which became one of the most famous works of his life. His play The Importance of Being Earnest (1895) was also the cause of his fame. He belonged to the Victorian era and famous for his wit and humor. People used to call him to their parties and enjoyed his jokes. He could bring laughter on any melancholic face with his jokes and witty humor.

Oscar Wilde was grown up in a prosperous family. He had seen many intellectuals of his time dining with his

parents and took great advantage from their company. He was awarded a royal school scholarship in 1871 and got his education from Trinity College from where he was awarded by a famous honorary award for undergraduates in 1872. He took great interest in poetry and wrote a poem "Ravenna" in 1878 and won a Newdigate prize for composing the best English verse. He published his first collection of poems in 1881 and after seven years of his poems' publication, he published a collection of stories for children named, The Happy Prince and Other Tales (1888). At the peak of his fame, he was victimized for homosexuality and convicted. He had to spend two years in jail and afterward, he went to France. He had produced great work and known for his masterpieces even up till now. All his tales are the source of entertainment and moral awakening not only for children but also for adults.

The Happy Prince

This is a beautiful tale that differentiates real beauty from outward beauty in a very lucid and effective way. It is the inner beauty that makes a person beautiful and priceless. This was a story of a prince who was living a very happy life in worldly pleasure and thus entitled as "the Happy Prince". He never had a direct or indirect link with any suffering, misery or poor condition of his country and its residents. So due to this unawareness, he was unable to imagine any sorrow and misery. He was a *happy* prince who knew nothing but happiness

and laughter. But soon after his death, he realized the truth of this worldly beauty and bitter realities that were prevailing all around him in the shape of miseries and sorrows. His heart was broken at this worst sight of the world and his eyes were burst into tears but he was unable to do anything because he was merely a statue now. So he took the help of a little innocent bird that stayed with him for a night during his journey toward Egypt. Little swallow promised to help the prince in this hour of sorrow.

The prince saw a poor seamstress with her little ill boy and requested swallow to give them a ruby from his sword. The next night the prince saw a man who was in difficulty and unable to write a play due to cold. The prince requested swallow to give a sapphire of his eye to the poor fellow so that he can buy woods. Then the next day he helped a weeping girl with another sapphire from his second eye, who had lost her matches and was afraid of her father's anger. Now prince became blind and swallow used to wander around the city to see any needy. In this way, the prince with the help of little swallow helped the needy by giving them all his belongings such as ruby, sapphires, golden leaves, and gold.

In the end, swallow died of cold and the prince's leaden heart was broken. Now the statue had lost its worldly beauty and as per the Mayor order was melted in a furnace as it was no more useful and beautiful. The leaden heart was not melted and they threw it away in a heap of garbage where the dead body of

swallow was lying. On the decree of God Almighty, both were declared as the most precious things of the world and placed into a high place of heaven. Both were liked and blessed by God for their love and affection for humanity and became immortal.

Results and Discussion

Besides the main story of The Happy Prince and the little Swallow, the sub-story of the life of little Swallow is also developing. In the first part of the main story, the Prince is the narrator who is telling his story and little Swallow is narratee who is hearing the story of happy Prince. The story started **"exposition"** with the introduction of characters "high above the city, on a tall column, stood the statue of the Happy Prince" and "on the night there flew over the city a little Swallow" (p. 1). The story developed with the interaction of the prince and the swallow. The **conflict started** when the Happy Prince was watching the miseries of the people and felt helpless and the little swallow, who was deceived by Reed, cried and stayed at night with the statue. The **action aroused** when both have shared their stories and promised to help. "It is very cold here, but I will stay with you one night, and be your messenger"(p. 5). The story leads towards the **climax** when the little Swallow became a helper and tried to sort out the miseries of the people, according to the wish of the Happy Prince. The action leads towards the **resolution** when the Happy Prince became a "*poor Prince*"

and divided all his jewels into needy. Both the characters meet their death at the end. The story **ended** with the hope and satisfaction for the readers, "It is not the Egypt that I am going; I am going to the House of Death. Death is the brother of Sleep, is he not?"(p. 11). God has rewarded them with these words, "you have rightly chosen for my garden of Paradise this little bird shall sing always, and in my city of gold the Happy Prince shall praise me"(P. 13).

According to Gerard Genette (1930), the process of telling a story is more important. The story opened with the description of the statue of the Happy Prince and the speaker is omniscient. The little swallow is a *Heterodigetic or internal* focalizer in the story. He besides his personal experience describes other characters as well. The Happy Prince is also an internal focalizer as he also feels the sufferings and miseries of others and gives words to his feelings by narrating each condition to the little Swallow. The story is gliding between two modes **"mimetic"** (slow telling) and **"Diegetic"** (summarizing way). The personal story of both the characters is presented in a diegetic mode while role-playing is presented in a mimetic way.

Authorial persona is found covert, non-intrusive and unnamed in the very beginning of the story,

High above the city, on the tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he has two

bright sapphires, and a large ruby glowed on his sword-hilt (p. 1)

Here there is only the voice of a person who is not known. It seems as the author is narrating the story but it is not like that. The speaker is neither the author narrating the character of the story. While there are some overt and named characters too who according to Barry (2002) are present in the story with personal history, gender, social class, and their likes or dislikes. The Prince and the Swallow are overt characters in the story as each presents his personal story after the meeting. Sometimes the story will flesh back to link an event of past to present time and that technique is called **analeptic**. The prince has used this flashback technique when he narrates the story of his happy days, "When I was lived and had a human heart, I did not know what tears were, for I lived in the Palace of Sans- Souci, where sorrows are not allowed to enter (p. 3)

The writer has used both frameworks of narratives to package**, primary and secondary**. The primary narrative is found in the story of the Happy Prince after his death. The whole story deals with the character of Swallow, the statue of the happy prince and their missions to help needy. The secondary story is the story of Prince that he narrates to the Swallow about his life before his death. Another secondary story is the story of little Swallow and his broken heart. The secondary story is also called an embedded story or meta-narratives, which means "a narrative within the narrative" Berry (2002).

Characters of the story

There are round about ten characters, two major and eight minor, in the story.

1- The happy prince (the main hero)
2- The little swallow (the Bird, Helper, the second hero)
3- Town mayor
4- Town councilor
5- The seamstress lady
6- The play writer
7- The match girl
8- The Reed
9- God
10- The angels

According to Vladimir Prop (1928), the roles are more important than characters. He reflects the subordination of characters to action. Here the character of Prince is playing the role of "*the Hero*" and little swallow is playing the role of "*the helper*". When the prince was a prince and the swallow was a little bird they were alone and did get nothing but voidances in their life but when they were transformed into "the hero" and "the helper" they became precious in the eyes of God and Heavenly creature. "Bring me the two most precious things in the city", said God to one of His Angels; and the Angel brought Him the leaden heart and the dead bird" (p. 13).

The Happy Prince and the little Swallow both are playing the role of protagonists in the story. There is no villain or antagonist but miseries and

sufferings of people. The Prince has shown dual personality, one in life as a living being, other after his death as a statue. In his life, he was called "Happy Prince" because everything around him was so beautiful and he was living in immense pleasure of life. But right after his death, he was placed high as a statue and he could see the miseries and ugliness of his city that had made him sorrowful. He tried to satisfy himself by playing the role of a donor and donate all his belongings to needy people. While on the other hand there is a little Swallow who is little but in reality having a large heart for desperate people. It is a simple and innocent bird who is ready to sacrifice its life for the sake of humanity. It helped Prince in his plan to remove miseries from the city. The Swallow was fallen in love with the Prince in the name of humanity. Both have sacrificed their lives and rewarded by God in Heaven.

Setting and Atmosphere

The weather and atmosphere are very cold and dark from the start of the story until the end. That shows the pessimism of the story but it leads to a complete optimistic image at the end. The words like *'cold'* and *'night'* are used severely in the story. The weather is also shown through this description, "*then the snow came, and after the snow came the frost"*. So the weather is indicating the mood or tone of the story.

Style

High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt. He was very much admired indeed. He is as beautiful as a weathercock," remarked one of the Town Councillors who wished to gain a reputation for having artistic tastes; "only not quite so useful," he added, fearing lest people should think him unpractical, which he was not. (p. 1)

Oscar Wilde has personified the statue by giving the qualities of a living being to a statue. He has presented a magnificent statue with all his pomp and show. The height of its pedestal and its splendid looks has made it a symbol of prestige and honor. He is admired by others. His ceremonial presence is shown through his gilded body with priceless jewels. Wilde has used similes and metaphors to make his appearance more effective. In the above passage, the Happy Prince is described as follows: "He is as beautiful as a weathercock." Here through simile, the splendour of the statue of the Happy Prince is shown. These expressions are very unique and interesting even though the story has been written more than a hundred years ago. *"Who are you? 'I am the Happy Prince…' 'Why are you weeping then?"'* (p. 3)

This introductory dialogue of the Prince to the Swallow is a projecting paradox. He tells his name "Happy" Prince while he is weeping. So happiness and weeping both are paradoxical words. "Swallow, Swallow, little Swallow, said the Prince, "will you not stay with me for

one night, and be my messenger? The boy is so thirsty, and the mother so sad."(p. 5)

Wilde used such expressions repeatedly to emphasize the depending friendship and love between the Happy Prince and the Swallow. The Prince wanted to help poor people by giving them jewels that were shining on his sword and gold leaves that covered his body but he could not move as he was not a living being but a statue, so he had to ask a favor of the Swallow who could move and was alive. The Prince's affectionate words, "Swallow, Swallow, little Swallow ---" have a great effect on the heart of little Swallow and those words soften the stiff and selfish heart of the Swallow. He has used his name Swallow thrice to show his deep affection and the importance of swallow's presence for him. Then he states his request for the stay of the swallow. These words and tones sound affectionate to us and make us happy in the same way.

The main element of figurative language Wilde has used in his short story is;

Simile, there are some examples of sentences, in which simile has been used by the writer, given below:

Table 1. Simile used in the story

as beautiful as a weathercock'	Hard like withered leaves	'lips are red as pomegranate'
a mystery so great as misery'	as black as ebony'	eyes like green beryl's

By using it, he has made his style more effective and unique.

Speech and Thought Presentation

There are five modes of speech and thought presentation:

Table 2. Five Modes of Speech

(i)	Direct Speech (D.S)
(ii)	Indirect speech (I.S)
(iii)	Free direct Speech (F.D.S)
(iv)	Free Indirect Speech (F.I.S)
(v)	Narrative Report of Speech Act(NRSA)

And five modes of thought presentation:
Table 3. Five Modes of Thought

(i)	*Direct Thought (D.T)*
(ii)	*Indirect Thought (I.T)*
(iii)	*Free direct Thought (F.D.T)*
(iv)	*Free Indirect Thought (F.I.T)*
(v)	*Narrative Report of Thought Act(NRTA)*

Some sentences are analyzed in the story "The Happy Prince" that reflect Speech Thought Presentation.

Table 4. Speech & thought Modes used in the Story

(i) She said, "She has no money".	**(Direct Speech)**
(ii) I admit that she is domestic	(Indirect Speech)

(iii) "She has no conversation", he said.	(Free Direct Speech)
(iv) "The Reed used to like the rain. Or, He prepared to go to sleep."	(F.I.S)
(v) "Ah! But we have in our dreams".	(NRSA)
(vi) I am afraid that she is a coquette	(I.T)
(vii) "When I was alive or had a human heart" answered the statue"	(FDT)
(viii) "I did not know what tears were"	(F.I.T)
(ix) "The king is there himself in his painted coffin"	(NRTA)
(x) "It is ridiculous attachment"	(F.I.T)

Conclusion

As Bal (2009) states that narrative theories are used to evaluate, understand and study narrative patterns and structure. So narratology plays a vital role in understanding the connotative and denotative meaning of a short story. The chief motive behind the present analysis is to show how narratology can be used for the analysis of any narrative text/short story and how it contributes to the structure and form of a narrative text. Observation has been made to make the readers aware of the facts related to the basic elements of a short story and narrative analysis. This research will play a worthwhile role in illustrating the structures of a short story and is useful for the learners and teachers respectively.

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Dramaturgical Analysis: *Play With in Play* as a Theatrical Technique in Mahesh Dattani's Play *Where Did I Leave My Purdah*

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ABSTRACT

This research study is an attempt to analyze the play Where did I leave my Purdah by an Indian playwright Mahesh Dattani. Primarily, this research study focuses upon a discussion of the employment of the theatrical technique i.e. Play Within Play within the structure of the play by Dattani. Ervin Goffman's (1922-1982) notion of dramaturgical analysis (grounded on his social analysis) has been taken as a theoretical framework to reinforce the proposition that performance of the actors on stage resemble their actual lives. Contextually, the protagonist's creed to perform the role of Shakuntala, a heroine from the classic epic Shakuntala by Kali Dasa, a Sanskrit writer, in the play has been negotiated, subsequently contributing to this corollary that the characters in the play, in their acts to perform legendary roles on stage, actually present their own lives, psyche, self, emotions and personalities through their roles. The researcher has two arguments to carry in this research, first how the text embedded play within play technique in the structure, secondly application of Ervin Goffman's (1922-1982) notion of dramaturgical analysis on the characters and plot. Hence, the lives of characters and their role performance on the stage have been negotiated as echo-perspective in the play by the researcher. So, this research would be a positive addition to the body of modern Indian drama and Sociology. This is basically qualitative research in design and is based on textual analysis.

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Introduction

Mahesh Dattani, born in Banglore, India, is one of the renowned Indian dramatists who is famous because of his depiction of diverse aspects of Indian society and universal appeal of his plays. He has written a number of plays which have been successful both in India and abroad. "He puts Indian drama in English to the level of world drama" (Bindu, 2014 p.10-11). His plays deal with various social issues: gender discrimination, communalism, incest and child sexual abuse, homosexuality, and other social realities permeated in Indian society. Being a dramatist, Dattani has introduced diverse theoretical techniques in this play *Where Did I Leave My Purdah (*2012) from sound effects, lightening, costumes and stage presentations to dance as a theatrical art but the researcher argues out of all these meta-theatrical techniques, there is one technique which is the most distinct and important i.e. *play within play.*

This research study focuses upon an analysis of the fore-grounded theatrical technique i.e*. play within play* employed in his play *Where Did I Leave My Purdah (*2012). Besides, Ervin Goffman's (1956) notion of *dramaturgical analysis* has been taken as a ground to contextualize this technique to bring out personal lives, psychology, emotions, love-hate relationship of the characters, the exploration of which is the focus of the researcher in this research study.

Consequently, the study of the research paper is two-folded, based on one theoretical: *dramaturgical analysis* and other technical ground: *play within play.* Goffman argues in his book that:

Performers tend to foster the impression that their current performance of their routine and their relationship to their current audience have something special and unique about them. The routine character of the performance is obscured (the performer himself is typically unaware of just how routinized his performance really is) and the spontaneous aspects of the situation are stressed. (Goffman, 1956, p.31).

He further argues:

I shall be concerned only with the participant's dramaturgical problems of presenting the activity before others. The issues dealt with by stage-craft and stage-management are sometimes trivial but they are quite general; they seem to occur everywhere in social life, providing a clear-cut dimension for formal sociological analysis. (Goffman, 1956, p.08)

This statement contextualizes the alliance between theatrical and social life of the characters on stage and in real life. He has talked about the impressions of characters on stage and in real life, and the daily occurrence of performances in real life and on stage by them and the co-relation between two.

Where Did I Leave My Purdah? is a play about the revival of stage dramas and theatrical modernity in India in post-partition scenario. It revolves around the life long struggle of the stage actress Nazia to revive and establish Indian theatre but it also brings to notice the partition communal violence, self-dilemmas of characters, the importance of past in lives of human beings and feminine identity and role in partition scenario. Nazia the protagonist, faces dilemmas in life which the audience comes to know at the end of the play. Ms Bindu (2014), a researcher in her research study titled "Themes and Techniques in the Plays of Mahesh Dattani" argues, "his plays externalize emotional crisis and psychological pain of women of our society. He depicts the inner world and thoughts of the women who have been denied of respectable existence and intellectual entity" (Bindu, 2014, pp. 10-11). Dr. Vikas Jaoolkar and Poonam Matkar (2015) state while talking about him, "Dattani has been very successful in exposing the loopholes in the social structure of our nation and dealing with the subjects which people still feel are alien to our land" (2015, p. 52). So very skillfully a social dilemma has been presented by Dattani.

Research Methodology

Being the qualitative research study in design, this research study is exploratory, descriptive and is based on textual analysis. The text serves as the primary source here and it is grounded on self-interpretation. The dramatic dialogues as 'unit of sentences' have been interpreted. Besides, the research papers from online journals have been taken to incorporate the views of the different researchers regarding Dattani's theatrical art. Ervin Goffman's (1956) notion of *dramaturgical analysis* has been taken as a theoretical framework for this research study.

Results and Discussion

The proposition that the text contains the reference of another play and the dramatic presentation of that play in the theatre by the protagonists is the pivotal point of negotiation by the researcher in this section of the research paper. Not only there are references, but theatrical settings, costumes, even performance vocabulary have been used which will be embedded into the main discussion in this section. Furthermore, proceeding on this discussion, Goffman's notion of a relation between actors and human beings with their real-life impressions and performances will be contextualized. So, this section proceeds to negotiate two diverse notions: one from art and others from social life, on one argumentative platform upon which this research is based.

The play centers on the staging of the Sanskrit epic *Shakuntla by* Kalidasa which strengthens the dramatic effect of the plot. Nazia orchestrates to perform the

role of Shakuntala herself centuries back and as the narrative unfolds, her passionate desire to act Shakuntala comes to the forefront before the audience but in present she, being a stage director of modern Indian theatre, is in search of a suitable stage actress to play this role. Dr. Manish (n.d) argues that "the inter-textual reference of *Abhigyan Shakuntalam* invokes a live contact between the dramatist and the audience as the play is a part and parcel of our cultural heritage" (n.d., p.34).

The narrative of the text runs on two parallel axes: one in past and second in present. The readers can visualize the flashbacks from past incorporated skillfully into the present. The echo of the relevant and similar incidents has been shown through flashbacks to the audience. Hence, the researcher's argument that this play is based on the technique of *play within play* is grounded on two platforms. On one platform, there would be the discussion that the play contains the plot of an epic, the actors themselves are going to perform in the play. So, this research reveals how different actors represent the characters they are enacting on the stage. Symbolically, they represent those characters as in their act of role-playing on the stage they represent their real lives. So what they say or do on stage as actors, they give vent to their emotions. Everyone plays one or two roles in his life wearing the mask on his face. This notion is grounded on Ervin Goffman's (1956) notion of *dramaturgical analysis*, who

proposes that routine lives of the human beings resemble the performance of the actors on stage since life is a theatre. There is no difference between stage performance and real-life actions. The researcher argues that the roles characters are going to enact on the stage reflect their real life selves and life patterns. The face to face interactions of the actors on the stage contextualize the social interaction in life.

When the dynamic action of the play unfolds, the characters are rehearsing to perform Shakuntala, an epic, on stage, the story of Shakuntala and the king, Dushyant. *Shakuntala* is an Indian epic by a well-known Sanskrit dramatist. The story revolves around love marriage of the king with Shakuntala. After going back to his kingdom he forgets who Shakuntala is until one day she comes to him with his child and he refuses to accept his wife and child and humiliates her in his majestic court.

Hence, the proposition that Dattani has employed the technique of *play within play* holds its significance. In the play, there are three references for performing the epic *Shakuntala* on stage at three different places in three different time-periods. Characters are shown as actors, rehearsing and playing the roles of characters from the epic in three different times of history. One in the 1940s during partition riots, second in 1950s after migration to Delhi after partition and third time in modern times in 2012, when

Nazia, a theatre director, is now trying to locate the exact and the suitable actress for the role of *Shakuntala* to act as modern *Shaku.* The first time the roles of Shakuntala and the king Dushyant have been played by Zarine and Suhel in the 1940s, then Suhel and Nazia in 1950s and now by Viney and the young actress in 2012.

Nazia's authoritative and assertive nature has been emphasized by Dattani since from the beginning. Her self-indulgence in the magic and romance of theatre and music when she is on stage has also been focused. The oblivion of her surroundings, while she dances gives a peep into her commitment to art and her aesthetic taste. Dattani also takes the audience to the past through flashback technique and provides a glimpse of Nazia as a young actress where "Nazia is still dancing, now to a captive audience, a young aspiring audience" (Dattani, 2012, p. 60). The suspense and charm of the play remain alive through this shift throughout the play. Her passion for dance and to be on stage always keeps her young and agile because she deems herself young even in middle age.

The stage setting in the play, that the audience is exposed to, provides the readers with the graphic details related to theatre production which gives an insight to the modern Indian theatre. As it has been said that "in addition to the expected consistency between appearance and manner, we expect, of course, some coherence among setting, appearance, and manner. In a sense, such coherence represents an ideal type that provides us with a means of stimulating our interest in and attention to exceptions" (Goffman, 1956, p.20). So the idea of the appearance and manners of the characters on the stage, their coherence and artistic presentation of the stage-setting in the text can be inferred from this statement. The idea is reinforced by Parmer as "the theatre attempts to articulate mores and manners of the society intending to cheer people by lifting them from physical, social and mental problems and afflictions and also offers a piece of advice for leading life in a healthier and happier way" (2011, p.45).

In the opening scene, Nazia is giving different instructions to Viney to make her production artistic and good. She then talks to Sanjay on phone after realizing that he didn't read the email sent by her regarding his shoot. Then she comments:

What am I doing here?
No more grandma roles for me I am going back to theatre (Dattani, 2012, p. 58).

She is so obsessed with her dancing talent that even now at the age of eighty-two, she loves to dance and pines for it. Her obsession with dance as an art can be noted from her dialogues like "I want more dances, dances can nobody

take away from me" (Dattani, 2012, p. 59). She further states:

All that space to fill with your body and your voice.

Letting these feelings flow to fill the hall, right to the last row of the balcony.

That is the magic of the theatre (Dattani, 2012, p. 60).

The phrase 'magic of the theatre' refers to the fascination the characters feel when they are on the stage. There are two things important here: the voice of the actor on stage which becomes the medium of his expressions of thought and emotions. Secondly, the body of an actor which gives him the identity of being an actor. Likewise, in the above dialogues, Nazia expresses the feelings which every actor feels when he is on stage.

She and her sister Zarine are the founders of the Post Modern Indian Theatre and there are several hints in the play toward this fact. Now in scene two, she is taking auditions for the heroine to act as Shakuntala, for that she has downloaded a few tunes from her iPod. She says:

It was the grandest production in our repertoire

We have done all that Kathak stuff. It's nice,

I'm not saying it is bad, but it is done (Dattani, 2012, p. 61).

Dr. Manish statement gives us a reason for the dramatization of this modern version as he opines, "the modern version of *Shakuntala* also symbolizes Nazia's attempt to break away from the painful memories of the past. But the past is part of the present and has seeds for the future" (n.d., p.37). Nazia discusses the staging of this play with her niece Ruby and an actress who yearns to play *Shakuntala.* She envisions to dramatize the modern version of the play and also reminiscences about the performance in past as:

It was great stuff. But now it's your turn to do great stuff.

We will do a modern version of *Abhhigyan Shakuntala.*

(Nazia hold up a poster mockup with the title Shaku!

In metallic blue) (Dattani, 2012, p. 64).

Hence, the discussion of Nazia with several characters in the text takes the turn which prompts the readers to discern the employment of the technique of play within the play by the dramatist. The researcher Parmer argues about Dattani, "his dramatic techniques and stagecraft are superb. There are rapid shifts in terms of time and space. He has made use of different images, symbols, devices, techniques etc. to communicate his ideas in a very effective and concrete manner" (2011, p. 35).

The repeated references to trunks and costumes can be taken as dramatic

part of this play within play framework. These costumes are an important asset to Nazia as they bring forth an idea of history and past in the play. Analyzing from the dramaturgical aspect, it can be argued that costumes are also part of the dramaturgical aspect of the play. It would not be an exaggeration if it is said that they are important in a role-playing context. Nazia's dialogues seem to contextualize this aspect.

Nobody is interested in these moth-eaten costumes.
Do not open them. I do not want to see them. (Dattani, 2012, p. 69)

These 'moth-eaten costumes' are relics. Ruby is seen wearing one of the dresses which resembles those of Shakuntala's because Ruby thinks her mother has played the role of Shakuntala in past so it is her right to wear that the costume, since the memories of her mother are attached to that dress giving it a relic status. She utters passionately "this is her costume… my mother!!" (Dattani, 2012, p. 72). The words my mother means the dress belongs to her mother. So, costumes are important in the context of the role-playing of the legendary character of Shakuntala. Nazia replies to that outburst of Ruby:

Lahore 1948. that is Zarine. yes! You are wearing her costume.
But this is not Shakuntala costume.

I was always Shakuntala. (Dattani, 2012, p. 72)

The sentence "I was always Shakuntala" (Dattani, 2014, p. 72) presents the identity of Nazia as Shakuntala as she always yearns to enact the role of Shakuntala. With this dialogue, Dattani takes the audience back into the pages of history. Nazia and her sister (supposed mother of Ruby) both migrate from Lahore to India with their dream of establishing modern Indian theatre. The narrative links to those days since the historical role of Shakuntala was played by Nazia in 1940s, in those partitioned riots days. The narrative of the play deals with past and present framework with this specific intention by Dattani: 1948 and present scenario skillfully. Through flashback, the focus shifts back to the past in the 1940s and in the next scene, the audience visualizes the present scenario. Dattani states about the first time staging of *Shakuntala* in the text, in Lahore, 1948.

Just when the horrors of partition are being left, we start mid performance of the dance drama *Shakuntala* in Hindustani. (Dattani, 2012, p. 73)

The stage transfers to a pastoral scene where Shakuntala and her friends are roaming in the garden and talking. Nazia in disguise of Shakuntala delivers her dialogues which prompt the dramatic action. To the response of her dialogue, "this bee is hovering around my face

instead of the jasmine" (p. 74), Dushyant, the king, hiding behind the tree utters:

Oh! This wicked bee does not give up! (Going to another spot)

Oh! has to come here too.? What should I do now?

(Dushyant suddenly appears in front of Shakuntala and splits

the bee in two with his sword)
(Dattani, 2012, p. 74)

These are the exact dialogues as has been penned down by Kalidasa in his epic and later on translated in different languages. The words of Dr.Manish in his research "Angst in Mahesh Dattani's Play Where Did I Leave My Purdah?" about this aspect of role adaptation of Nazia can be quoted here who states, "but Nazia is not Shakuntala- she is not a helpless, docile character who will succumb to male chauvinism" (Manish,n.d,02). Nazia might not be docile but her fate is of Shakulntala's, the narration unveils this truth. The passionate love between both lovers as expressed in one of the enactments, the rape begotten child of Nazia and unwanted child of Shakuntala and their proceeding separation in both narratives are parallel acts. Manish rightfully opines that "Dattani hints at the plight of women, torn between being and becoming" (Manish, n.d., p. 36).

To mention the history of Nazia and Zarine's migration to India during partition is necessary. At that time, they had been playing on stage the play

Shakuntala. The partition riots started then Muslims came to theatre in Lahore to kill any Hindu present there. Suhal and Nazia loved each other. Nazia decided to leave from Lahore for Delhi because she did not want to part from Suhal. Besides, she also wanted to establish modren theatre. Nazia convinced Zarine for leaving.

Come with us Zarine. We will go to India.

We can set up our own company theatre there. Once, we are there and we set up our company, You can play Shakuntala. (Dattani, 2012, p. 82)

So, the second time staging of epic *Shakuntala* occurs in 1950 after Nazia, Zarine and Suhel migrate to India to externalize their dream of establishing a modern theatre in India. The audience is again introduced to the stage setting, costumes display and music by following the dramatization scenario. Dattani states:

The early 1950s.the young Nazia and Suhel are putting on their costumes and accessories in the makeup room. At the same time, the set for act three of *Shakuntala* is put up. (Dattani, 2012, p. 83)

Besides, the characters in the play have used theatrical jargon which bespeaks of this fact that they are playing the roles on stage. Their dialogues manifest the implication of the idea *play*

within play. Suhel asks Nazia that "after the play, you will be surrounded by the group. You will rehearse with them till morning (Dattani, 2012, p. 95). This sentence "you will rehearse" (Dattani, 2012, p. 95) gives the margin to the researcher about his stance as it tells the audience the characters on stage themselves are playing roles from another narrative. There is also an argument between Nazia and Suhel during their performance on the stage. There is a series of arguments as follows.

NAZIA: why is it that when you play Dushyant …… specially this scene, I feel that…you are accusing me?

SUHEL: May be because I am a good actor. Or maybe not

    May be I should stop playing Dushyant then.

NAZIA: Jagan is more than willing to take over.

SUHEL: So, you have been rehearsing with him. (Dattani, 2012, p. 95-96)

    Dr. Manish Sharma further opines that "his central characters are the product of colonial consciousness and they are in search of their lost self" (Dattani, 2012, p. 34). Here, the dialogues of the characters are a direct hint towards the fact that the technique of play within play has been used. Their dialogues show that they are

performing on stage mythological characters and rehearsing their roles.

    Taking theoretical instance from Erving Goffman's (a Canadian-American sociologist of 20th century) notion of analogy between theatrical performances and face to face interaction in real-life, it is inferred that besides performing their theatrical roles, the actors are also demonstrating their real life selves and situations as it is said that "Goffman saw a connection between the kind of acts that people put on in their daily life and theatrical performances" (Goffman, n.d.). So, theatre is the pivotal metaphor used by him in his famous book *The Presentation of Self in Everyday Life*, a study of impression management. He argues,

    In social interaction, as in theatrical performance, there is a front region where the performers (individuals) are on stage in front of the audiences. This is where the positive aspect of the idea of self and desired impressions are highlighted. There is also a back region, where individuals can prepare for or set aside their role. (Goffman, n.d.)

    She has talked about the connection between real life and performances on the stage. As the face to face interaction of the characters occurs in real life similarly, this interaction is monitored by the actors on stage. "We find, then, that when the individual is in the immediate presence of others, his

activity will have a promissory character" (Goffman, 1956, p. 2). Their performances are reinforced by the costumes they wear in front of the audience, the same happens in real life where human beings have to maintain their impressions. Besides, all other stage accessories: lightning, music, stage directions, costumes, dimmers, back-stage room are there to facilitate actors on stage. Goffman has talked about theatrical accessories related to acting. While using a theatrical scenario, his main focus is on interaction: interaction between performers on stage to stimulate positive self-impression on one hand and interaction among human beings in social interaction on other hands. He argues:

In social interaction, as in theatrical performance, there is a front region where the performers (individuals) are on stage in front of the audiences. This is where the positive aspect of the idea of self and desired impressions are highlighted. There is also a back region, where individuals can prepare for or set aside their role. The front or performance that an actor plays out includes 'manner', or how the role is carried out, and 'appearance' including the dress and look of the performer. Often, performers work together in 'teams' and form bonds of collegiality based on their common commitment to the performance they are mutually engaged in. (Goffman,1956, n.p)

From the discussion of real-life interaction and analogy between theatre and real-life actions, the researcher has taken one step ahead in negotiating that through interaction the characters reveal their love-hate relationships, their varied emotions and psychology maintaining their self-impressions. He states in this regard that "the maintenance of the surface of agreement, this veneer of consensus, is facilitated by each participant concealing his wants behind statements which assert values to which everyone present is likely to give lip-service" (Goffman,1956 p.04). Goffman calls "this level of agreement as a 'working consensus" (Goffman, 1956, p. 04). The word 'consensus' means an agreement and the harmony which means to evoke the sense of harmony among the actors on the stage.

There are a series of dialogue which can be analyzed from this perspective. In the previous conversation, Nazia feels that Suhel is accusing her about her tragedy ridden past under the mask of their performance conversation. Psychological tension can be noted in her abrupt replies to Suhel. Here Nazia, an actress has taken the place of Nazia, a wife who is concerned with her relations and her domestic life. In another scene, conversation between Suhel and Nazia runs as:

SUHEL: Is it the company you care about?

Or the roles you play? Jasma Odan, Shakuntala.

You choose the scripts with care, making sure you have the meat, while you feel the rest of us the bones. (Dattani, 2012, p. 97).

So, this idea of 'working consensus" (Goffman, 1956, p. 4) seems to work for Nazia and Suhel as they both are found accusing each other about their relation indirectly. On the immediate analysis, in this exchange of dialogues, in researcher's view the words 'role,' and 'scripts', are part of dramatic or performance vocabulary. Besides, the audience can also spot the verbal accusations both the characters are putting on each other through these dialogues manifesting their emotions. During their enactment of the play *Shakuntala*, there is another important exchange which is important to put under analysis. See the series of dialogue:

SUHEL: You never gave your sister a chance to play Shakuntala. She was talented and far more suited to play this role.

NAZIA: This is your last performance, I can never perform this with you as Dushyant after what you just said.

SUHEL: But that is the truth, don't you think Zarine would have made a good Shakuntala?

NAZIA: She would make a great Shakuntala. But she isn't here. (Dattani, 2012, p. 97)

In the above-written dialogues, both the characters talk themselves about the enactment of the play as the words *play this role and performance* etc. can be taken to support dramaturgical vocabulary. Here, regarding the proposition of the analysis of personal feelings of characters, it can be noticed how Nazia is being accused by Suhel that she has not given a chance to her sister to perform Shakuntala. Suhel is giving vent to his resentment here. When Suhel asks Nazia at one place during their rehearsal, "put more feelings into your role and some into our relationship" (Dattani, 2012, p. 97), this dialogue gives an insight into their real-life relationship as they both are lovers, later on going to be husband and wife. Metaphorically, it is implied that they are concerned about the manifestation of their personal feelings. It is argued by Manish also who states that "while playing the role of Shakuntala, the lines between the character and the person blur" (Dattani, 2012, p. 37).

The analysis of the conversation of Nazia with Suhel gives a peep into their real-life relationship. On contextual grounds, it also represents the relation of Shakuntala and Dushyant. Shakuntala's blunt question to Suhel "Why do you call after fifty bloody years"? (Dattani, 2012, p. 91) makes the readers conscious of the rift between them. She further gives vent to her feelings by telling him," I do not want to see you. I cannot even bear to hear your shaky voice" (Dattani, 2012, p.91). The following dialogue exchange

between Nazia and Suhel takes the readers from the theatrical world to give the peep into the real-life scenario. These dialogues represent the contrasting situation from the past, where an echo of the Suhel's plea is heard when he demands from Nazia that "put more feelings into your role and some into our relationship" (Dattani, 2012, p. 97). The transformation of the past lovers into the present day reality that they are now strangers is the point to consider here.

Through the analysis of the above dialogues, the two perspectives of the researcher, in the context of the theoretical framework of this research study has been highlighted. The prime concern of the researcher is to bring to notice the similitude between heatrical performance and real-life interaction. Human beings maintain personality impressions with each other in the real life as they do on the stage. The series of accusations are the real-life phenomenon, which also happens between actors on the back-stage in the theatre. So this accusation, demand for care, and un-reciprocal behaviour are Nazia and Suhel's real-life story. "As the interaction among the participants' progresses, additions and modifications in this initial informational state will of course occur" (Goffman, 1956, p. 5).

Secondly, according to the researcher, these dialogues have provided the linguistic clues to reinforce the idea of theatrical jargon used by the performers

which strengthen in return the proposition of the researcher that *play within play* technique is used in this text. The synthesis of these dialogues is Dattani has skillfully conveyed the feelings and personal dilemmas of the characters through their vocation as actors. As Goffman has argued that:

In saying that performers act in a relatively informal, familiar, relaxed way while backstage and are on their guard when giving a performance, it should not be assumed that the pleasant interpersonal things of life —courtesy, warmth, generosity, and pleasure in the company of others—are always reserved for those backstage and that suspiciousness, snobbishness, and a show of authority are reserved for front region activity. (Goffman, 1956, p. 80)

The above statement from Goffman throws light on the above-mentioned accusation exchange between the characters. Goffman has talked about the range of real-life and emotions which are also expressed by the actors on stage and offstage during their stay on stage.

Besides, the repetition of the words 'performance' 'perform' and 'Shakuntala' are part of the dramaturgical vocabulary. Every action of the actors on stage from their act of 'acting' 'rehearsing' and 'performing' which are the counter-balanced actions performed by human beings in real life are focused to negotiate the similarity between

dramaturgical vocabulary and the actual actions performed on the stage.

The discussion also entails the third time dramatization of the play *Shakuntala* on stage which is being dramatized in the present time, when Nazia is eighty years old. She has passed her youth now but her vitality to produce stage production is as active as it used to be in her past. Now she wants to stage the modern version of the *Shakuntala.*

I have found a great actor for dushyant. dash. butshaku… if only I were younger by sixty. This is the interpretation I always wanted for *Shakuntala* (Dattani 2012, p. 112).

For that she takes auditions and during auditions Nighat, the granddaughter of Ruby comes with a poster. The descriptions related to that poster can also be taken as evidence of the above-discussed point which runs as:

It is an original lithograph of the 1950 production of Shakuntala with the huge picture of the Nazia. The credits have been blanked out (Dattani, 2012, p. 122).

The names have been blanked out to conceal the Muslim identity of the characters in the post-partition scenario. This is the scene where a young actress is rehearsing to play the role of *Shaku.* Nazia plays modren version of music from her iPod instead of music of the 1950s. Nazia gives her different directions to enter with music but every time she fails to do that. She instructs her that "this time if you do not enter when I tell you to…You are fired" (Dattani 2012, p. 117). On the other hand, the young aspiring actress is also excited to perform this role of Shakuntala as she cries out: "You know when the role is meant for you…I can see this one for me" (Dattani 2012 p. 67).

Even Zarine, Nazia's sister wishes to perform the role of Shakuntala in past because Nazia promises her to give her that role. This is a very beautiful and dramatic moment in the text when the audience is told that:

An apparition of Zarine dressed as Shakuntala, holding an infant, appears in front of her. You promised me I can play Shakuntala. What a lovely baby

Shakuntala has... a real prince. No…princess (Dattani,2012, p. 101).

The declaration that Shakuntala has a daughter is implied reference towards the daughter of Nazia because Nazia had a child in the result of rape during partition riots who is now Ruby. This point has been discussed to negotiate the clear similarity between the lives of characters and the roles they perform on the stage. The similarity between the real-life and the plot of the performance story comes to forefront as in the play Shakuntala has a son whom she takes to the king to introduce him to his father but the king refuses to own him, similarly Nazia being Shakuntala too has a daughter who is rejected by the society since she is an illegal daughter.. a stigma on Nazia's honour. During her performance of the role as Shakuntala, she used to go to her child during intervals and feed her and the audience is told that meantime Suhel delays the next act so that mother and son can have time.

In the end of the play, when Nazia talks about her the modern version of the Shakuntala, and at the time of reception of the award as life time achievement regarding her contributions, we again see Nazia talking to Zarine's ghost dressed as Shakuntala. It can be negotiated that Nazia performs the triple roles in the play, the one her role of being a director of this Indian theatre and second the legendry role of Shakuntala and third her real-life role: Nazia as Suhel's wife, as grounded in the theoretical grounds of Goffman.

The resemblance between the lives of the characters and the roles they perform on the stage from the play is the point of negotiation here as Goffman saw a connection between the theatrical performances and the acts they perform in their daily lives as "the 'true' or 'real' attitudes, beliefs, and emotions of the individual can be ascertained only indirectly, through his avowals or through what appears to be involuntary expressive behavior" (Goffman, 1956. Pp. 1- 2).

Analyzing from this point of view it can be negotiated that the similarity between Shakuntala and Nazia is manifold. Shakuntala was in grip of her past so was Nazia but both had different types of past. After partition Suhel was unable to accept Nazia, physically and

psychologically. Suhel leaves her without understanding her dilemma. In abandonment from the king Dushyant, there is the echo of the same situation. He leaves her because of his inability to recall his relation with her. Both have abandoned children without the name of their father. Similarly, in the dialogues spoken by Suhel to Nazia at the time of divorce also echo the same dialogues with little bit difference by the king Dushyant with flavor of insult and indifference.

However, music is an important theatrical element in the presentation of the plays and dramas on the stage. Dattani has also focused on music in two perspectives in this play, in setting the 40s stage and exhibiting modern-day stage production. Nataya Sangeet was the form of classical Indian music which got its popularity in the 19th century in Maharashtra. It means dramatic music and the staged musical drama under Nataya Sangeet were known as *Natak*. Nataya Sangeet appeared as a form of music for the common people and this form of music got popularity and the dramatists started presenting many social issues through the medium of Nataya Sangeet.

So, here the Natya sangeet plays to show the dramatic presentation of the play *Shakuntala*. Dattani narrates about the first time staging of *Shakuntala* in the text as:

The lights fade as music, Natyasangeet of the 1940s, plays

The vanity van is now green room of the 1940s (Dattani, 2012, p. 72).

The metaphorical implication of the word '*pardah*' also needs to be embedded in this research study. The word '*purdah*' literary means *'hijab'*, or *curtain*, contextually, it is the *pardah* which Nazia forgets during partition riots in Lahore and being an epitome of Muslim woman identity, the absence of which causes the death of Zarine, Nazia's sister. Symbolically, there is also *purdah* between past and present lives of Nazia, her painful past and struggling present. Secondly, it is the curtain used in the theatre on stage which is lifted before any dramatic performance to be enacted for the audience. Analyzing from Goffmin's viewpoint about the resemblance between life and stage, the word *pardah* brings dramatic connotation since it monitors the

link between the audience and the performers. The researcher anticipates from this discussion of word 'purdah' that, while analyzing from the perspective of the resemblance between real life and theatrical performance, there is a fringe of difference that separates theatre and real-life phenomenon.

Dattani has employed various meta-theatrical techniques in the play as his plays are renowned for their theatrical modernity and innovative theatre techniques. An anonymous researcher states about Dattani that "Dattani's modernity consists in his dramatic vision and mode of presentation. He brought about a paradigm shift in the Indian English Drama from page to stage. Dattani's plays elevate the audience to a unified aesthetic experience" (SocialIssues, n.d., pp. 245-246). He further asserts that "his mode of presentation is eclectic. Realism, symbolism, inter-textuality and meta-theatricality are some of the modes he experimented in his plays" (Social Issues, n. d., p. 248). Rajput in his research work "Post-Colonial Approach in Mahesh Dattani's Plays" talks about Dattani as:

"His plays appeal to us in our situation and make us see into the rot that has set in. He deals with the discriminations against people in our society on the basis of religion, class, gender and sexuality with insight and empathy" (Rajput, n.d., p.2).

The researcher argues that Dattani has also presented the psychological study of Nazia's personality when *Purdah* from her past gets lifted. Behind this mask of honour and respect, she has sacrificed her self-respect and honour. In her attempt to materialize her desire to establish her theatre she has to go through physical pain and psychological agony. Beneath the hard and vulnerable self of Nazia, there is a woman whose vulnerability is questioned. She is one of the fine studies out of the rows of Dattani's women characters. It is in the third part of the play the readers and the audience comes to know about the painful past of Nazia. Dattani lifts the pardah from the past life of Nazia by interlinking past into the present so that the readers can understand her callous nature and indifferent treatment to all and above all her obsession to elevate the status of her

established modern Indian theatre. Parmer states that "Dattani's theatrical creed asserts that human nature has its own autonomous space. Any act of encroachment to this space, either through conventional ideology or by any other means, will result into agitation and uprising causing chaos and destruction." (2011, p.35-36).

Dattani means to present a new wave of modern theatre by exposing his theatrical techniques. The researcher argues that the technique of *play within play* has been introduced and demonstrated on stage through her character because it was she who wanted to play and then replay *Shakuntala* on stage. On the other hand, Dattani has exposed the injustices done to women during partition in subcontinent through her character.

Conclusions

The negotiating point as argued by the researcher in this research study is that the dialogues, situations and shifts in the text show that Dattani has skillfully used the theatrical technique of play within play in the text. It seems the

characters, in reality, resemble the characters they are performing on stage. Besides, they are passionately involved in playing those roles. They have given their energy, their life span and their youth to dramatize the characters from the epic *Shakuntala* on modern Indian theatre rather their selves have been transformed during this process. Besides, while performing their theatrical roles on stage, their roles mirror their lives, and emotional turmoil they go through in life, hence supporting the dramaturgical analysis postulated by Ervin Goffman through his notion of *dramaturgical analysis.* The characters are artistically connected in the way it seems to weave a tapestry. All characters exhibit the true nature of their selves, their dilemmas and struggles they have to go through during and after partition in their dream of establishing Post -Modern Indian theatre.

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Correlation of Urduization in Pakistani English (PAKE): a Cultural Integrant

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ABSTRACT

Pakistani English is a non-native variety of English language as it shows different shifts from Standard British English. Every non-native language has a great impact of culture because language is culture and culture is language. It is obvious that many words of local languages become part of the variety of English that is spoken in a specific region. Cultural integration in Pakistani English is very dominant as it is syndicated with Urdu language because Urdu language is a national language of Pakistan declared by constitution of Islamic Republic of Pakistan 1973. Thus Pakistani English shows "Borrowing" from Urdu language and leads to the urduized and code-switched terms as an elementary part of English variety spoken in Pakistan. Recent studies show extensive research on Pakistani English in multi-dimensional avenues. This paper intends to highlight inclusion of Urdu words as a distinct part of Pakistani English (PakE). Qualitative approach has been used to signify Urduization in sample of writings which include newspapers, official letters and text books selected through convenience sampling technique. This study will highlight the word formation process in Pakistani English under parasol of Urduization phenomenon and how it opens the pathway of producing code-switched terms as an integral part of Pakistani English. Neologism will also be delineated in this study related to Urduized version of English spoken across Pakistan. For this purpose eminent works of M. Taalat, Tariq Rehman, Ahmar Mahboob and Baumgardner in the realm of Pakistani English will be discussed profoundly. Findings show Urdu language as a cultural integrant syndicated with Pakistani English explicitly. This study will open the avenues of conspicuous research regarding Pakistani English as a distinct variety of English at the verge of standardization.

Keywords: Code-switching, Cultural Integration, Pakistani English, Urduization.

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Introduction

There are different varieties of English language arising world-wide.

There is not a single variety of English language but a 'Plethora of World Englishes' which are used across the

globe (Canagarajah, 2006). These emerging forms of English have distinct characteristics and features which are part of societal culture, values, norms and traditions within a particular boundary of the region where it is being spoken. All new varieties deviated from standard norms and standard varieties of English language. These varieties transform gradually under the influence of social factors like culture, regional languages, traditions, religious values etc. (Kilickaya, 2009). Thus with the passage of time these varieties come as a standing part of world Englishes. So 'World Englishes' include all the varieties whether standard or in the process of standardization as an integral part of varieties of English having different but distinct features other than standard norms of English variety (Baumgardner, 1995). The term 'World Englishes' refers to localized and emerging varieties of English language as these varieties are not interlanguages but legitimate varieties with their own features and norms within a specific cultural and social context (Jenkins, 2009).

Pakistani English (PakE) is one of these varieties amongst world Englishes. Pakistani English is a non-native variety of English language but it is very much deviated from Standard British English (Irfan, 2017). Pakistani English has distinct features and patterns which are deviated from Standard British English under social, cultural, religious and regional factors. Thus English in Pakistan

is an independent variety of English language as an emerging form in world Englishes, which enjoys status of an official language and acts as a *lingua franca* (Ahmad & Ali, 2014). English in Pakistan is a distinct variety as soon it will take a place of standard variety of English language (Khan, 2012). Non-native variety passes through three phases to become a standard variety (Kachru, 1986). According to Kachru following are the three phases:

1.   Firstly, localized variety is not recognized.
2.   Secondly, non-native variety is considered as a sub-standard.
3.   Thirdly, it is gradually accepted as a norm and standard variety.

Under Kachru's model, Pakistani English is passing through the third phase of non-native variety of English language and soon will be included under standardization (Mansoor, 2004). Pakistani English is greatly influenced by interaction of regional languages and includes different lexical and morphological items of regional and national language which are embedded in Pakistani variety of English as an integral part. These factors cause different transformations in English language of Pakistan and gradually deviates from its origin. Pakistani English has its roots associated with British colonization in sub-continent.

Evolutionary History of Pakistani English

History of Pakistani English is linked with pre-partition of Sub-continent (Pakistan: History (The Commonwealth), n.d.). It is the time of 17th century when the British people arrived in sub-continent as merchants under 'East-India Company' who were given a charter from Queen Elizabeth I during beginning of 17th century for the purpose of trade in sub-continent and Britain (Rehman, 1990). They waited till their strengthening position until 18th century when Mughal power declined. Thus, in this situation a vacuum of power and authority was created due to Aurangzeb's orthodoxy in sub-continent and led to the rise of British people (Mehboob, 2003).

British people took position at higher levels and they actually started their vision of coming under English imperialism. As Macaulay in 1835 said that they had a great moral duty to perform in India. They wanted to impose British culture, traditions and language to India. Their mission was to make "Brown Englishmen" which highlights conversion of people of sub-continent into Englishmen by just speaking English language as well as following their lifestyle which includes dressing, look, behavior etc. (British Colonialism In India, 2009). British started implementation of their strategies and ideas in order to fulfill their aim of colonization. They brought the concept of classes through high and low notions which were used to highlight level of English speaking as well as following the tradition of English gentlemen. Under all these aspects English language was fabricated across the sub-continent.

In 1947, the sub-continent was divided and Pakistan got independence. After independence, British people went away but their influence remained there. This influence was association of English language in the culture, mind and society. English language remained prominent due to its social, economic and global mobility across the world (Mehboob, 2003). Many people learned English language through formal contact or by proper schooling under these factors. Input of learning English language in Pakistan was non-native and local. It got more as interaction and contact with natives, was further reduced after partition of sub-continent. So English was flourished in Pakistan after independence but it was clearly a non-native variety of English because different languages were spoken in Pakistan as a first language (Haque, 2007). These languages include Urdu, Sindhi, Balochi, Pashto, Saraiki, Punjabi and Bengali, etc. and some other regional languages. So English language became the part of Pakistani languages and has a distinct feature due to some transitions and transformations gradually.

Pakistani English is an official language as well as language of education and medium of instruction in institutions

and organizations. Thus, English language act as a lingua franca in Pakistan due to its recognition and importance internationally and globally. English language is used for the purpose of trade, business, meetings, research, education, and official letters etc. (Shehzad, 2017)

Cultural Integration

Pakistani English is a deviated version of Standard British English due to some changes under the social, cultural, regional and religious background. Pakistani English is influenced by different languages and cultural values, which get embedded in English language spoken in Pakistan and results in making a distinct variety of English in Pakistan with different features than its origin language. According to Noam Chomsky, language is culture and culture is language. Under this perspective, language is very much influenced by its culture and language which is an eminent part of any culture and society. This concept is referred as 'cultural integration'. When languages spoken in Pakistan influence English variety by inserting their words, structure and values, thus leads to lexical, morphological and syntactic changes.

Pakistani English is greatly influenced by these features e.g. Islamic values, urduized meanings, urduized words, phonological variations etc. For example, words like Mashallah, Assalam-o-Alaikum, Alhamdulillah, and Hajj refer

to inclusion of Islamic values in English version of Pakistan (Mahboob, 2009). Urdu words like atta, goondah, abadi etc. are also part of Pakistani English under cultural integration. Code-Switching can also be observed in Pakistan which is a mixture of English language and other languages spoken in Pakistan, usually Urdu language. It is a trend in Pakistan to start a conversation in Urdu then switch to English language during conversation (Khan, 2012). Under this phenomenon some code-switched terms can also be seen in Pakistani English, for example bhangra music, geo TV, aaj TV, hamary listeners, etc. (Khan, 2012). These examples show Pakistani English as open to integration of cultural values which are distinct part of variety of English language which is spoken in Pakistan and definitely lead Pakistani English towards standardization due to its signature features.

Urduization in Pakistani English

Inclusion of Urdu words in Pakistani English is a part of cultural association. Urdu words are embedded in Pakistani English which can be understood through context and pre-knowledge of Urdu language (Baumgardner, 1990). Urdu words are intermingled under different categories like, food, clothing, administration, policy, politics, education, status, music, culture etc. The relation of Pakistani English with Urdu language can be examined through highlighting these

borrowed words and how do these words reflect cultural values in Pakistani version of English language. Urdu words are greatly used in Pakistani English fiction and other literature and daily English newspapers, e.g. atta (flour), goondah, rickshaw (auto), Jirga (council), mela (fair) etc. (Khan, 2012).

According to Baumgardner, if we want to understand Pakistani variety of English language then familiarization of Urdu words and its lexical categories are very important, especially those words which are frequent in Pakistani English. Urduized version of English in Pakistan is being used by fiction writers of Pakistan who are contributing in prevailing Urduization of Pakistani English, under which Pakistani English is getting recognized gradually as embedded with cultural influence such as Urduization (Bilal et al., 2012).

Literature Review

Extensive research has been done by eminent scholars regarding Pakistani English. These works opened the pathway of more conspicuous research in this regard. These researches contribute in making Pakistani English as a distinct and different variety of English language which is deviated from standard British English. These works highlight Pakistani English under different categories like: morphological, syntactical, phonological, lexical, semantic and pragmatic aspects.

Tariq Rehman

Tariq Rehman is an eminent academic writer, scholar and columnist. His work of 1990 regarding Pakistani English is of great significance. He has opened different avenues of Pakistani English and its different aspects and features. Tariq Rehman discussed it under non-native variety and how this variety is deviated from standard British English under different context. Tariq Rahman's work have been cited by many authors and scholars. His works got published in international journal of great status. Tariq Rahman also discussed ESL (English as a second language) and EFL (English as foreign language) context in Pakistani English and its background (Rehman, 1990).

Ahmar Mehboob

Ahmar Mehboob's work regarding English in Pakistan highlights an important aspect which is the historical perspective. Mehboob asserts that Pakistan's native language is other than English language. But English started spreading after the arrival of British people and especially after Mughal's decline. He also highlighted interference of Islamic values, words and culture which is also an integral part of English spoken in Pakistan (Mahboob, 2009). Evolutionary history of Pakistani English was well discussed by Ahmar Mehboob in a diligent manner (Mehboob, 2003).

Robert Baumgardner

His significant works lies under the domain of world Englishes which is a notable parasol to discuss any non-native as well as native variety of English language. R.J Baumgardner's efforts in this regard made works easy to know and understand any variety of English language spoken across the world wide. His works are being cited by many authors, scholars and academicians (Baumgardner, 1990).

Mubina Taalat

She is a well-known research scholar of Pakistan. Her works explain sociolinguistic varieties of English in Pakistan. Form and function of English in Pakistan is also described by Taalat's works.

Humaira Irfan Khan

She is an academic and research scholar of Pakistan. Her works underline Pakistani English as a distinct variety by emphasizing unique characteristics other than the Standard English. Pakistani English is not a separate variety but a legitimate variety of English language. She explained features of Pakistani English at different levels. According to Humaira's works, Pakistani English is an integral part of world Englishes having an influence of cultural and social boundary. Pakistani English is in the process of standardization and will soon take the

place as a norm providing variety due to its distinct and signature characteristics and features.

Research Methodology

This research explores the status of Pakistani English as embedded with its cultural facets especially with urduized words and meanings. Qualitative approach will be used to discuss inclusion of Urdu words as an integral part of English variety spoken in Pakistan. Some samples written in English in Pakistan were taken through convenience sampling technique from different websites, books, columns, letters, phrases, etc. These selected samples will be used to highlight Urdu words and how these words act as a part of English variety in Pakistan. Word formations of these urduized words in English will be examined. Code switched words and neologisms will also be dealt differently as a norm of Pakistani English.

Data Collection and Results

Data was collected from different sources which highlight the inclusion of Urdu words in Pakistani English. These sources include official letters, books, newspapers, websites, phrases, columns, etc. Collected data will be used to underline Urdu words as an integral part of Pakistani English. Code-switched terms will be analyzed along with formation of new words will be explained through morphological changes. Following samples will show Urdu

language as a cultural integrant of Pakistani English:

Food Dishes of Pakistan

Pakistani Food names are based on Urduized words which are used in English writings in a Pakistani context. These words are embedded in English writing but these Urduized words will show cultural integration and influence of background.

These examples are retrieved from websites (Hamariweb, Flavorverse, Theculturetrip, Buzzfeed) and *Herald* magazine's different chunks and versions: (The Herald is a monthly magazine, published in Karachi, Pakistan. The magazine is owned by *Pakistan Herald Publications Limited* (PHPL), which also publishes the Dawn group of newspapers):

Table 1: Food Dishes of Pakistan Based on Urdu Words

Aloo Gosht	Gol Gappa
Chapli Kabab	Shahi Murgh Channe
Nihari	Seekh Kabab
Chicken Karahi	Zarda
Kadhi	Nargisi Kofta
Haleem	Katakat
Qeema	Halwa Puri
Paya	Samosa
Jalebi	Kulfi
Chicken Makhni	Gajar Halwa

Ras Malai	
Retrieved from: (Hamariweb, n.d.), (Flavorverse, n.d.), (The Culture Trip, n.d.), (Buzzfeed, n.d.)	

Dresses

Urdu dress names are also a cultural integrant of Pakistani English which are being used by different writers, websites, etc. Following examples show words in English language as these are in Urdu language:

Table 2: Dress Names of Pakistan Based on Urdu Words

Shalwar	Sherwani
Kameez	Khussa
Kurta	Pajama
Kurti	Angrakhha
Retrieved from: (Cultural and Traditional Pak. dresses, n.d.), (Pakistani Clothing, n.d.)	

Newspaper

English newspapers that are published in Pakistan are rich in Cultural influence as these newspapers include Urdu and other cultural terms and words which signify cultural integration of Pakistan in Pakistani version of English language. Following examples are extracted from 'Dawn' newspaper (Dawn is Pakistan's oldest, leading and most widely read English-language newspaper and is newspaper of record. It is one of the country's three largest English-language dailies and the flagship of the

Dawn Group of Newspapers.). Sample contained newspaper of Dawn from 13th - 15th February, 2019. These selected samples were used to highlight Urdu words intermingled in Pakistani English as a standing part of English variety:

Table 3: Urduized Words from Newspaper Sample

Muhalla	Jawan
Chutni	Kabaddi
Rickshaw	Abadi
Goondah	Jehad
Badmash	Ameer
Sufi	Jamat
Maulvi	Islami
Tehseel	Mela
Ghee	Kachhi-Abadi
Retrieved from: (Dawn Newspaper, 2019)	

An Official Letter

Official letters, whether governmental or non-governmental, sometimes also include Urduized words merged in Pakistani English because English language is used as an official language across Pakistan. These letters also stand as a proof of Pakistani English which is based on Urduized words intermingled in English variety. For Example, the following sample highlights different Urdu words like: Chowkidars, Baildars, Malis, Behitis, and Naib-Qasid, which are words for government workers at lower scales.

Figure 1: An Official Letter with Urdu Words

"The Secretary, Finance, Punjab, has issued a circular letter under which peons, chowkidars, baildars, watermen, malis, behitis, sweepers and other work-charged employees have been granted a special benefit. But it is very strange that the Secretary, Finance, has extended this gracious concession to three departments only. Why a step-motherly treatment is being meted out to the poor peons, naib qasids, chowkidars and malis of the Education Department?"

Extracted from 'The Pakistan Times' pointed out by Baumgardner in 1987 (Khan, 2012).

Article

One article was selected from website (dawn.com) which is written by Haroon Khalid named as "Are Pakistani authors doing justice by writing in English?". Some Urduized words are included in this article which are as following:

Table 4: Urduized Words from Selected Article

Maulvi	Heer
Hindu	Malka
Lambe	Barat
Aag ka Darya	Sufi
Retrieved from: (Khalid, 2016)	

Islamic Values

Words of Urdu (included through Arabic lexis) under Islamic values are also used by different authors, columnists, scholars, etc. These words are urduized but reflect Islamic values and concepts.

Following words show Islamic concepts and lexis in terms of Urdu lexis.

Table 5: Urduized Words Based on Islamic Values

Alhamdulilla	Assalam o Alaikum
Insha-Allah	Masjid
Shaheed	Zakat
Shariat	Ameer
Nazim	Maktab
Nikah	Jehad
Retrieved from: (Khan, 2012) (Mahboob, 2009)	

Data Analysis and Findings

Selected data was analyzed to locate Urduized words merged in English writings of Pakistan as an essential part of English variety. Data shows clear inclusion of Urduized words in Pakistani English. These words stand as a cultural artifact. Under data analyses, different phenomena were seen which include code-switching terms, new word formation by different procedures. These words lead to neologisms in English of Pakistani English. Urduized words form different samples, were seen especially to underline word-formation processes morphologically by addition of prefixes, suffixes into existing base words. These words act as new words formed by different changes. Secondly, code-switched words were marked under samples and other sources. These

phenomena will be highlighted one by one in this section:

Code-Switched Words

According to Khalique (2006), it is a tradition in Pakistan to use code-switching during conversation which includes starting conversation in one language and then shifting to other language and these shifts take place variously during conversation (Khan, 2012). It influences the word formation process which interlinks both Urdu and English words to make new Compound words. These words are called as code-switched terms influenced by code-switching process. For example media channels are epitome of this process as channel names are based on code-switched terms like 'Aaj TV', 'Hum TV', 'Geo News', 'Dunya News' etc.

Table 6: Code-switched Terms in Pakistani English

Lathi-charged	Muhalla-wise
Bhangra Music	Maghrib Time
Dhol Beats	Qawali Night
Kachchi Abadi	Chicken Karahi etc.
Mini Jirga	Baradari System
Pre-dholki	Barat Ceremony
Fatiha Offering	Rickshaw-wallah
Rabi Season	

Word Formation

Word formation process is very cultural product sometimes. Same goes with Pakistani English. Words are formed

by adding some morphological categories into it. These morphological categories include prefixes and suffixes. Urdu words from Pakistani English are used to make new words and to change its grammatical class by making certain changes through suffixes and prefixes. Samples show these morphologically changed words as a part of English in Pakistan. Productivity of Urdu words increase by adding new morphological categories to make new lexical categories.

Table 7: Word Formation Process of Urduized words in Pakistani English

Base-Words	+	Prefix/Suffix	=	New Word
Shariat	+	'isation' (suffix)	=	Shariatisation
Bradar	+	'ism' (suffix)	=	Bradrism
Punjab	+	'ize' (suffix)	=	Punjabize
Lahore	+	'ites' (suffix)	=	Lahorites
Dholki	+	'pre' (prefix)	=	Pre-dholki
Islam	+	'ize' (suffix)	=	Islamize
Islamize	+	'ation' (suffix)	=	Islamization
Maund	+	'age' (suffix)	=	Maundage
Goonda	+	'ish' (suffix)	=	Goondaish

Neologisms

Under all these phenomena, words of Pakistani English are entertained by code-switched terms, word formation process and borrowing from Urdu words in the context of Pakistani. Neologisms are newly coined words whether cultural, social or any of the other factors. There are distinct neologisms or newly coined words which can be seen in terms of Pakistani English. 'Pakistan Times' highlighted an example: "Good news for Woolies! No more stretching and de-shaping of your woolen clothes" (Khan 2012). New word "*Woolies*" can be seen in this context which defines the meaning of people who wear woolen clothes. In this way new words are coined and take place in the basic vocabulary. There is also a newly coined word in English language which is influenced by Urdu word for dancing girls as '*nachania',* under this word English language has include word '*Notch Girls'* under same semantic category but also referred to prostitutes. So in this neologisms add into new language and become a part of it.

Findings

Under collected data and its analyses, this study explored Urduization or inclusion of words from Urdu language in Pakistani English which is spoken and written in a Pakistani context. Urdu words are linked and merged in English variety of Pakistan which lead to the distinct position of Pakistani English. These distinct features highlight that Pakistani

English is a deviated version of Standard British English due to cultural integration or interference in the form of vocabulary and also some other factors. This research also explained code-switching in Pakistani English linked with Urdu language as a cultural integrant as well as word formation process and neologisms have been dealt under the parasol of this research. Thus, Pakistani English is very much associated with Urduized version or Urdu language under different categories addressed in this research. Thus, the following points have been dealt and proved under this study:

Inclusion of Urdu words in Pakistani variety of English language. These words are intermingled with English language to make an impact of cultural influence on language spoken through regional languages spoken in that context. This concept is associated with 'borrowing' as words are taken as it is in other language to convey same meaning under the same cultural and social context.

Urduized words can also be seen in compound forms as these words get associated with English language to make a compound word with one by one ratio (One word of English language and other word from Urdu language). These words are code-switched words and have an important place in English variety of Pakistan. These words are made under influence of code-switching during conversation and highlight the expression and novelty in the structure and bilingual tendency of the word in a particular language.

Word formation process is a main fact of increasing Urduized words in English of Pakistan. This process is entertained by prefixes and suffixes thus make production of words more productive to be a part of Pakistani English under Urduization. These words undergo some changes of addition or omission of morphological categories in the base word to make a new member of vocabulary in the language.

Neologisms is of great significance in any language. Pakistani English also include newly coined words under different aspects which could be cultural, social or regional. These words get same place in the language as other words, as it is a distinct addition in the lexis of language.

Limitations

These findings are directed through the sample selected by using convenience sampling technique which covers different sources: newspaper, article, letter, website data etc. This study can be done by focusing on one specific part of sample to make it more specified and concise.

Conclusions

This paper discusses Urdu borrowings in English variety of Pakistani

English. These Urdu words are used in English with the same meaning in most of the cases. These inclusions of Urduized words complement cultural influence of language on other language. The main reason of Urduization is contact of English language with its local and regional languages and less with standard variety of English language. Code-switched terms further enhance the strength of Pakistani English on the independent linguistic norm of Pakistan. Thus, Pakistani English reflects distinct innovation at the lexical level due to strong impact of Urdu language. Pakistani English exhibits the process of hybridization at the lexical level which leads to the formation of endocentric and exocentric compounds. Compound words, code-switched words, affixed words and borrowed words in terms of Urduization are distinct feature and characteristic of Pakistani English.

English variety of Pakistan is very much in use of different writers as well as in official purpose. It needs some background knowledge to understand full stance of text if you are not from Pakistan then it would be great a difficulty to understand meaning at full level unless interpreted through contextual clues. Thus, certain words of Pakistani English can be understood with cultural recognition and pre-knowledge of the background. According to Sidwa (1993), Pakistanized English should be used very carefully, as it is just the play for natives of Pakistan but these words and phrases can create real complexity for non-natives

who will read that text, as they are not familiar with Urduized words included in English variety.

Future Recommendations

This study will open different pathways of eminent research in Pakistani English under World Englishes. The distinct factors of Pakistani English make it different from its origin variety i.e. Standard British English. This study will help to open different avenues to prove Pakistani English as a different variety as it is merged with cultural factors and influenced by different languages. This study will help researchers to work on Pakistani English to prove it as a legitimate variety of English language as it has distinct and different lexical, syntactic, semantic, pragmatic, phonological, and morphological features. These features clearly demonstrate deviation of Pakistani English from Standard British English. There is a need to explore Pakistani English's feature and highlight its inclination towards different aspects. Hopefully this research will act as a base for more researchers to work in this regard and step forward to lay deep roots of standardization of English in Pakistan as it is at the verge of standardization, but needs some work to move forward.

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