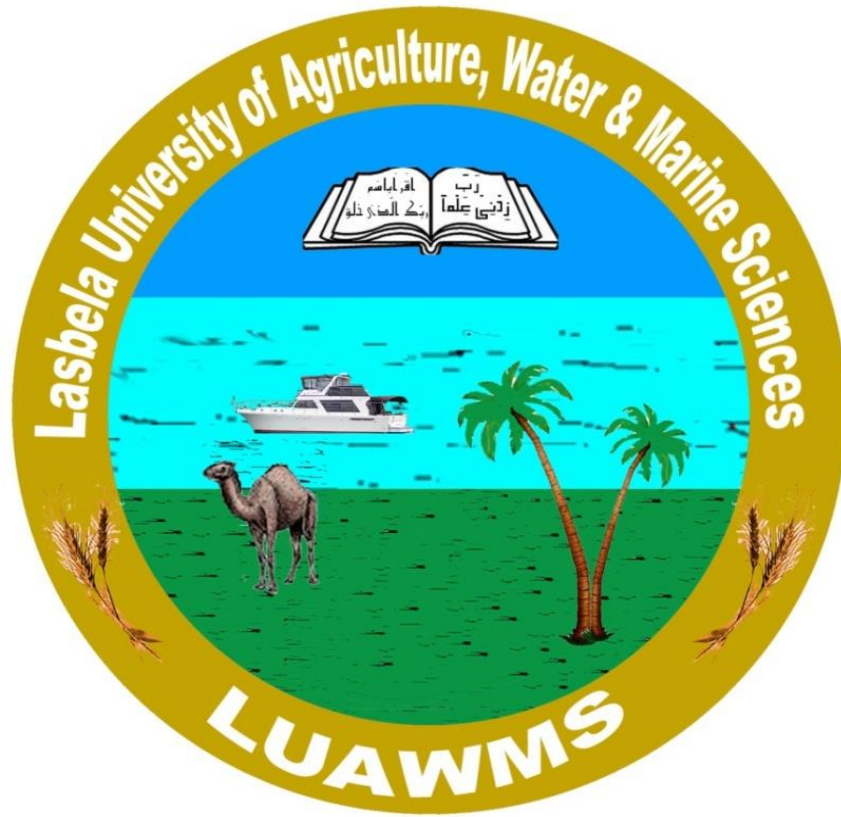


Balochistan Journal of Linguistics

ISSN-No. 2312-5454

(Volume 12)

2024



**Department of English Language & Linguistics,
Faculty of Languages and Literature,
Lasbela University (LUAWMS) Uthal, Balochistan,
Pakistan**

Editorial Board Balochistan Journal of Linguistics (BJL)

Patron in Chief

Prof. Dr. Malik Tareen, Vice Chancellor, LUAWMS, Uthal

Editor in Chief

Dr. Nasir Abbas
Professor,
Dean, Faculty of Languages and
Literature

Editor

Dr. Munir Khan
Assistant Professor,
Hod, English Language and
Linguistics

Managing Editor

Mr. Abdul Waheed Shah
Lecturer,
Department of English Language and
Linguistics

Sub-editor

Mr. Mairaj
Lecturer,
Department of English Language and
Linguistics

**Publisher: Department of English Language and Linguistics, Faculty of
Languages and Literature, Lasbela University Uthal, Balochistan, Pakistan**

International Advisory Board

Professor Dr. Lutz Martin,
Professor of Linguistics, School of
Oriental and African Studies,
University of London.

Dr. Rodney C. Jubilado,
Associate Professor, Department of
English Language, University of
Hawaii,

Professor Dr. Nancy C. Kula,
Professor of African Linguistics,
Department of Linguistics, University
of Leiden, Holland

**Professor Dr. Maya David
Khemlani,**
Asia-Europe Institute, University of
Malaya, Kuala Lumpur, Malaysia.

National Advisory Board

**Professor Dr. Nadeem Haider
Bukhari,**
Faculty of Arts, University of Azad
Jammu and Kashmir, Muzaffarabad

Professor Dr. Sajida Zaki,
Chairperson Department of
Humanities and Social Sciences, NED
University, Karachi

**Professor Dr. Muhammad Tariq
Umrani,**
Director, Institute of English
Language & Literature, University of
Sindh, Jamshoro, Sindh, Pakistan

Guidelines for Authors

Balochistan Journal of Linguistics is a journal published annually by the Department of English Language and Linguistics, Lasbela University, Uthal, Balochistan. It accepts papers for consideration on any aspect of theoretical and applied linguistics. The authors are requested to send their papers according to the following guidelines.

I. All manuscripts in English should follow the following format:

The first page should contain title; author(s)'s name(s), affiliation, E-mail address; and abstract of 150-350 words, followed by three to five key words, main text, acknowledgment, endnotes, and references in subsequent pages. Key words should be given in italics.

II. Manuscripts in English should use the following style for headings and subheadings:

- 1.
- 1.1
- 1.1.1
- 1.1.2
- 1.2
- 2

The main heading should be written in capital letters bold and in 14 font size. All other headings should be written bold in font size 12. DONOT underline any headings at all.

III. Tables, figures, and maps should have headings and be numbered consecutively and should be clearly presented. Notes and sources should be placed above each table and under every figure. Photos will be treated as figures.

Format

Use Letter size paper with Times New Roman writing style font size 12 for the main text with line spacing 1.5 and 10 for the abstract with 1.15 line spacing. The left margin should be 3.5 but all other margins should be 2.5 mm. Tables and figures should not be split on two pages.

Other requirements

Give one paragraph introduction of all authors in five to seven sentences (for each author) describing their educational background and research achievements in a separate file. But do not use hyperlinks.

Plagiarism

Authors should submit a similarity index along with the manuscripts of the papers. They are also required to submit an affidavit declaring that the material in the paper is their own and it has not already been published. Quotes should be properly acknowledged.

References

- 1) Use APA style of referencing.

Contents

INVESTIGATING POST-FOCUS COMPRESSION IN THE SARAIKI LANGUAGE	6
Muhammad Hamza Razzaq	6
MODELING LEXICAL ORGANISATION AND ACCESS: BILINGUALS AND MULTILINGUALS	21
Bushra Ashraf	21
A DESCRIPTIVE STUDY OF PASHTO DIPHTHONGS	52
¹ Shakir Ullah, ² Muhammad Nawaz, and ³ Muhammad Kamal Khan	52
AN ANALYSIS OF SYLLABLE PATTERNS IN GOJRI MONOSYLLABIC WORDS	66
¹ Nabeela Khalid, ² Dr. Sehrish Shafi, ³ Ambreen Rahim	66
EXPLORING LEARNERS' VIEWS ABOUT LEARNING ENGLISH LANGUAGE THROUGH ENGLISH POETRY AT GRADUATE LEVEL	79
¹ Arif Khan Maseed, ² Ali Raza Baloch, ³ Muhammad Anwar	79
FROM SCRIPT TO SCREEN: THE ROLE OF TRANSCREATION IN MOVIE TITLES	99
¹ Sumera Anwar, ² Dr. Azka Khan	99
THE SEARCH FOR NARRATOR IN OSCAR WILDE'S THE NIGHTINGALE AND THE ROSE	129
¹ Muhammad Ibrahim Khokhar, ² Dr. Prof. Ghulam Ali Buriro, ³ Azharuddin Noonari	129

Investigating Post-Focus Compression in the Saraiki Language

Muhammad Hamza Razzaq

hamzamalghanii@yahoo.com

Abstract

This study investigates the manifestation of post-focus compression (PFC) in the Saraiki language, a member of the Indo-Aryan family. Through an analysis of fundamental frequency, syllable duration, and intensity patterns, the study reveals that the Saraiki language does not possess post-focus compression. Specifically, while there is a slight increase in fundamental frequency in sentence-initial focus positions, a noticeable decrease is observed in medial word focus positions. In fundamental frequency in sentence-initial focus positions, a solid decrease is observed in medial word positions. Similarly, syllable duration shows a minor decline in sentence-initial focus positions but a significant increase in medial word focus positions. Despite these observed patterns, statistical analysis indicates that the differences in prosodic features between post-focus and neutral phrases do not reach significance. This study was conducted to verify the hypothesis that post-focus compression is spread vertically in language families and all the languages that have post-focus compression originated from a single proto language. The findings of this study indicate that Saraiki does not possess PFC.

Keywords: *Saraiki, Indo-Aryan language, Fundamental frequency, Weak PFC.*

1. Introduction

Post-focus compression (PFC) has gained substantial attention in linguistics due to its role in optimizing communication efficiency across languages. PFC involves the reduction of intensity, pitch range, and other features following a focused element in an utterance (Xu, 2011). While languages vary in their strategies for expressing focus, many exhibit patterns of increased intensity and pitch range for focused elements, followed by a compression of these features in post-focus segments (Cooper et al., 1985; Lee & Xu, 2010; Xu & Xu, 2005).

Post-focus compression has been observed in a diverse range of languages, including Indo-European languages like English, as well as languages from Asia such as Mandarin Chinese (Xu, 2011). However, its presence is not universal, as evidenced by its absence in languages like Maya, Chichewa, and Wolof (Xu, 2011). The factors influencing the presence or lack of PFC in a language are complex and may involve linguistic, historical, and sociocultural considerations.

PFC, the compression of fundamental frequency (F₀) after prosodic focus, is observed in both tonal and non-tonal languages, demonstrating its cross-linguistic prevalence (Ardali & Xu, 2012; Jin, 1996; Syed et al., 2022; Wang et al., 2011; Xu, 1999). Despite methodological

discrepancies, studies consistently highlight heightened fundamental frequency, duration, and intensity as characteristics of emphasized components within utterances (Féry & Kügler, 2008; Liu & Xu, 2005). While PFC is recognized in Mandarin, variations in focus recognition exist within the Chinese language family. Taiwanese, a variant of Southern Min Chinese, exhibits more consistent alterations in syllable duration than F0 under focus, unlike Mandarin, where duration and intensity are compressed post-focus (Chen et al., 2009; Pan, 2007).

Comparisons among Mandarin dialects reveal distinct prosodic realizations of focus. While Beijing Mandarin demonstrates PFC through lowered F0 and intensity, Taiwanese and Taiwanese Mandarin show weaker or absent PFC, relying more on duration changes (Xu & Shen, 2016). Despite consistent increases in intensity, F0, and duration of on-focus words across languages, the lack of post-focus duration reduction in Taiwanese suggests potential inefficiency in focus (Xu & Shen, 2016).

The study of PFC and its manifestation across languages underscores the complexity of prosodic focus realization. While some languages employ consistent prosodic strategies for marking focus, others exhibit variability within language families. Perception tests are crucial for elucidating the perceptual implications of prosodic variations and furthering our understanding of prosodic focus across languages and dialects.

Saraiki is an Indo-Aryan language spoken in southern Punjab, some areas of Dera Ismail Khan, Sibi, Loralai, and Naseer Abad in Balochistan and lower Sindh. The estimated number of Saraiki speakers is approximately 30 million. Saraiki has several dialects: Central Saraiki, spoken in Dera Ghazi Khan and Multan; Northern Saraiki, spoken in Mianwali and Dera Ismail Khan; and Sindhi Saraiki, which represents a blend of Saraiki and Sindhi, spoken in the lower Sindh. Neighboring languages influenced Saraiki; for instance, Saraiki spoken in Rajanpur exhibits Balochi influence, while Saraiki in Dera Ismail Khan shows characteristics of Pashto due to its proximity to Khyber Pakhtunkhwa (KPK).

This experimental study focuses on the presence or absence of post-focus compression in Saraiki. Indo-European English (Cooper et al., 1985) and German (Féry & Kügler, 2008), are reported to have PFC. Other languages from different language families are reported to have PFC; for example, Arabic (Azid & Xu, 2020), Japanese (Lee & Xu, 2012), Brahvi (Syed et al., 2022), and Korean (Lee & Xu, 2010). Although post-focus compression is present in a wide

range of languages, it is not universal (Xu, 2011). The present study attempts to contribute to the existing literature on PFC and the hypothesis that it spreads vertically in languages. It is designed to answer the following research questions.

1.1 Research Questions

Q1. How does focus manifest in Saraiki?

Q2. What is the significance of PFC in Saraiki concerning the history of the language?

2. Literature Review

Xu (2011) investigated the origins of Post-Focus Compression (PFC), offering a framework to understand its emergence across languages. He proposes three distinct hypotheses that attempt to explain the mechanisms through which PFC arises. The first hypothesis is independent genesis, which suggests that PFC can emerge independently within languages without requiring external linguistic influences. This indicates that PFC could be a naturally occurring phonetic phenomenon that languages develop to mark focus distinctions. The second hypothesis is horizontal spreading, which posits that PFC spreads through language contact, where linguistic features are transferred between languages as speakers interact. An example of this is found in Taiwanese Mandarin, where PFC, once present, appears to have been lost, potentially due to influence from neighbouring non-PFC languages. The third hypothesis, vertical inheritance, suggests that PFC is inherited from a shared ancestral language, implying that languages exhibiting PFC today may have a common proto-language ancestor. These hypotheses provide a comprehensive lens through which we examine the possible paths of PFC's development and diffusion.

Xu's hypotheses reflect broader questions about linguistic evolution: does language change more from internal innovation or external contact? The independent genesis hypothesis supports the notion that linguistic features like PFC can emerge within a language due to internal phonetic and prosodic developments. In contrast, the horizontal spreading hypothesis highlights the importance of social factors, where language contact drives the spread or loss of prosodic features such as PFC. Taiwanese Mandarin, where PFC has diminished, provides a case study of how contact with non-PFC languages, such as Taiwanese, may lead to the erosion of such features. Finally, the vertical inheritance hypothesis connects PFC to historical linguistics, suggesting that ancient proto-languages might have passed down prosodic features like PFC to their descendant languages. The idea that modern languages could share this feature through common ancestry situates PFC as a more profound historical aspect of language evolution.

Historical context plays a pivotal role in understanding the spread of PFC, especially in the case of Mandarin. Xu (2011) draws attention to the extensive interactions between Northern Chinese speakers and non-Chinese groups during significant periods of Chinese history, such as the Yuan Dynasty (1271–1368) under Mongol rule and the Qing Dynasty (1644–1912) under the Manchus. These interactions facilitated linguistic exchange, potentially influencing the prosodic patterns of Mandarin, including PFC. Scholars such as Chappell (2001) and LaPolla (2001) have documented the impact of these cultural and linguistic exchanges, which may have introduced or reinforced prosodic features like PFC in Mandarin. This historical perspective underscores the role of sociopolitical factors in shaping the phonetic characteristics of languages. It suggests that PFC could have emerged or been modified due to prolonged language contact during these dynastic periods.

In addition to historical factors, Xu (2011) suggests that PFC could be traced back to an ancient proto-language, situating it within the Nostratic superfamily hypothesis. This hypothesis, as explored by Bomhard (2008) and Koerner (1972), proposes that several language families—including Dravidian, Uralic, Indo-European, and Altaic—descended from a common proto-language, referred to as Proto-Nostratic. If PFC existed in this proto-language, it could explain why this feature appears in such a wide range of languages today. Xu et al. (2010) propose different scenarios for the spread of PFC, including the Altaic origin of PFC (AO-PFC), where it is claimed that PFC spread from Altaic languages to Mandarin and European languages, and the Indo-European origin of PFC (IO-PFC), where it is claimed that PFC spread in the opposite direction. These hypotheses are collectively called the Single Origin of PFC hypothesis (SO-PFC), which suggests that PFC may have a single point of origin from which it spread to various language families. This hypothesis challenges the idea that prosodic features are continually in flux, instead proposing that features like PFC can remain stable across time unless disrupted by external influences, such as language contact.

Xu et al. (2010) highlight the significance of empirical research in understanding how PFC operates across different languages. PFC is primarily a phonetic phenomenon associated with focus, whereby focused words are acoustically highlighted, while post-focus words are compressed in intensity and fundamental frequency (F0). Studies across various languages, including Tibetan, Turkish, Korean, German, Dutch, Japanese, and Estonian, consistently show that post-focus reductions in F0 and intensity are key markers. However, the presence or absence of PFC is not universal. For instance, PFC is present in languages like Mandarin,

English, and Korean, while in Taiwanese and Cantonese, it is absent. This cross-linguistic variability raises questions about what factors contribute to the retention or loss of PFC within languages and dialects.

Chen and Yang (2015) conducted a study on Quanzhou Southern Min and Mandarin bilingual speakers, focusing on how focus is realized in these languages. They found that intensity and fundamental frequency were extended in on-focus regions, demonstrating that focus realisation can vary depending on the language or dialect. In this case, while Mandarin exhibits PFC, Quanzhou Southern Min does not, indicating that prosodic features like PFC can differ even within the same language family. The absence of PFC in Taiwan Southern Min and Quanzhou Southern Min Mandarin speakers further supports the notion that PFC can be lost or altered through language interaction, as seen in the interaction between Taiwanese speakers and speakers of Taiwanese Mandarin, where PFC is absent. This variability within dialects illustrates how language contact can influence the retention or loss of specific phonetic features like PFC.

Further evidence of cross-linguistic variability in PFC is provided by Ardali and Xu (2012), who examined Persian and found that post-focus words exhibited longer duration and higher pitch compared to neutral-focus conditions. This aligns Persian with other languages that exhibit PFC features. Similarly, Wu and Xu (2010) studied Hong Kong Cantonese and observed increased duration and intensity of words under focus. Still, post-focus words did not exhibit the compression observed in other PFC languages. These findings suggest that while tonal languages like Cantonese may share some prosodic similarities with non-tonal languages regarding focus realization, they may not always display post-focus compression. This cross-linguistic diversity highlights the complexity of prosodic systems. It emphasizes that PFC is not a universally present feature but one that varies according to language-specific phonetic, historical, and social factors.

Xu (2011) further posits that in some dialects, such as Lan-Yin Mandarin, PFC may not have emerged through language contact but was inherited from a shared ancestral language. This idea points to a potential genetic division between Northern and Southern Chinese languages regarding PFC, where Northern dialects like Lan-Yin Mandarin have retained PFC. In contrast, Southern dialects have lost or never acquired it. This genetic perspective provides insights into the historical development of Chinese dialects and their relationships to each other. The

presence of PFC in Northern Mandarin and its absence in Southern dialects may reflect ancient phonetic splits within the Chinese language family, linked to these dialects' geographical and historical spread.

Syed et al. (2022) compare Balochi and Brahvi to study post-focus compression (PFC). Their analysis shows that Balochi has clear PFC, which aligns with patterns found in other Iranian languages. In contrast, Brahvi shows less intense PFC. This is significant because it is the first time PFC has been observed in a Dravidian language.

In conclusion, the distribution of PFC across languages and dialects offers a window into the complex interplay of phonetic characteristics, historical development, and language contact. Xu's exploration of PFC origins highlights how internal developments, social interactions, and ancient linguistic inheritances can shape linguistic features. As research into PFC continues, particularly in Chinese dialects, it has the potential to shed light on broader questions of linguistic typology, prosodic stability, and the role of language contact in shaping phonetic systems. Understanding the factors that contribute to the presence or absence of PFC will enhance our comprehension of prosodic evolution and the dynamic processes of language change.

3. Methodology

This study adopts a comparative approach to investigate focus prosody in Saraiki, aiming to determine if Saraiki exhibits Post Focus Compression (PFC). Following established methods in the previous studies (Chen et al., 2009; Xu, 1999, 2011), the research employs a question-answer model to elicit focus at different sentence locations, including initial, medial, and final focuses. It directly compares focus and neutral conditions, examining how prosodic features, particularly Post Focus Compression, vary between sentences with focused elements and those without focus. Continuous fundamental frequency (F0) contours are analyzed to understand the pitch patterns of Saraiki sentences' focused and non-focused elements. At the same time, statistical comparisons of multiple acoustic measurements, including duration, intensity, and F0, are conducted at on-focus, post-focus, and pre-focus locations within the sentences. By following this established methodology, the study aims to provide a comprehensive analysis of focus prosody in Saraiki, contributing to our understanding of prosodic phenomena in the language.

3.1 Stimuli

Three sentences were composed, each containing only sonorant consonants and vowels comprising three disyllabic words. Additionally, four wh-questions were formulated for each sentence to target neutral, sentence-initial, sentence-medial, and sentence-final focus, respectively. (Stimuli are given in table 1)

3.2 Procedure

This study explores post-focus compression in the Saraiki language. The data for this investigation were gathered from 12 male native speakers of Saraiki. Their ages ranged from 35 to 52 (mean age 43.6), in a quiet environment using the question-answer technique. The questions were strategically designed to elicit answers with varying focus conditions, specifically initial, medial, and final focuses. Stimulus sentences were displayed on a computer screen in the Roman script through a JavaScript program. Participants were instructed to articulate these sentences with distinct focuses. The JavaScript program enabled the generation of diverse patterns for the target sentences. Each script file was stored in MS Word during the recording process. Each participant generated twelve (12) sentences, encompassing four focus conditions and three repetitions, resulting in thirty-six (36) sentences per participant.

Table 1: Stimuli Saraiki:

Sentence A	
Chaiv akhy ve? (What do did you say?)	Nana mely ruly (Grandfather lost in Fair)
Kon mely ruly? (Who lost in the fair?)	<u>Nana</u> mely ruly. (<u>Grandfather</u> lost in fair)
Nana kithan ruly? (Where did Grandfather lost?)	Nana <u>mely</u> ruly. (Grandfather lost in <u>fair</u>)
Nany nal mely ich chaiv thy? (What happen to Grandfather in Fair?)	Nana mely <u>ruly</u> . (Grandfather <u>lost</u> in fair)
Sentence B	
Q1. Chaiv akhy ve? (What did you say?)	Mame nar marye (Uncle shouted a slogan)
Q2. Kain nara mareay? (Who shout ed a slogan?)	<u>Mame</u> nara marye (<u>Uncle</u> shouted a slogan)
Q3. Mame chaiv mareay? (What did uncle shout?)	Mame <u>nara</u> marye (Uncle shouted a <u>slogan</u>)
Q3. Mame nary kon chaiv kity? What uncle did with slogan?	Mame nar <u>marye</u> (Uncle <u>shouted</u> a slogan)
Sentence C	
Q1. Chaiv akhy ve? (What did you say?)	Mana moro Waleay? (Mana came from Moro)
Q2. Kon Moro waleay? (Who came from Moro?)	<u>Mana</u> moro Waleay? (<u>Mana</u> came from Moro)
Q3. Mana Kitho Waleay? (Where did Mana come from?)	Mana <u>moro</u> Waleay? (Mana came from <u>Moro</u>)
Q3. Mana Moro mareay? (Mana Died in Moro?)	Mana moro <u>Waleay</u> ? (Mana <u>came</u> from Moro)

Target sentences are in columns in the right. Wh-questions are used to stimulate different focuses. Words to be focused on are underlined and bold-faced.

3.3 Statistical Analysis

Table 2 presents data obtained from the participants. The study employed 2x2 repeated measures ANOVA to analyze two focus conditions: pre-focus and post-focus. This design allowed researchers to examine how these conditions influenced fundamental duration, frequency (F0), and intensity. For the analysis of three focus conditions—on-focus, pre-focus, and post-focus—a 2x3 repeated measures ANOVA was employed. This approach helped assess variations in measurements across the three focus positions, specifically focusing on duration, intensity, and F0. Using these ANOVAs provides a clearer understanding of how focus affects these speech characteristics in different contexts.

In the analysis of pre-focus words, the F0 showed mixed patterns. In medial positions, F0 decreased slightly, while in final positions, it increased by approximately 1 Hz. The ANOVA indicated non-significant focus effects ($F = 0.008$, $p = 0.930$), but significant locus effects ($F = 23.78$, $p < 0.001$). The interaction between focus and locus was marginally non-significant ($F = 4.108$, $p = 0.068$).

Table 2: Data taken from 12 native speakers of Saraiki

Correlates Context	F0		Duration		Intensity	
	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.
Pre-focus Medial	142.2774	8.85217	187.7115	11.77911	71.0216	1.15636
Pre-focus Final	138.1364	7.11936	184.8509	9.84303	71.7300	1.03695
Neutral focus Medial	142.8982	8.69081	204.0151	15.92957	71.9388	1.07127
Neutral focus Final	137.4354	7.03299	200.8647	14.85405	72.2332	1.38478
On-focus Initial	143.0277	9.69546	189.0001	11.23728	71.8115	1.11541
On-focus Medial	141.1195	9.85441	163.2634	8.12971	72.7903	1.29642
On-focus Final	121.3763	8.40903	213.9914	26.31086	67.8948	1.30903
Neutral Initial	142.8982	8.69081	203.9075	15.93763	71.9388	1.07127
Neutral Medial	138.7173	7.85635	165.7272	14.80790	73.3570	1.39973
Neutral Final	117.1503	7.53881	197.5698	17.68009	67.5237	2.85902
Post-focus Initial	122.1518	4.82378	210.0428	19.82541	67.7272	.77249
Post-focus Medial	117.4368	7.85499	207.3515	21.47691	66.5046	1.42875
Neutral Initial	124.8250	9.23882	213.8224	18.77982	68.7302	2.38289
Neutral Medial	117.1503	7.53881	197.5421	17.66242	67.5237	2.85902

For on-focus words, F0 increased by 0.2 Hz in the initial and 2.4 Hz in the medial positions. However, a decrease of 4 Hz was observed in the final position. The ANOVA results revealed non-significant focus effects ($F = 3.308$, $p = 0.068$) and significant locus effects ($F = 155.507$, $p < 0.001$). The focus and locus interaction was insignificant ($F = 1.998$, $p = 0.160$).

In post-focus words, F0 decreased by 2.6 Hz in the initial position and by 0.18 Hz in the medial position. The ANOVA showed non-significant focus effects ($F = 0.269$, $p = 0.614$) and significant locus effects ($F = 27.975$, $p < 0.001$). The locus and focus interaction was non-significant ($F = 1.959$, $p = 0.189$).

For duration, pre-focus words decreased by 14.3 ms in the medial focus position and by 15.2 ms in the final position. The readings indicated significant main effects for focus ($F = 16.661$, $p = 0.002$) and locus ($F = 4.877$, $p = 0.049$), but the interaction was not significant ($F = 0.010$, $p = 0.921$).

Regarding on-focus words, there was a decrease of 14 ms in the initial position and 2.5 ms in the medial position. However, a significant increase of 14.6 ms was noted in the final position. The results showed non-significant focus effects ($F = 0.024$, $p = 0.881$) but highly significant locus effects ($F = 36.492$, $p < 0.001$). The interaction between locus and focus was also significant ($F = 11.019$, $p = 0.003$).

In post-focus words, the duration decreased by 2.2 ms in the initial focus position but increased by 10 ms in the medial focus position. The readings revealed non-significant focus effects ($F = 0.398$, $p = 0.541$) and significant locus effects ($F = 17.687$, $p = 0.001$). The interaction between locus and focus was significant ($F = 11.130$, $p = 0.007$).

For intensity, pre-focus words showed a decrease of 0.9 dB in the medial position and 0.5 dB in the final position. The results indicated significant main effects for both focus ($F = 32.779$, $p < 0.001$) and locus ($F = 31.62$, $p < 0.001$), while the interaction was not significant ($F = 2.797$, $p = 0.123$).

In on-focus words, intensity slightly decreased in the initial and medial positions but increased in the final position. The results revealed non-significant focus effects ($F = 0.112$, $p = 0.744$)

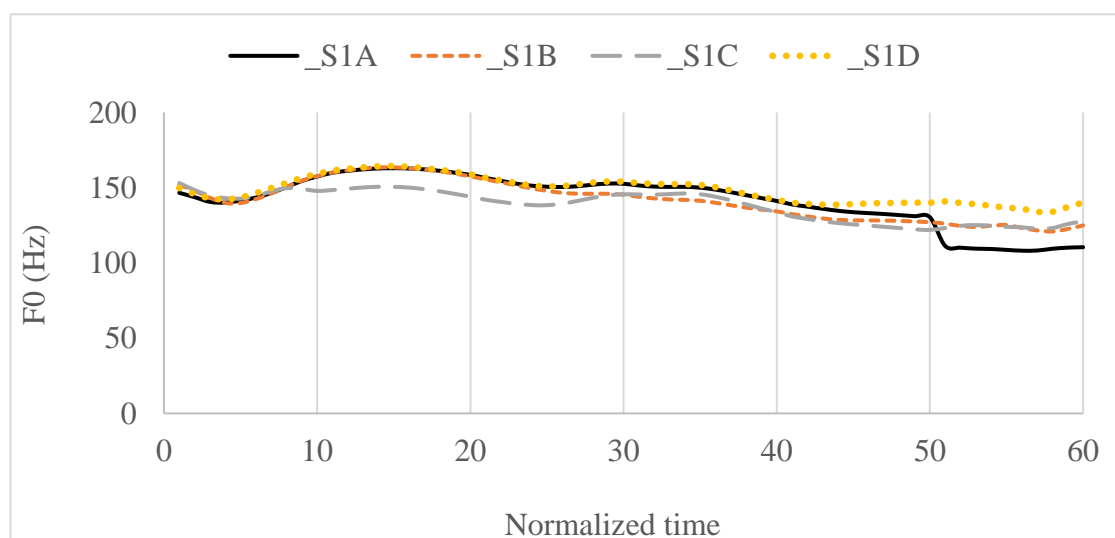
but significant locus effects ($F = 89.348, p < 0.001$). The interaction was not significant ($F = 2.006, p = 0.158$).

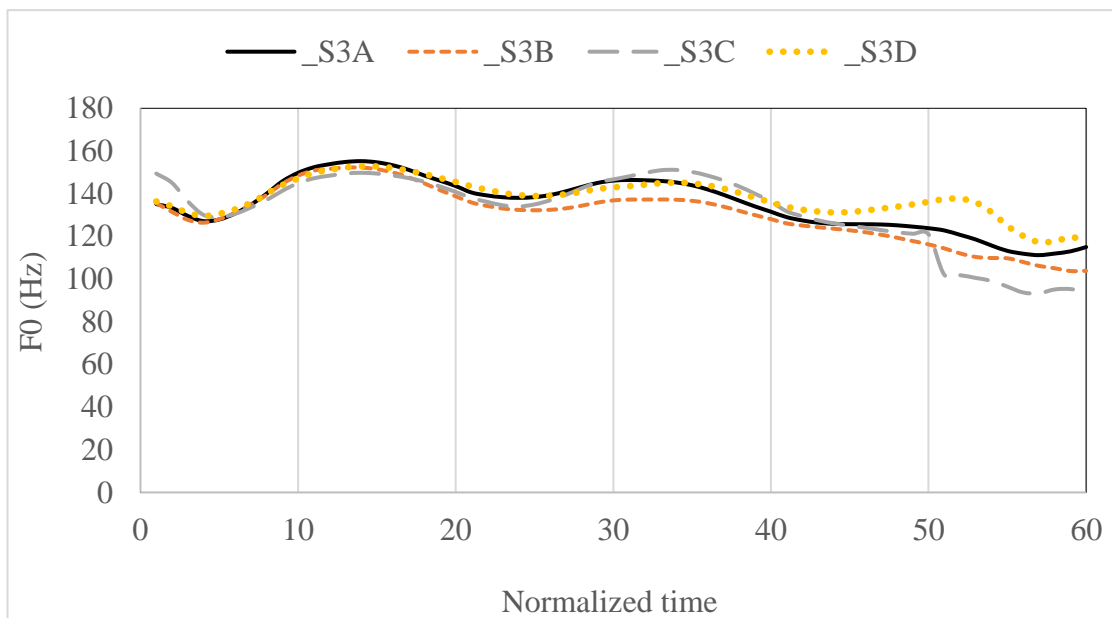
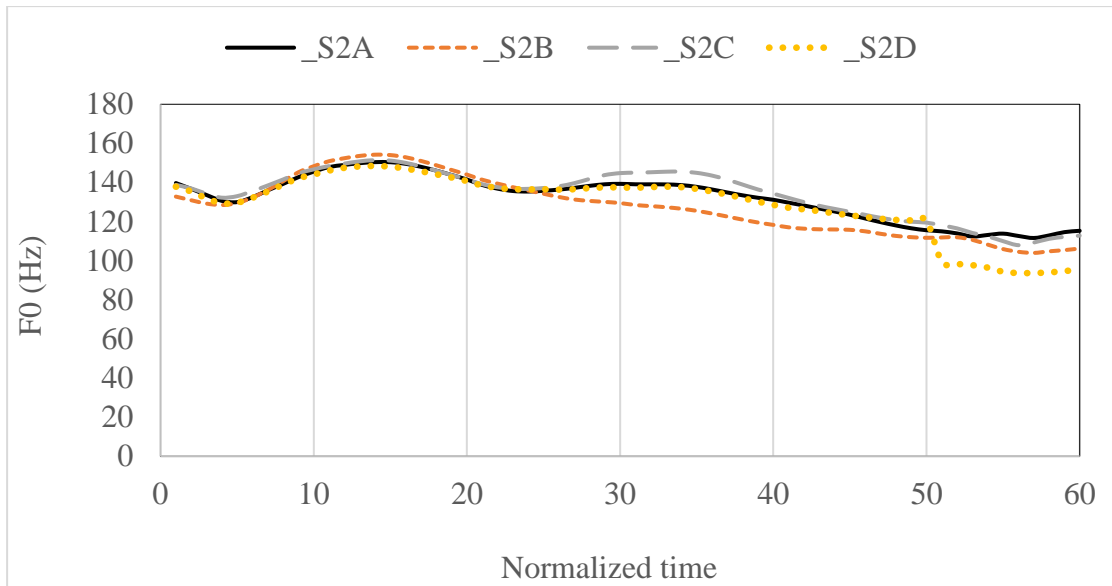
Finally, for post-focus phrases, intensity decreased in the initial focus position and increased in the medial focus position. The results showed non-significant focus effects ($F = 1.412, p = 0.260$) and significant locus effects ($F = 45.121, p < 0.001$), with no significant interaction.

Overall, these findings highlight the complex relationships between focus conditions and speech characteristics, with locus consistently showing significant effects across analyses. Graphs will help visualize these results from different focus conditions. To provide a clearer understanding of the statistical data, the next section presents the results in graphical form. Each graph represents a single sentence under four different focus conditions, produced by 12 participants.

3.4 Graphical Analysis

In the graphs below the black solid line (titled as A) represents neutral phrases in all sentences (S1, S2, S3,). B, C, and D represent initial, medial, and final focus respectively. Vertical lines represent syllable boundaries, normalized time is measured in milliseconds. When compared with neutral phrases a clear lowering of f_0 can be seen in sentences 2 and 3 indicating the presence of minor post-focus compression. In Saraiki, there is no significant effect of focus on pre-focus and on-focus phrases observed.





4. Discussion

This research constitutes an experimental investigation into the occurrence of post-focus compression in the Saraiki language. Data were gathered from 12 native Saraiki speakers using a voice recorder and subsequently analyzed using Praat and ProsodyPro software. The study compared the duration, intensity, and fundamental frequency (f0) of focused phrases with those of neutral phrases within corresponding sentences.

The results revealed mixed outcomes across all focus conditions. The duration of pre-focus phrases decreased in the medial focus sentences but increased in the final focus sentences. The

ANOVA results indicated non-significant effects, suggesting no influence of focus on the duration of pre-focus phrases.

For on-focus phrases, the duration decreased in both the initial and medial positions, while an increase was observed in the final focus position. The analysis yielded significant effects for the focus variable and highly significant effects for the locus variable. Additionally, the interaction between focus and locus was also significant.

Regarding post-focus words, the duration decreased in the sentences with a focus on the initial position but increased when it was in the medial position. The results showed non-significant effects for the focus variable, whereas significant effects were found for the locus variable. The interaction between focus and locus variables was also significant.

The fundamental frequency (F0) of pre-focus phrases exhibited a slight increase in the medial focus sentences but a decrease in the final focus sentences. The focus variable yielded non-significant results, while the locus variable showed significant effects. However, the interaction between these two variables was non-significant, indicating no effect on F0.

Regarding on-focus phrases, F0 increased in the initial and medial positions but decreased in the final position. ANOVA results revealed non-significant effects for the focus variable, while significant effects were observed for the locus variable. The interaction between focus and locus was non-significant, suggesting no significant effect of focus on the F0 of on-focus phrases.

For post-focus phrases, F0 decreased in the initial focus sentences and slightly reduced in the medial focus sentences. The focus variable showed non-significant effects, whereas the locus variable demonstrated significant effects. The interaction between these two variables was also non-significant, indicating no significant impact of focus on the F0 of post-focus phrases.

The intensity of pre-focus words decreased slightly in both the medial and final focus positions. ANOVA results indicated significant effects for both the focus and locus variables, though the interaction between these variables was non-significant.

Intensity decreased in the initial and medial focus positions for on-focus words but increased slightly in the final position. The results were non-significant, indicating no substantial effect of focus on the intensity of on-focus phrases.

The intensity of post-focus phrases showed mixed results, with a decrease in intensity after initial-focus phrases and an increase for after medial-focus phrases. The ANOVA results were non-significant, suggesting no significant effect of focus on the intensity of post-focus phrases.

5. Findings

The findings showed no clear evidence of post-focus compression (PFC) in Saraiki, as the results were statistically insignificant. While PFC was observed in terms of duration, it was not present in intensity or fundamental frequency. This suggests that Saraiki might have originally had PFC but is gradually losing it due to contact with other languages. Alternatively, it's possible that Saraiki never had PFC, and through interaction with languages that do, it began adopting this feature. As Xu (2011) pointed out, adopting PFC from another language is difficult, which could explain why Saraiki only shows it in duration, not intensity or pitch. However, the literature does not widely support cases like this, so Saraiki is more likely to inherit PFC through vertical transmission. Over time, language contact is causing Saraiki to lose this feature.

Findings revealed that PFC is absent in Saraiki. Among Indo-Aryan languages, Hindi has been documented to display PFC (Kügler, 2020). To make more substantial claims about the presence of PFC in the Indo-Aryan language family and to support or repudiate the Nostratic Family concerning the spread of PFC, more languages from this family should be studied for PFC.

6. Limitations and Recommendations

This study has several limitations. Firstly, it involved only 12 male speakers, who do not adequately represent the diversity within the Saraiki-speaking population, such as female speakers and individuals from various regional backgrounds. Consequently, the findings may not be generalizable to all Saraiki speakers. Additionally, the research focused on specific positions of emphasis (initial, medial, final) without considering other influential factors, such as emotional tone or speech rate, which may also affect prosodic features. The data collection method, primarily utilizing a question-and-answer format, may not fully capture the naturalistic speech patterns of speakers. Furthermore, while the study concentrated on fundamental frequency, duration, and intensity, it did not explore other essential prosodic elements, such as rhythm.

For future research, it would be beneficial to include a more extensive and diverse sample of participants to enhance the generalizability of the results. Longitudinal studies could provide insights into how prosodic features manifest over time in various contexts. Additionally, comparing the findings with those from other related Indo-Aryan languages may reveal significant patterns of variation. Employing more naturalistic methods, such as analyzing spontaneous conversations, could offer a clearer understanding of how focus interacts with prosody in everyday speech. Finally, investigating additional acoustic features beyond pitch and loudness would contribute to a more comprehensive understanding of the prosodic characteristics of the Saraiki language.

References

- Ardali, M. T., & Xu, Y. (2012). *Phonetic realization of prosodic focus in Persian*. Paper presented at the Speech Prosody 2012.
- Azid, M. S., & Xu, Y. (2020). Prosodic focus in Malay without post-focus compression. *Pertanika*, 28(S2), 91-108.
- Bomhard, A. R. (2008). *Reconstructing Proto-Nostratic* (Vol. 1). The Netherlands: Brill Leiden.
- Chappell, H. (2001). Language contact and areal diffusion in Sinitic languages. *Areal diffusion and genetic inheritance: Problems in comparative linguistics*, 328-357.
- Chen, L., & Yang, Y. (2015). Emphasizing the only character: Emphasis, attention and contrast. *Cognition*, 136, 222-227.
- Chen, S.-w., Wang, B., & Xu, Y. (2009). *Closely related languages, different ways of realizing focus*. Paper presented at the Tenth annual conference of the International Speech Communication Association.
- Cooper, W. E., Eady, S. J., & Mueller, P. R. (1985). Acoustical aspects of contrastive stress in question–answer contexts. *The Journal of the Acoustical Society of America*, 77(6), 2142-2156.
- Féry, C., & Kügler, F. (2008). Pitch accent scaling on given, new and focused constituents in German. *Journal of Phonetics*, 36(4), 680-703.
- Jin, S. (1996). *An acoustic study of sentence stress in Mandarin Chinese*. (Ph.D Dissertation), The Ohio State University.
- Koerner, E. F. K. (1972). Towards a historiography of linguistics 19th and 20th century paradigms. *Anthropological linguistics*, 255-280.

- Kügler, F. (2020). Post-focal compression as a prosodic cue for focus perception in Hindi. *Journal of South Asian Linguistics*, 10, 38-59.
- LaPolla, R. J. (2001). The role of migration and language contact in the development of the Sino-Tibetan language family. *Areal diffusion and genetic inheritance: Problems in comparative linguistics*, 225-254.
- Lee, A., & Xu, Y. (2012). *Revisiting focus prosody in Japanese*. Paper presented at the Speech Prosody 2012.
- Lee, Y.-c., & Xu, Y. (2010). *Phonetic realization of contrastive focus in Korean*. Paper presented at the Speech Prosody 2010-Fifth International Conference.
- Liu, F., & Xu, Y. (2005). Parallel encoding of focus and interrogative meaning in Mandarin intonation. *Phonetica*, 62(2-4), 70-87.
- Pan, H.-H. (2007). Focus and Taiwanese unchecked tones. *Topic and Focus*, 195-213.
- Syed, N. A., Shah, A. W., Xu, A., & Xu, Y. (2022). Post-focus compression in Brahvi and Balochi. *Phonetica*, 79(2), 189-218.
- Wang, B., Wang, L., & Qadir, T. (2011). *Prosodic Realization of Focus in Six Languages/Dialects in China*. Paper presented at the The International Congress of Phonetic Sciences New York.
- Wu, W. L., & Xu, Y. (2010). *Prosodic focus in Hong Kong Cantonese without post-focus compression*. Paper presented at the Speech prosody 2010-fifth international conference.
- Xu, Y. (1999). Effects of tone and focus on the formation and alignment of f0 contours. *Journal of Phonetics*, 27(1), 55-105.
- Xu, Y. (2011). *Post-focus Compression: Cross-linguistic Distribution and Historical Origin*. Paper presented at the The International Congress of Phonetic Sciences New York.
- Xu, Y., Chen, S.-w., & Wang, B. (2010). *Prosodic focus with post-focus compression: Single or Multiple Origin?* Paper presented at the The second workshop on evolutionary linguistics.
- Xu, Y., & Shen, C. (2016). Prosodic focus with post-focus compression in Lan-Yin Mandarin. *Journal of Phonetics*, 54, 340-344.
- Xu, Y., & Xu, C. X. (2005). Phonetic realization of focus in English declarative intonation. *Journal of Phonetics*, 33 (2), 159-197.

Modeling Lexical Organisation and Access: Bilinguals and Multilinguals

Bushra Ashraf

Assistant Professor
National University of Modern Languages, Islamabad, Pakistan
bashraf@numl.edu.pk

Abstract

This article attempts to present a comprehensive analysis of models of lexical organisation and access to understanding bilingual and multilingual language processing. The increasing number of bilingual and trilingual speakers has given rise to questions like how these speakers manage, control, and access multiple languages. Linguists, philologists, and psycholinguists turned to investigate how multiple languages are organised and accessed in the mental lexicon of bilinguals and trilinguals. It traces the earliest attempts to understand bilingual language processing. It discusses various contemporary models, including hierarchical and computational models, by identifying the interrelationship between the factors that influence lexical organisation and access in the mental lexicon. The nuanced understanding of bilingual and multilingual lexical organisation and access has practical implications for multilingual societies like Pakistan and linguistic and pedagogical implications, mainly where teachers and students both take advantage of their linguistic competence in multiple languages.

Keywords: *Lexical organisation and access, Mental lexicon, Hierarchical models, Computational models, Multilink model.*

1. Introduction

Psycholinguistics has focused on studying the characteristics, processing, and relationships between speakers' many languages as the number of bi- and multilingual population has increased. Various bilingual models, some of which were later expanded to accommodate multilingual speakers, have been proposed to examine the organisation and access in bi/multilingual mental lexicon. In Pakistani context, the need to explore theoretical and experimental frameworks of lexical organisation and access has increased manifold owing to the linguistic diversity of speakers. This article endeavours to present a comprehensive theoretical account of the lexical processing frameworks. These models initially attempted to investigate the lexical organisation and access in the bilingual mental lexicon. Weinreich presented the first significant study in 1953 that explained how bilingual speakers process and interact with two different languages.

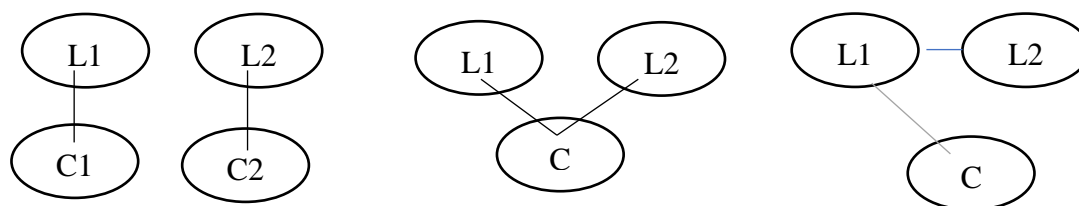
2. Earliest Lexical Processing Frameworks

For examining the structure and functionality of a bilingual mental lexicon, Weinreich (1953) proposed the coordinate, compound, and subordinate mental configurations. In a coordinate bilingual framework, two distinct conceptual representations correspond to two different lexical

stores in a bilingual speaker. The coordinate model suggested that each language has its own separate language system, with no relationship between the systems of the two languages. Unlike the coordinate model, the subordinate and the compound models supported a common semantic representation. However, the main distinction between the two models rested in the mode of acquiring the second language. Bilinguals acquiring the two languages concurrently stored comparable lexical items in both languages in a single conceptual store; however, speakers who learned the second language did so by using translation equivalents in their native tongue. The Compound Model presupposed direct access to a single shared conceptual store from the lexical stores of both language systems. The Subordinate Model, on the other hand, suggested that one could access the meaning of words in a second or non-native language only through the mediation of mother tongue (L1), i.e., by using translation equivalents in the original tongue. The Subordinate Model states that lexical item meanings are accessed via their translation counterparts in L1, while the Compound Model views word meanings as directly accessible from a shared conceptual store.

Figure 1

The Coordinate, Compound and Subordinate Model



(Source: Weinreich, 1953)

Two separate levels of bilingual lexical processing and memory are evident from the examination of the coordinate, compound, and subordinate frameworks put forth by Weinreich (1953): conceptual and lexical. The long-running debate between concepts and lexis was sparked by these bilingual lexical access frameworks, which also introduced methodically organized cognitive research on bilingual speakers' language processing. Because of their background, Ervin and Osgood (1954) took these frameworks of bilingualism a step further and explained them in detail, albeit from a behavioristic perspective.

In contrast to the way that two languages are organised and correlate in the memory, Ervin and Osgood (1954) further expounded two models of Weinreich, emphasizing context and how speakers acquired both of their languages, either exclusively or using their mother tongue. According to Ervin and Osgood, linguistic markers in two languages come to express the same meanings or representational processes in a compound language system. They compared

learning a foreign language in school, where the learning process was aided by vocabulary lists, to the compound language approach. The two languages were also designated for various situations, with unique signs for each set denoting distinct meanings via same meditational processes.

A bilingual person who acquired two languages simultaneously and spoke both languages interchangeably with the same people is an actual example of a compound language system. In such cases, a common representational process can be created, although supremacy cannot be expressed in words. Conversely, "the set of linguistic signs and responses" associated with two "different sets of representational processes" for each language is referred to as a coordinate language system (Ervin & Osgood, 1954, p. 140). When interacting with close family members at home, bilingual speakers use their primary language; in school, they use their second language. A coordinate bilingual, according to Ervin and Osgood (1954), is a "true" bilingual who has mastered the usage of two languages in two different settings. Compound bilingualism and coordinate bilingualism are historically derived from Ervin and Osgood's 1954 compound and coordinate language systems.

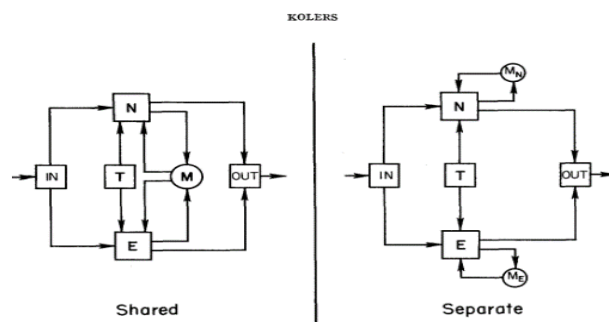
Kolers (1963) criticized the dichotomy between coordinate and compound bilingualism, despite the fact that it still exists today. Since the distinction only described how the second language was acquired—Independently or through mediation of their original tongue—it was questioned if it was helpful in explaining the underlying psychological processes. He maintained that bilinguals who used these two approaches to acquire a second language tended to converge and show comparable linguistic ability. However, two bilinguals who had learned the same technique tended to produce very diverse results. Kolers (1963) redirected the debate over bilinguals' memory storage and the link between their two languages, proposing the Independence/Interdependence Hypothesis. Furthermore, he highlighted the question of how multilingual individuals organise their languages, whether in a single memory bank or two distinct memory banks one corresponding to each language. Notwithstanding the results of his tests, Kolers laid the groundwork for the multilingual memory storage, which is a major area of study today.

Kolers (1963) tested the viability of a separate/shared hypothesis for lexical organisation using four word-association tasks involving thirty-four bilingual individuals divided into three groups. Four test conditions made up the experiments: two crosslinguistic paradigms, a lexical item in English translated into the subjects' mother tongue, and a stimulus word in their mother

tongue translated into the non-native language of participants, English, two within language paradigms, a stimulus word responded to in the same language. The bilingual individuals spoke English as a foreign and Spanish, Thai, or German as their mother tongue. Five semantic categories comprising fifty-five lexical items served as the experiment stimuli. In interlingual examinations, only two-thirds of the responses were translations or lexically comparable words. The findings showed that only one-third of the responses were translated, and the scores were also similar for both within language condition and between language condition. The semantic category of lexical elements had a significant impact on the frequency of similar linkages. Furthermore, bilinguals' connections with lexical elements in their mother tongue differed from those with their corresponding translations in their second language. The information indicated that lexical items acquired corresponding to both languages were kept apart and not in a single repository. The experiment's results therefore confirmed the independent hypothesis of the separate store, according to which each speaker's native language was associated with a distinct memory store. He said that it was necessary to convert descriptions of experiences from one language into another. In contrast to abstract nouns, which are relatively intangible and varied for different languages, concrete nouns showed essentially similar associations for the two languages of bilinguals, according to him, defying the independent store theory.

Figure 2

Shared and Separate Hypothesis



(Source: Kolers, 1963)

Kolers' shared or separate store theory was subsequently evaluated in two distinct studies, Potter et al. (1984) and Scarborough et al. (1984). These studies examined the ways knowledge of first-language experiences was transferred only to situations involving the use of an L2. To investigate the transference of knowledge from one language to another, they tested bilingual subjects in Spanish and English using two-word recognition tasks. In the first experiment, participants who were fluent in two languages had to answer affirmatively to a sequence of lexical decision items in the native language. This was succeeded by a second series of lexical

decision trials in the second language, which included some new words and non-words as well as translation counterparts of lexical items that had already been seen.

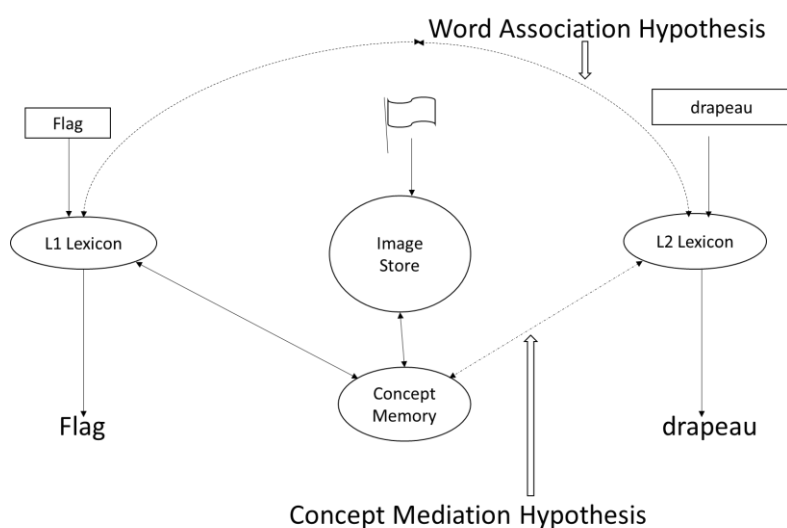
The second segment of the experiment, which entailed translating words that participants had already seen, was not disclosed to the participants. Therefore, there wasn't much of a need for translation in part 1. No indication of transmission from Spanish to English or vice versa was seen in the findings of the task. In the second experiment, if the stimulus was a real word in the target language, the participants were expected to respond favorably. Additionally, there were two sections to this experiment: the pure language condition and the mixed language condition. These sections differed mostly in the stimulus kind. Using 50% of high-frequency words and repeating 50% of the stimuli were two additional factors. According to the results, bilinguals behaved as though they were monolinguals in the experiment.

The results of both studies supported the idea that individuals might have language-specific memory access. They went on to explain the results by saying that bilingual speakers' vocabulary was divided into several languages and that their lexical access was selective. It should be mentioned that the research subjects recruited by Scarborough et al. (1984) had to determine if the words were part of a target language. The word recognition task did not necessitate the activation of conceptual levels or the stimulation of underlying processes; rather, it was a surface activity that only required participants to distinguish between words and non-words. Reliability of the study's methodology has been questioned in as much as it offered a suitable arrangement for examining the prevalent representations of translation equivalents.

Potter et al. (1984) developed the Word Association and Concept Mediation frameworks using Kolers's distinct and shared premise as well as the compound and subordinate frameworks presented by Weinreich (1953). They clarified the relationship between a bilingual speaker's vocabulary elements in both languages. The word association theory, according to Potter et al. (1984), suggested a direct correlation between newly learned second- and first-language terms. Up until the L2 was less common than the L1, this relationship was useful. The concept mediation theory, on the other hand, proposed that speakers' second-language lexical items were connected to shared ideas rather than directly to first-language lexical items. They asserted that bilingual speakers have distinct lexical stores corresponding to the lexical elements of each language and a single conceptual store for both languages. Additionally, they supported having a shared picture storage where word representations could be kept. These two theories proposed distinctions between the conceptual and lexical representations of lexical elements.

Figure 3

Word Association and Concept Mediation Hypothesis via Example



(Source: Potter et al., 1984)

According to Potter et al.'s (1984) word association model, translation counterparts from L1 are the sole way to access the meanings of words from L2. Conversely, the concept mediation model suggested unmediated access to meanings in both languages. Potter et al. (1984) employed a picture-naming task and a translation production task to compare the linguistic skills of proficient Chinese-English bilinguals to low proficiency English-French bilinguals. The experiment was designed with the hypothesis that the picture-naming task should take more time in accordance with the word association hypothesis, while the assumptions of concept mediation hypothesis predicted that both studies would take the same amount of time. The results of both tests showed no differences in the naming scores of the two bilingual participant groups, demonstrating that conceptual access was necessary before access to words in the second language for both tasks. Under the experimental conditions, the participants' relative proficiency level had no impact on their scores. In order to approximate bilingual lexical representation more exactly, the concept mediation model was used. The insignificance of participants' relative skill levels also made a significant impact, as both proficient and less fluent bilinguals produced results that were comparable.

The results of Scarborough et al. (1984) and Potter et al. (1984) were noteworthy because they produced opposing results. This led to a long-standing controversy in psycholinguistic research, with some investigations supporting dependent/shared conceptual stores and others supporting independent/separate conceptual stores. Research has shown findings that support both theories, however there is more evidence in favor of a common conceptual store than a distinct

conceptual store. A common conceptual store was supported by Potter et al.'s (1984) investigation. Various researchers questioned and tested the fundamental assumption that concepts mediate between the two languages of bilinguals regardless of language combination. These studies included those by Kroll and Stewart (1990) and Kroll and Curley (1988), which resulted in the development of the hierarchical models.

3. Hierarchical Models of Lexical Organisation and Access

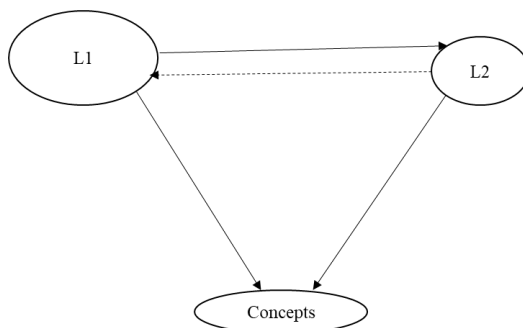
Kroll and Curley (1988) hypothesized that the participants in the study by Potter et al. may have attained the critical period of acquiring L2, they reproduced the research conducted by Potter et al. (1984) using a diverse group of bilinguals. The experiment involved the performance of two groups of bilinguals—one had learnt L2 for less than two years and the other had learnt it for longer than two years—in order to test the hypothesis. The study's findings supported the developmental concept. The word association hypothesis was supported by the scores of those who had learnt the L2 for less than two years; these individuals translated more quickly into the second language than they could have named pictures in the language. Conversely, the findings of the study by Potter et al. (1984) indicated that the conceptual mediation of L2 was supported by the responses of participants who had more exposure to language. Thus, transitioning from lexical links to concept mediation, the results showed a developmental change in bilinguals' L2 acquisition. Less proficient bilinguals mediated the two languages lexically, however proficient bilinguals mediated the two languages conceptually, according to the study, which validated the hierarchical arrangement of the two models. Kroll and Curly (1988) conducted an additional experiment on the concept mediation hypothesis in addition to this one. In two scenarios, the bilinguals identified words, translated sentences, and named images in both their first and second language. Lists of mixed words from several semantic categories were included, however the stimuli were all classified in category one conceptually. They anticipated that conceptually mediating fluent bilingual individuals would use the semantic categorization of lists. The experiment's results, nonetheless, defied logic. The way that the lists were arranged semantically affected the fluent bilingual participants' performance, although it was more of an interruption than a facilitator. Comparing semantically organized lists to heterogeneous lists, the participants scored higher in translation tasks. In the same way, every participant took longer to name the pictures in their L1 because only the fluent bilinguals showed interference rather than facilitation, the pattern of data suggested a developmental transition from word association

to conceptual mediation. Nonetheless, instead of category facilitation, category interference was observed.

To solve the problem of translation asymmetry, Kroll and Stewart (1990) suggested an updated version of the hierarchical model of bilingual lexical organization. According to the updated model, during bilingual language processing, both conceptual and lexical linkages are active. But how well a bilingual speaker can communicate in an L2 and how much each language influences each other determines how they work. Kroll and Stewart (1994) redesigned the hierarchical model to examine the organization of bilingual memory and processing by reproducing the category interference effect through both tasks: the picture-naming task and the translation task. The RHM (revised hierarchical model) combined elements of the concept mediation and the word association hypothesis to explain the contradictory results of both models, especially with regard to the developmental shift. The RHM framework presumed that multilingual speakers had one common conceptual store and two distinct lexical stores for each of their two languages. Given that L1 is supposed to have more information than L2, it was suggested that L1 have a bigger lexical storage than L2.

Figure 4

Revised Hierarchical Model



(Source: Kroll & Stewart, 1994)

According to the asymmetric RHM model, bilinguals' acquisition of an L2 beyond early infancy leads to the development of a robust bond between the L1 and the conceptual store. The lexical items of L2 are connected to the previously formed system through lexical linkages with L1 during the early phases of L2 acquisition. Direct conceptual ties are developed as bilinguals reach higher levels of second language competency. Even with the establishment of direct conceptual ties, word relationships at the lexical level persist. When it came to the quantity and strength of two-way mutual links between the two stores, the RHM was more detailed than the previous models. According to the model, there are greater chances of strong relationship from L1 to L2 than from L2 to L1. Additionally, it fostered a stronger conceptual connection between

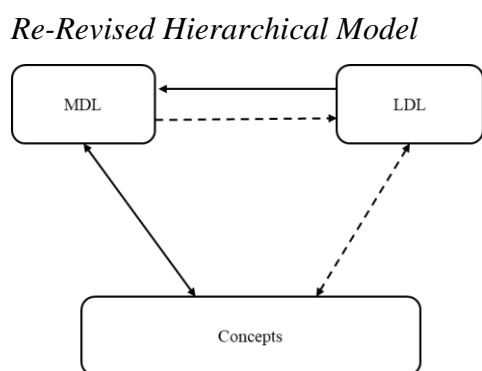
both the languages. The irregular link strength was enhanced by the fact that bilinguals normally learnt native language lexical items first and depended on translation to learn words in the nonnative language. Likewise, it was supposed that there was a superior relationship between the first language and the conceptual store than there was between the second language's lexical elements and the conceptual store. This suggests that the model proposed two different paths for translation: one would be lexically mediated from L2 to L1, while the other would be conceptually mediated from native language to second language. Alternatively, the RHM anticipated category interference while translating from L1 to L2 for proficient bilinguals.

Kroll and Stewart (1994) examined the RHM hypothesis on Dutch-English bilingual subjects in three different trials. Both the picture-naming experiment and the translation production experiment were administered in lists that were mixed lists of words from various categories and lists that were semantically categorized, such as all fruits, all animals, etc. Translation from L2 to L1 was shown to be more accurate and faster in contrast to translation from L2 to L1, according to the investigation. Semantic categorization also had an impact on translation from L1 to L2, but not in reverse direction. The emergence of lexical and conceptual representations, the existence of distinct lexicons for both languages, and the asymmetry between both languages were the main characteristics of RHM. Lastly, it aided the developmental shift in bilingual speakers.

Since 1994, RHM has served as the basis for several research investigations, the majority of which focused on proving or validating a single attribute. The bilingualism research has been systematized by RHM. It has a significant impact on later studies on bilingualism. Brysbaert et al. (2010) carried out a study from 1993 to 2009 that measured the impact and tested the aspects of RMH. They administered a thorough assessment of 166 experiments that examined various facets of RHM. Of the studies that were conducted, 64 testified to the asymmetry between the processing of first and second languages, 30 investigated at how bilingual speakers developed, 13 examined into whether bilingual participants had a single conceptual store, and 6 investigated the existence of two distinct lexicons and the language-selective perspective on language processing. Common conceptual storage and language selective access continued to be the least researched components, according to a critical examination of these studies. As previously mentioned, RHM has served as an inspiration for numerous studies on the organisation and lexical access in multilingual participants. Consequently, some research modified the RHM's initial architecture. One such adjustment was introduced by Heredia

(1996), who also offered a revised RHM. In a former research, Heredia (1995) reported on studies with bilingual subjects speaking Spanish and English. The study varied the concreteness and word frequency factors, and the participants completed translation tasks including task recognition and translation. The exercises concentrated on translation in both directions, from L1 to L2 and vice versa, with the idea that the task was facilitated by the lexical concreteness effect. However, in the abstract word situation, translation in the opposite direction (from L1 to L2) and translation recognition task showed lower latency scores than translation from L2 to L1. The experiment's results did not match RHM for two reasons: first, there was no language asymmetry because conceptual factors affected translation in both directions; second, translation from L2 to L1 in the abstract condition required more time than translation in the other direction, which also showed sensitivity to conceptual factors. These findings run counter to RHM's characteristics.

Figure 5



(Source: Heredia, 1996)

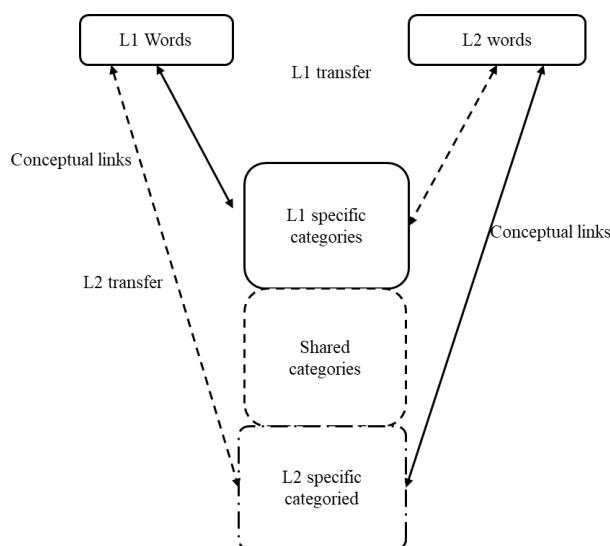
Heredia (1996) provided an explanation for the difference between his results and RHM, stating that the participants in his earlier research (1995) were extremely skilled speakers of the two languages. Although English was their L2, it was more common as they mostly acquired their official education in it and because it was used more frequently for everyday work. Heredia asserted that RHM did not take linguistic dominance into account and instead evaluated the participants' degree of language competence. He argued that while RHM may explain multilingual memory in early bilinguals, it could not explain highly advanced bilingual speakers. He therefore changed the RHM by claiming that the Re-Revised Hierarchical Model (R-2 HM) placed more emphasis on the relative dominance of each language—that is, the Less Dominant Language (LDL) and the More Dominant Language (MDL)—than on the sequence of learning each language. The second language was able to take center stage as the updated model did not make a distinction between first and second languages. Furthermore, it was assumed that neither of the two lexicons was bigger; nevertheless, because the LDL lexicon

was not as widely used, it was not easily accessible. However, the structure of the connections between the two lexicons and the connection to the conceptual store was unchanged from the RHM.

The Modified Hierarchical Model (MHM) was another modification of the RHM of bilingual lexical organisation and access proposed by Pavlenko (2009). The advantages of the SAM (Dong et al., 2005), the RHM (Kroll & Stewart, 1994), and the DFM (De Groot, 1992) were still present in it. After analyzing the fundamental principles of all three models, Pavlenko suggested one that kept the RHM framework, hence named modified hierarchical model (MHM). However, there were three key areas where MHM deviated from the models it borrowed from: (i) how the conceptual store was organized; (ii) how conceptual transfer was acknowledged; and (iii) how second language learners performed.

Figure 6

Modified Revised Hierarchical Model



(Source: Pavlenko, 2009)

To accommodate for context-dependent bilingual competency, code-switching, and lexical borrowing, the MHM offered distributed representation that might wholly or partially overlap or specialise to one language rather than a single conceptual store. It also made a distinction between conceptual and semantic representation. Two requirements for conceptual transfer were proposed by the modified version of the model: first-language conceptual transfer would occur if second-language words aligned with first-language linguistic categories, and vice versa.

Fundamental assumptions of the RHM have been contested, as Brysbaert and Duyck (2010) questioned the efficacy of the model. The following aspects have been disputed: (1) lack of evidence supporting distinct lexical stores; (2) lack of justification supporting language selective access; (3) excitatory connections hindering lexical recognition; (4) stronger connections between second language lexical items and their meanings than with RHM; and (5) differentiation between language-dependent and language-independent semantic features. According to the study, a computer model has to be modified to take into consideration how bilingual or multilingual speakers organise and access language.

Apart from the various modifications of Hierarchical Models, a number of computational models, including distributed and localist models, that are based on connectionist principles have been proposed at various points in time to explain representation and processing in bilinguals.

4. Computational Models of Bilingual Organisation and Access

The majority of computer models for multilingual word representation and processing have followed connectionist conventions; that is, they have drawn inspiration from the ideas behind neurocomputation. Neural processing concepts underpin the operation of these models. To explain the characteristics of bilingual language representation, understanding, and comprehension, researchers concentrated on two kinds of connectionist models: distributed and localist models. The neural principle, which underpinned both models, predicted that basic processing units coupled to networks would do all calculations. Units in computational models had an activation level, and each unit affected the activity level of other units. Regarding how the strength of connections varied according to experience and whether or not individual units in the network were assigned a previous identity, these models varied.

4.1 Distributed Models

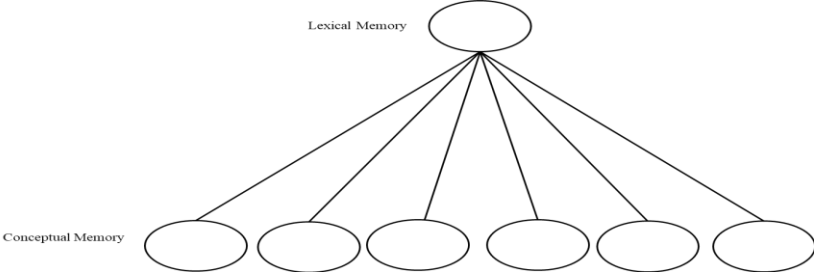
The distributed models depicted words as patterns of activity spread across groups of items. In computational models, the entity that a network renders is realized as a code that spans several things rather than as an object itself. Furthermore, these models placed a strong focus on experience-driven change, especially when it came to distinguishing between codes for different types of data, including words with diverse meanings in different languages. The algorithm would learn to associate each word with its meaning; the link strengths would be random at first but would change with time. Furthermore, these networks included a large number of "hidden" processing elements that, as they learned, formed internal representations

that mediated the complex relationship between input and output. Given that distributed models take experience-driven modifications into account, they could be applied to issues pertaining to language acquisition, language learning, and shifts in language dominance over time.

Research in the field of bilingual lexical organisation has projected two levels of meaning; the conceptual level and the lexical level, as has been identified by Potter et al., 1984 and Scarborough et al., 1984. Previous research suggested that a word's meaning was represented by one node at the conceptual level and by one node at the lexical level. According to De Groot (1992), a lexical node might match to multiple concept nodes that address different facets of meaning rather than just one concept node. In order to explain bilingual memory representation and processing, De Groot (1992) developed the Distributed Conceptual Feature Model (DCFM), which is one of the first connectionist models by analyzing data from some of the former investigations on bilingual lexical organisation and suggesting alternative accounts in place of new data. According to the DFM, a lexical node that corresponds to its conceptual node should have linkages or links to all of the conceptual representation's meaning elements rather than just one (De Groot, 1992). A lexical item's presentation triggers the activation of all pertinent components due to its association with the lexical node.

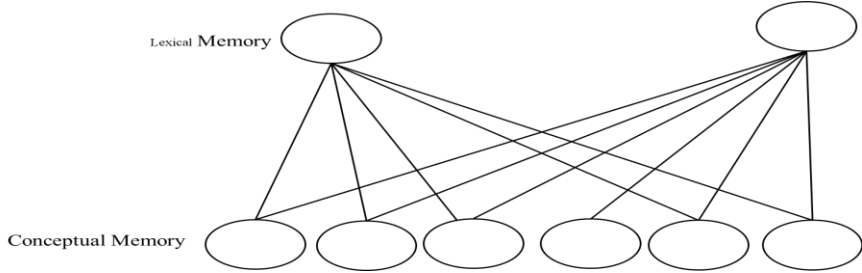
Figure 7

(a) A Distributed Conceptual Representation in Memory



(Source: De Groot, 1992)

(b) A Distributed Conceptual Representation in Memory (overlapping translations)



(Source: De Groot, 1992)

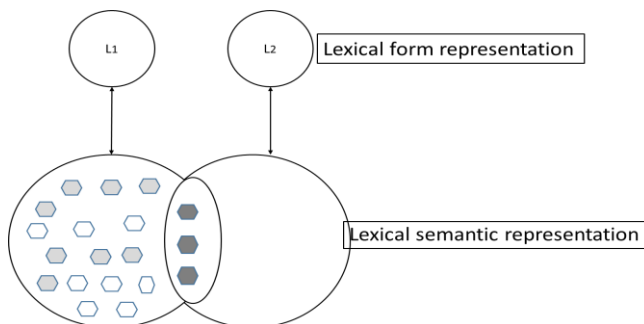
One lexical node's several conceptual representations are referred to as "distributed." Alternatively, according to De Groot (1992, p. 390), the idea node "can be seen as built up from

several meaning elements." Particularly with abstract terms, the meanings of lexical items do not always match those of lexical items in the other language used by bilingual speakers. In actual terms, it could, however, overlap more. The degree of dissimilarity in translation equivalents may be better explained by the different conceptual nodes. This is because certain words could fully match conceptual representations while others might not match certain properties.

According to a critical evaluation of DCFM by Finkbeiner et al. (2004), languages differ in the range of senses that words can have since this is a property unique to each language. They put out the Sense approach, another distributed approach, to take multilingual asymmetry in translation counterparts into account. In contrast to the shared characteristics of translation counterparts, the sense model placed emphasis on the extent of activation of lexical representation. This concept is different from previous bilingual representation and processing models in that it explains translation asymmetry outside of the bilingual lexicon. Rather, it would clarify how the language priming effect works. The sense model projection states that the lexical pairings that result in the same priming imbalance in lexical choice are also those that successfully display the anticipated representational asymmetry.

Figure 8

The Sense Model (Representation of Two Translation Equivalents)

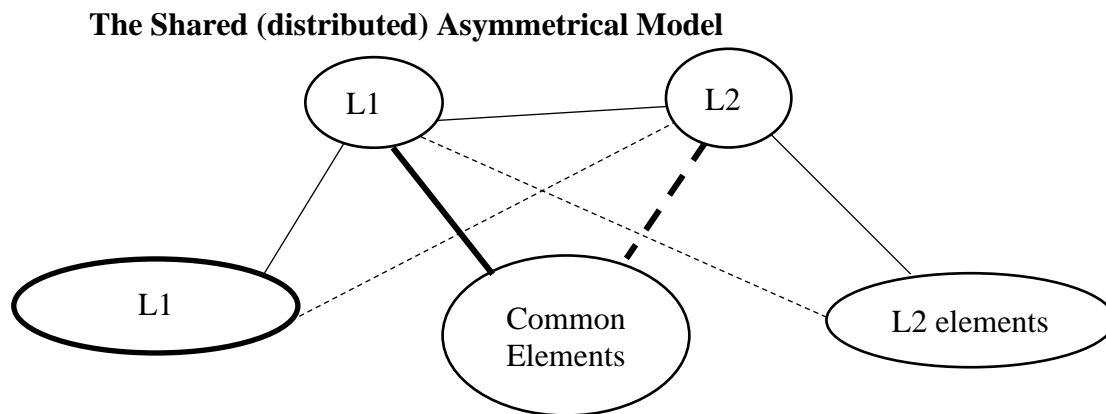


(Source: Finkbeiner et al., 2004)

Dong et al. (2005) proposed the Shared, Distributed, Asymmetrical Feature model (SAM) as an additional distributed model for bilingual lexical representation and processing. This model looks at how conceptual linkages are shared between language- or culture-specific components and translation equivalent pairings. It provided a dynamic perspective that took into consideration aspects common to both native and second languages as well as language- or culture-specific characteristics. The model consisted of two relatively smaller stores, one for each language, and a larger store with common characteristics for language or culture-specific

units. The shared (distributed) asymmetrical (SAM) model assumed that there were more shared conceptual components than differentiated linguistic or cultural features. Furthermore, there were a variety of intricate relationships between the lexical and conceptual storage. It showed how the interplay between the two languages led to the formation of conceptual convergence, or the emergence of an intermediate level of representation.

Figure 9



(Source: Dong et al., 2005)

Three distinct, independent conceptual stores without any direct linkages between them were presented by the shared (distributed) asymmetrical model. However, Pavlenko (2009) criticized SAM for lacking sufficient information on the structure and nature of conceptual representations.

4.2 Localist Models

Localist models, in contrast to distributed models, tend to attribute discrete properties to individual units. For example, they divide networks into levels of units that correspond to words, letters, and other linguistic aspects. Furthermore, learning-based model modifications were not considered in these models. As an alternative, the idea was applied directly using connection strengths that were predetermined. The word detector models from the 1970s are the ancestors of the localist models. Localist models were primarily used to investigate the static architecture of bilingual speakers' lexical recognition and processing systems. One major benefit of localist models was that activation at each unit could be easily interpreted, making all network states understandable. Despite the surface-level simplicity of these models, the interplay between teams inside and across layers may give rise to complex functions. Bilinguals' language representation and processing were taken into consideration by extending the interaction model designed for a single language.

Grainger and Dijkstra (1992) proposed an interactive connectionist model called the Bilingual Interactive Activation (BIA) Model, which was built upon the Interactive Activation model of monolinguals (McClelland & Rumelhart, 1981). They used two different word recognition model frameworks—the serial search model and the interactive activation model—to test two different hypotheses: the language tag and language network. It sought to address the problem of how bilingual speakers identified which words belonged to which language; a particularly related problem would be how language material obstructs regular language comprehension processes; one of the main issues concerned the relationship between stored knowledge and external information. The findings of two experimental tasks, language selection and lexical decision task, and effect of language context on lexical recognition furnished evidence for bilingual interactive activation.

Figure 10

Bilingual Interactive Activation-Example of lexical item ‘lire’

Language nodes activated	ENGLISH	FRENCH.
Word nodes activated	fire line	lire pire
	hire	cire
Letter nodes	L I R E	
	Stimulus . ‘lire’	

(Source: Grainger and Dijkstra, 1992)

The BIA model consisted of three interrelated representational levels: letter, word, and language. Every node connects to every other node across adjacent levels; for example, every word in a language is related to that specific language node. In a non-interactive version of the model, where the links between language nodes and lexical components were unidirectional, the language tag proposition of language representation was used. In other words, the data was oriented forward, preventing any back-feeding from word nodes to language units and from letters to word nodes. Activation of language nodes would thus not affect word-level processing in this situation. Conversely, in an alternative iteration of the BIA model that utilized the language network hypothesis, bidirectional connections were assumed between language specific units and lexical units within a language. Thus, variations in language node activation would affect word unit activation at the same time. The Bilingual Interactive Activation supported an integrated lexicon and non-selective lexical access via a top-down inhibitory method. The monolingual connectionist language processing method has been effectively

extended to bilingual speakers. Three tests were carried out with French-English bilingual participants by Grainger and Dijkstra (1992): neighborhood affects across languages, language decision and lexical decision, and language context impact during lexical recognition.

In lexical decision task, participants had to decide if a lexical item was a word in a specific language or another, while in the other, they decided if a series of letters comprised a lexical item or not, irrespective of language. To conclude that lexical decisions were performed faster than language decisions, the scores of the languages and lexical decisions were compared. In order to investigate the intralingual and interlingual semantic priming impact, the bilinguals were instructed to perform mixed language tasks in the second experiment. The results confirmed that quicker lexical decision scores were caused by primes from the same language. These lexical priming effects could be regarded as supporting the bilingual interactive activation model framework. The last trial assessed the neighborhood influence both within and between languages.

Three different categories of stimuli designed explicitly to investigate the neighborhood effects were given to the participants. According to the revised BIA model that asserts that bilingual mental lexicon is integrated across languages and lexical access is language non-selective that the experiment's results validated bilingual individuals' language-independent lexical access. Alternatively, the Bilingual Interactive Activation framework preserved the simultaneous activation of all the lexical representations from the two languages that share letters with the stimulus associated with a particular letter string.

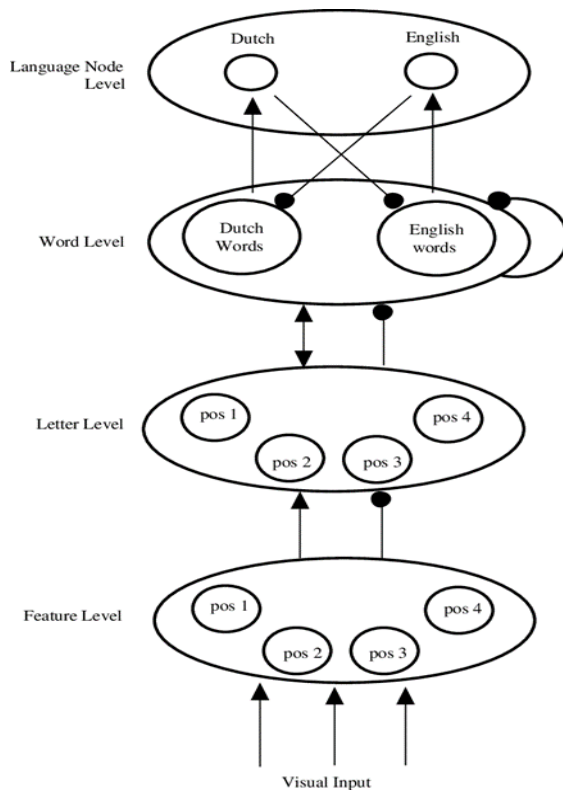
Following the first BIA (1992), Lewy and Grosjean (1997) introduced the Bilingual Interactive paradigm of Lexical Access (BIMOLA), another localist-connectionist paradigm. Although BIMOLA was an interactive model, it was different from previous interactive models, especially the BIA model, in that it supported having independent memory stores for the two languages that bilingual individuals spoke. Language nodes, phonemes, lexemes, and feature levels were among the properties that BIMOLA and other models have in common. On the other hand, the feature level in BIMOLA was language neutral. In contrast to the BIA approach, which required languages to be separated at the phoneme and word levels, phonemes and word levels were arranged according to languages.

The original BIA model (1992) disregarded phonological and semantic elements in favor of orthographic representations. The original BIA was improved, and the model structure was thoroughly revised by Dijkstra and Van Heuven (1998). There were four tiers of nodes in it. It

kept the integrated mental lexicon structure in which every word would activate at the same time. However, lateral connections would let them inhibit and compete with one another.

Figure 11

Bilingual Interactive Activation Model



(Source: Dijkstra and Van Heuven, 1998)

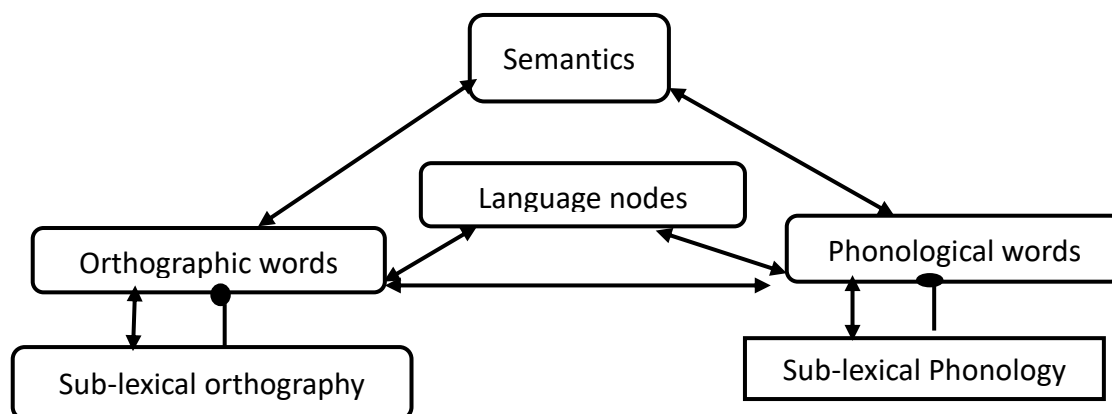
The figure reflects that the framework allows top-down inhibition. The representation of words and languages, interlingual homographs and cognates, stimulus-response linkage in lexical decision-making and language switching, under-specification of context effects, and task structure implementation were among the other shortcomings.

In order to address the selection and competition issues raised by previous studies, particularly those reported by Dijkstra and Van Heuven (1998) and Kroll and Stewart (1994), Green (1998) proposed the Inhibitory Control (IC) Model, another connectionist model that reflects how bilinguals manage their two languages. Rather than gathering information from individuals who were bilingual, Green based the assumptions of the IC model on an analysis of the results of many prior investigations. Though it was similar to earlier research in many aspects, it was not the same as the previous studies on inhibitory control mechanisms; the previous investigations on bilingual lexical organisation and access used a bottom-up or top-down inhibition strategy. Nonetheless, the IC model proposed two layers of control: the internal control, also known as

endogenous control or top-down control, and the external control, also known as exogenous control or bottom-up control. One important aspect of the concept was that reaction time would be significantly influenced by the dominant language, and rivals' levels of activation would determine whether replies were suitable. Task schemas would be used to enforce control. According to the model, switching languages would take time since it would need modifying one's language lemma for a specific job and overcoming the inhibition from prior language tags. Van Heuven and Dijkstra (2001) developed an enhanced model that includes new nodes to represent phonology and semantics besides orthography and language nodes in order to account for semantic and phonological features. To account for all of the model's features—phonological, orthographic, lexical, and language levels—it was dubbed the Semantic, Orthographic, Phonological Interactive Activation (SOPHIA) Model (2001). In terms of the relationships between nodes, this architecture was different from BIA. Both excitatory and inhibitory connections were present in BIA. The latter connections, though, were taken down from SOPHIA. However, in order to achieve different effects, like the language-switching effect approximated with BIA, eliminating these inhibitory connections requires new strategies. These weaknesses were addressed in a later version of BIA.

Figure 12

Semantic, Orthographic, and Phonological Interactive Activation Model



(Source: Van Heuven and Dijkstra, 2001)

Dijkstra and Van Heuven (2002) suggested a further modification of BIA+ while keeping the fundamental elements of the previous model to address the shortcomings of the BIA model. The lexical identification and task systems were clearly separated by BIA+, which may explain a wider range of varied experimental results. The expanded model comprised a response selection and choice system operating as a subset of the schema, and an identification system

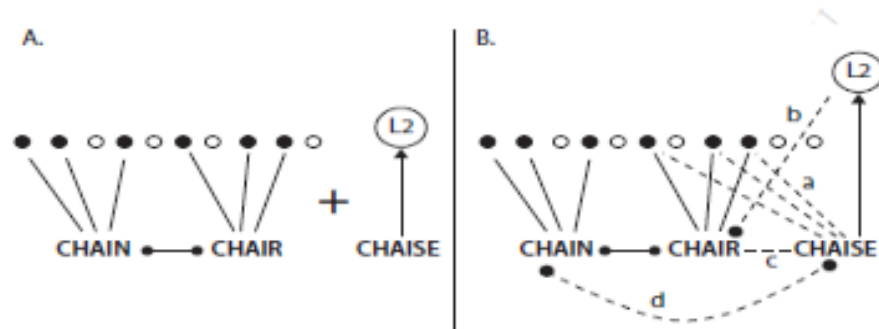
providing evidence for stimulated representations from two languages. In terms of the length of time it takes for bilinguals to identify words, the relationships between different intralingual representations, interlingual representations, and language tags, BIA+ was noticeably more explicit than the BIA and IC models. Furthermore, the model made a distinction between how language and nonlinguistic environments affected performance. The BIA+ model states that although nonlinguistic context affected the decision system, linguistic context directly affected the word identification system's performance.

Developmental Bilingual Interactive Activation (BIA-d) is a further modification of the BIA model that was developed by Grainger, Midgley, and Holcomb (2010). The model considered how multilingual speakers' competency evolves over time. It emphasized that a modified Hierarchical model might transform into a bilingual interactive activation model by a series of adjustments in the connection of two languages of late bilinguals. Adult speakers exposed to a second language would be the first step. Therefore, late learners of a second language would benefit from the model. Beginning familiarity with a language other than one's home tongue would create links between translation equivalents, which would get stronger as exposure to a second language increased according to Hebbian learning principles. Direct connections were formed at the same time as ties between translation equivalents were strengthened between lexical units in second languages and pre-existing semantic representations. Up until now, the developmental pattern has followed the outline provided by the RHM (Kroll & Stewart, 1994). The connection between translation equivalents changed as L2 lexical representations were integrated into a shared lateral inhibitory framework for words from both languages, just like BIA model (Dijkstra et al., 1998). This was due to the strengthening of the direct links between L2 words and L2 semantic representations. For bilinguals, the straightforward mapping of lexical units to semantic representations was a "magic moment" since it reduced the work involved in learning a second language. An important step in the expansion of second language vocabulary was enhanced control over second language activation, which was linked to a qualitative shift in the linkage of lexical units and semantic representations of translation equivalents of two languages. The capacity to globally suppress first-language words when processing lexical items from second languages would improve because of this improved control, and vice versa. The BIA model's language nodes carried out the task. Excitatory linkages between the translation equivalents of two languages prevented the creation of this kind of regulating mechanism. To explain these developmental alterations, BIA-d used simple learning processes. By employing dynamic and robust models that utilized fundamental

learning principles in several domains of cognitive development, BIA-d advanced beyond the inert modeling method of the RHM and BIA

Figure 13

The BIA-d Model



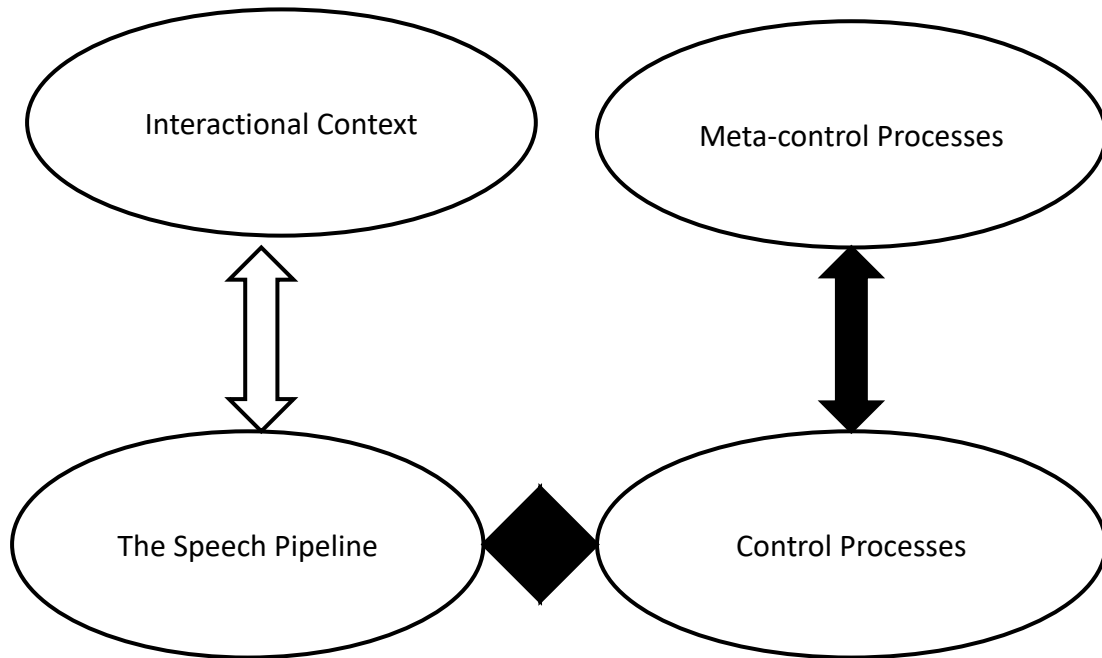
(Source: Grainger & Midgley, 2010)

Although the BIA-d model was designed to denote visual/orthographic word-only representations, it was anticipated that it would also hold true for spoken/auditory forms. The approach was deemed appropriate for language pairings including bilingual participants who spoke French and English and whose orthography was close to that of Grainger et al. (2010). Two phases of vocabulary acquisition were proposed by BIA-d, which substantially overlapped: an initial phase that involved supervised classroom instruction was followed by unsupervised learning. It would result in the information specifying that the new word was a lexical item in the L2 node as well as the co-activation of L1 lexical forms, L2 lexical representations, and their accompanying semantic representations. Lexical elements would therefore quickly merge into a unified lexicon, developing dual language inhibitory linkages—which are semantically discordant and formally parallel—according to BIA-d.

Adaptive control theory was proposed by Green and Abutalebi (2013) to explain control processes in bilingual and multilingual lexical representation and processing. Three distinct interactional settings make up the adaptive control framework: one with a single language, one with two languages, and one with dense code-switching. Each of these situations is governed by a set of (eight) control mechanisms. The framework's fundamental premise is based on the different adaptive response patterns needed in three different types of interactional settings.

Figure 14

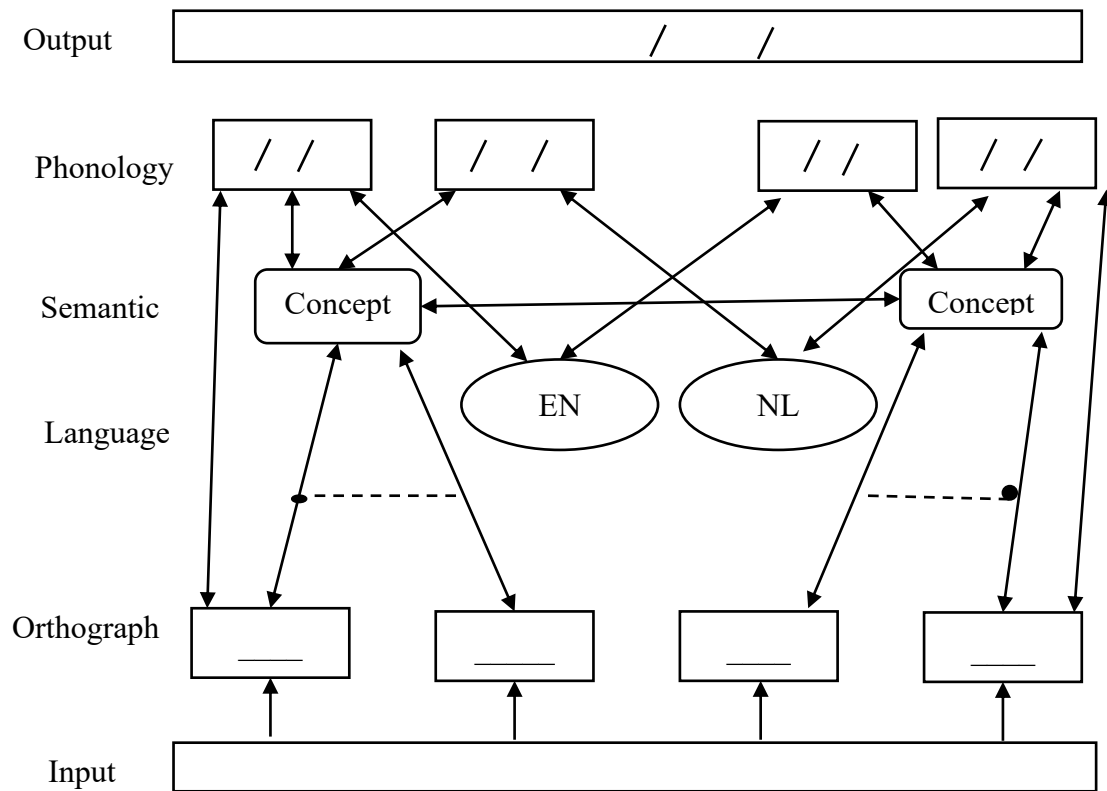
Adaptive Control Hypothesis



(Source: Green & Abutalebi, 2013)

A relatively recent computational localist-connectionist model known as the Multilink model was proposed by Dijkstra et al. (2018) that integrates the fundamental presumptions of RHM and BIA+. The design of the Multilink model was specified by five underlying principles. It promoted an integrated lexicon that does not impede language acquisition within or between languages. Multilink provided non-selective lexical access in addition to the integrated lexicon, implying simultaneous activation of lexical elements from different languages. The Multilink model included an additional assumption on the occurrence of word association, namely that translation was accomplished through conceptual mediation by linking lexical item forms from different languages based only on their semantic forms, rather than word association. Moreover, lexical elements in second languages and their meanings had stronger relationships than those predicted by RHM. In other words, word shapes are determined by word frequency. Proficiency in a second language also affected lexical form and meaning in addition to frequency. Thus, language ability may have a major impact on how strongly meaning are connected to output phonology. Lastly, all-inclusive meaning representations that are completely shared or completely distinct across the languages were taken into consideration in Multilink.

Figure 15
The Multilink Model for Bilinguals



(Source: Dijkstra et al. 2018)

According to the model, there are different levels of representation and processing involved in lexical organization and processing, and these levels are interconnected by a network of linkages. These representational levels mapped onto several language levels, including semantic, syntactic, and phonological information. As per the model, there exists a network of connections connecting all these linguistic levels of representation, enabling the activation and integration of information at various levels. For example, when a sentence is processed, the syntactic structure is activated by the phonological representation of lexical elements, and the semantic representation is further activated by the syntactic structure. Numerous psycholinguistic studies (Dijkstra et al., 2018; Woumans et al., 2021; Vanlangendonck et al., 2020) have used the multilink model to explore a variety of lexical organization and processing phenomena particularly unitary mental lexicon and simultaneous activation of linguistic resources from all languages. The multilink model was subjected to rigorous evaluation and discussion by Van Heuven and Wen (2019) and Mishra (2019), with a particular emphasis on the model's universal applicability. According to Mishra's analysis of Multilink model, it is a

unique model that combines pre-existing frameworks and suggests a control mechanism to deal with false activations in multiple language organisation and access. Some future studies may test the model for trilingual and multilingual participants.

The different bilingual lexical organisation and access theories and models have been thoroughly explained in this section. A few of these models were modified and adjusted to take into consideration the way the growing multilingual population processes heteroglossia and multilingual activities. A thorough explanation of multilingual lexical representation and processing models has been covered in the section that follows.

5. Models of Multilingual Lexical Organisation and Access

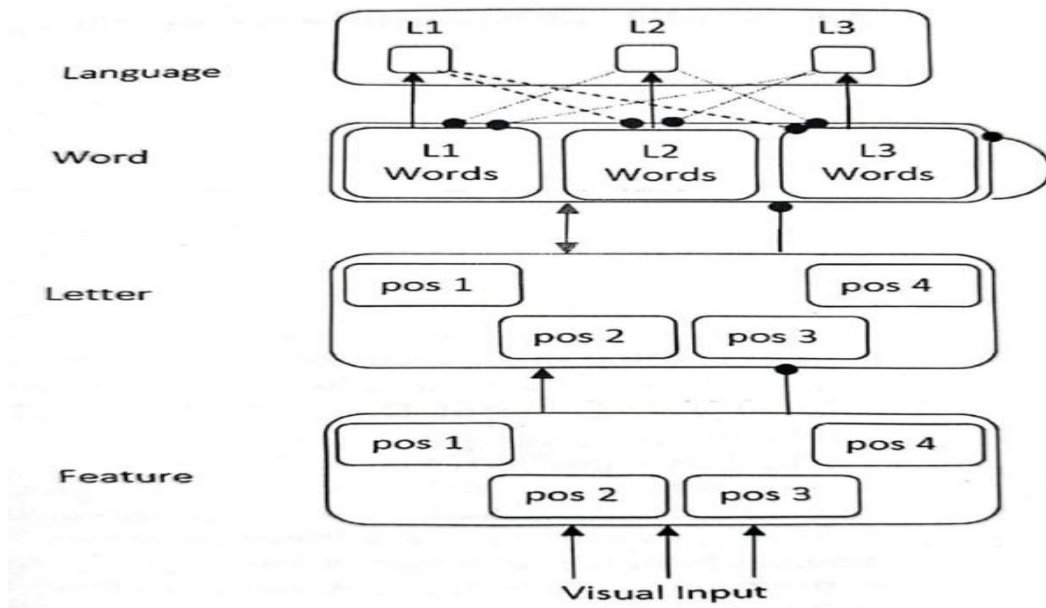
Besides bilingual lexical organisation and access, psycholinguistic research has been conducted to account for the characteristics of multilingual speakers as the number of multilingual people has increased. As will be explained below, certain models of bilingual lexical organization and access were modified to take into consideration the characteristics of multilingual lexical organization and access.

5.1 Multilingual Interactive Activation Model (MIA)

MIA, one of the earliest models of multilingual language processing, was created by modifying the architectural framework of BIA+ to accommodate a second language. Dijkstra (2003) put out the MIA model, which is predicated on three key tenets. The fundamental idea behind this paradigm was that speakers may switch between their native tongues and access a specific language based on the work at hand thanks to an integrated vocabulary for French, English, and Dutch. Furthermore, many languages were simultaneously engaged, making words from different languages compete for selection; nevertheless, speakers had the option to prevent some languages from activating. Lastly, with multilingual speakers, the characteristics of words from different languages helped speakers choose lexical elements. Compared to BIA+, the MIA model yielded a denser word network or a larger lexicon.

Figure 16

Trilingual Interactive Activation Model



(Source: Dijkstra, 2003)

According to Dijkstra's (2003) theoretical framework, more cross-lingual conflict would lead to slower lexical access than bilingual lexical access, which would increase name latencies—adding words to the mental lexicon causes answers to be delayed by 30 milliseconds. A larger density would result in slower lexical access since words from all languages would be competing more fiercely. The Multilingual Processing Model—which draws from BIA+—is covered in the next part.

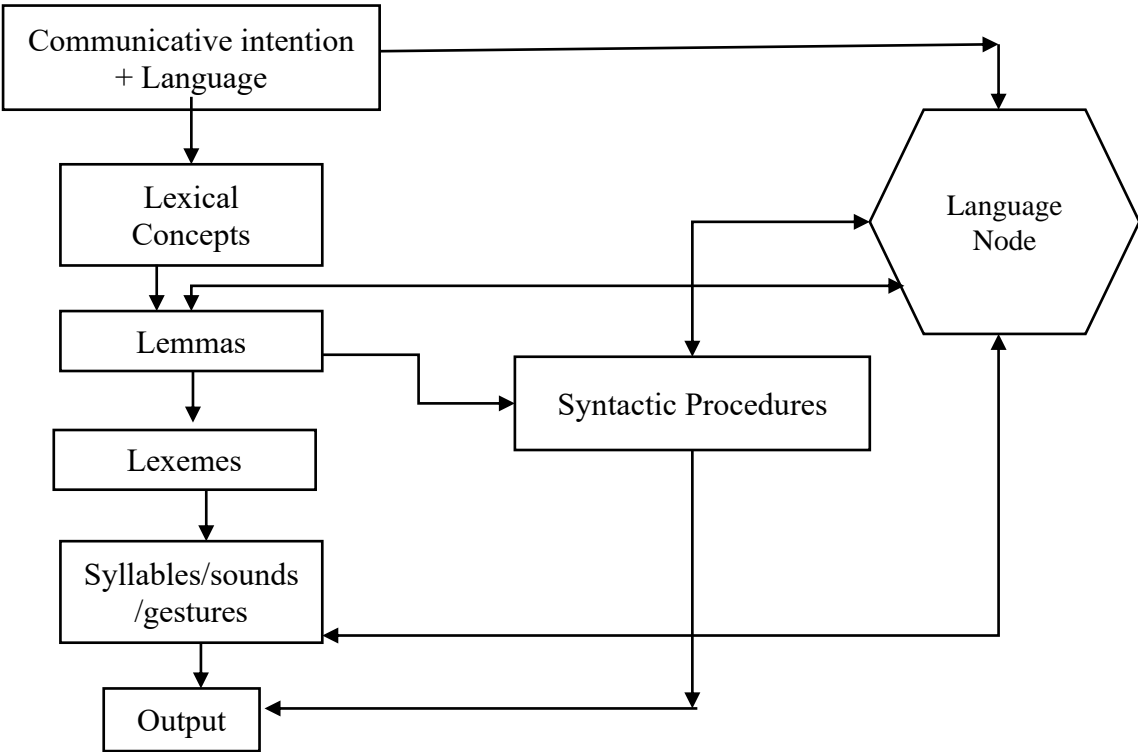
5.2 Multilingual Processing Model

The Multilingual Processing Model was another model used to explain how more than two languages of speakers were organized and activated. It was proposed by De Bot (2004), who emphasised non-selective lexical access due to the nature of lexical arrangement and access, which centered on language production. Regardless of the number of languages spoken, the paradigm is typically used to both bilinguals and multilingual individuals. It promoted three stores: one for form components, another for syntactic operations, and the third one for conceptual properties. These stores were further divided into subsets that were particular to each language, but languages are related, these language-specific subsets—particularly cognates and interlingual homographs—exhibited overlap. The proposed language's component parts were processed by the language node. The choice to choose a certain language would cause both the lexical forms and the language node to be activated at the conceptual

level. According to earlier research, the lexical concepts would contain all language choice information. Some traits, though, such as purposefully assuming a foreign accent, would be difficult to manage in this way. The language selection would be controlled by an external language node. The language node would alert all relevant components—which include syntactic and form aspects about the subsets to be activated—when a certain language was to be employed. More stimulation would lead to the proper linguistic components being chosen. Crucially, subsets of various languages would exchange information on the activation of subsets. On the other hand, stimulating language A's syntactic characteristics would relay this information to other language nodes, which would then excite the subset of form-related components. As a result, activation of one aspect would activate other levels of that language.

Figure 17

Multilingual Processing Model



(Source: De Bot, 2004)

Apart from the successive activation of different levels of a single language node, the overlap between language subsets would also activate matching components in separate languages at the same time. Information would be transferred from the conceptual level to the next level and between the lower ones by the language node. It would collect data on the various languages' activation status and serve as a monitoring tool to compare the predicted language with the

language practically used. Nevertheless, it may have been easier to implement the processing speed. Because time restrictions play a significant role in language processing, there was a chance that different degrees of activation and processing speed might interact. Specifically, items that activated sooner were more likely to be picked than those that took longer.

5.3 Dynamic Model of Multilingualism

In order to address the changing character of languages, Herdina and Jessner (2002) devised the changing Model of Multilingualism. In sharp contrast to the former linear models of lexical organisation and access, the DMM model enabled the adaptive and dynamic design of multilingual systems (Levelt, 1989). It focused on creating a sophisticated system since learning a new language adds new characteristics to the multilingual vocabulary. This characteristic put the DMM model in line with the theories put out by Grosjean (1998) and Cook (2006), according to which the language ability of monolinguals and bilinguals caused substantial differences. Alternatively, Jessner (2006) asserts that bilinguals' ability to speak many languages fluently contributed to their multi-competence. It was believed that multilinguals' many languages were interrelated. The frequency of language usage determined access to a certain language system since language loss results from avoidance techniques or from using a language less often. The DMM was a speaker-oriented model that gave importance to linguistic aptitude, self-esteem, language anxiety, language motivation, and cognitive ability. It also suggested that, depending on the learner's resources, language acquisition necessitates time, energy, and interaction with relevant language information. Thus, nonlinearity, interconnectedness, reversibility, quality change, stability, and complexity were a few of the fundamental characteristics of DMM. DMM highlights the interdependence of language systems, the variability among learners, and the nonlinearity of language development. As a result, the model takes into consideration how the dynamics of the language system affect how well a language learning course is taught (Jessner, 2006). The development and accessibility of language systems were shown to be influenced by a number of elements, including motivation, perception, and anxiety levels, all of which were linked to the speakers' skill. In contrast to other models, DMM was not well investigated in experimental linguistic setups. Another potential multilingual model, the Multilink Model, has been explained thoroughly with bilingual participants, its mechanism may be extended to encompass three or more languages of trilingual speakers. The model takes substantial inspiration from the previous bilingual models, in particular RHM and BIA+ incorporating characteristic factors that influence lexical processing in bilinguals and multilinguals.

6. Conclusion

The comprehensive account of bilingual and trilingual models to explore the nature of lexical organisation and access has brought forth fundamental principles of lexical interaction. It also highlights the strengths and weaknesses of theoretical paradigms along with significant contribution of different theoretical orientations in shaping contemporary scholarship. The analysis of studies exhibits unitary repertoire and non-selective lexical access as dominant theoretical principles. Owing to the presence of multilingual speakers across the globe, particularly Pakistani society in the context of current study, still necessitates further exploration of diverse linguistic combinations particularly to test the recent developments in the field of Psycholinguistic research to understand how multilinguals regulate their languages to effectively manage the communicative process as it carries linguistic implications for marginalised languages and pedagogical implications for optimising classroom practices and language policies.

References

- Brysbaert, M., & Duyck, W. (2010). Is it time to leave behind the Revised Hierarchical Model of bilingual language processing after fifteen years of service? *Bilingualism: Language and Cognition*, 13(3), 359-371.
- Cook, M. P. (2006). Visual representations in science education: The influence of prior knowledge and cognitive load theory on instructional design principles. *Science Education*, 90(6), 1073-1091. <https://doi.org/10.1002/sci.20164>
- De Bot, K. (2004). The multilingual lexicon: Modelling selection and control. *International Journal of Multilingualism*, 1(1), 17-32. <https://doi.org/10.1080/14790710408668176>
- De Groot, A. M. (1992). Determinants of word translation. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 18(5), 1001. <https://doi.org/10.1037/0278-7393.18.5.1001>
- Dijkstra, T. (2003). Lexical Processing in Bilinguals and Multilinguals: The Word Selection Problem. In: Cenoz, J., Hufeisen, B., Jessner, U. (eds) *The Multilingual Lexicon*. Springer, Dordrecht. https://doi.org/10.1007/978-0-306-48367-7_2
- Dijkstra, T. O. N., Wahl, A., Buytenhuijs, F., Van Halem, N., Al-Jibouri, Z., De Korte, M., & Rekké, S. (2018). Multilink: A computational model for bilingual word recognition and word translation. *Bilingualism: Language and Cognition*, 22(4), 657-679. <https://doi.org/10.1017/S1366728918000287>

- Dijkstra, T., & Van Heuven, W. J. (2002). The architecture of the bilingual word recognition system: From identification to decision. *Bilingualism: Language and Cognition*, 5(3), 175-197. <https://doi.org/10.1017/S1366728902003012>
- Dijkstra, T., Van Heuven, W. J., & Grainger, J. (1998). Simulating Cross-Language Competition with the Bilingual Interactive Activation Model. *Psychologica Belgica*, 38(3/4), 177-196. <https://doi.org/10.5334/pb.933>
- Dong, Y., Gui, S., & MacWhinney, B. (2005). Shared and separate meanings in the bilingual mental lexicon. *Bilingualism: Language and Cognition*, 8(3), 221-238. <https://doi.org/10.1017/S1366728905002270>
- Ervin, S.M., & Osgood, C.E. (1954). Second language learning and bilingualism. *The Journal of Abnormal and Social Psychology*, 49, 139-145.
- Finkbeiner, M., Forster, K Nicol, J., & Nakamura, K. (2004). The role of polysemy in masked semantic and translation priming. *Journal of Memory and Language*. 51. 1-22. <https://doi.org/10.1016/j.jml.2004.01.004>.
- Grainger, J., & Dijkstra, T. (1992). On the representation and use of language information in bilinguals. In *Advances in psychology*, 83, 207-220. North-Holland. [https://doi.org/10.1016/S0166-4115\(08\)61496-X](https://doi.org/10.1016/S0166-4115(08)61496-X)
- Grainger, J., Midgley, K., & Holcomb, P. J. (2010). Re-thinking the bilingual interactive-activation model from a developmental perspective (BIA-d). *Language Acquisition across Linguistic and Cognitive Systems*, 52, 267-283. <https://doi.org/10.1075/lald.52.18gra>
- Green, D. W. (1998). Mental control of the bilingual lexico-semantic system. *Bilingualism: Language and Cognition*, 1(2), 67-81. <https://doi.org/10.1017/S1366728998000133>
- Green, D. W., & Abutalebi, J. (2013). Language control in bilinguals: The adaptive control hypothesis. *Journal of Cognitive Psychology*, 25(5), 515-530. <https://doi.org/10.1080/20445911.2013.796377>
- Grosjean, F. (1998). Transfer and language mode. *Bilingualism: Language and Cognition*, 1(3), 175-176. <https://doi.org/10.1017/S1366728998000285>
- Herdina, P., & Jessner, U. (2002). *A Dynamic Model of Multilingualism: Perspectives of Change in Psycholinguistics*. Multilingual Matters. <https://doi.org/10.21832/9781853595547>
- Heredia, R.R. (1995). *Concreteness effects in high-frequency words: A test of the revised hierarchical and the mixed models of bilingual memory representations*. (Doctoral dissertation, University of California) Santa Cruz. elibrary.ru

- Heredia, R.R. (1996). Bilingual memory: A case for language dominance. Poster presented at the annual meeting of the Psychonomic Society, Chicago. <https://doi.org/10.1111/1467-8721.ep11512617>
- Jessner, U. (2006). *Linguistic awareness in multilinguals: English as a third language*. Edinburgh University Press. <https://doi.org/10.1515/9780748626540>
- Kolers, P. A. (1963). Interlingual word associations. *Journal of Verbal Learning and Verbal Behavior*, 2(4), 291-300. [https://doi.org/10.1016/S0022-5371\(63\)80097-3](https://doi.org/10.1016/S0022-5371(63)80097-3)
- Kolers, P. A. (1966). Reading and talking bilingually. *The American Journal of Psychology*, 79(3), 357-376. <https://doi.org/10.2307/1420877>
- Kroll, J. F., & Stewart, E. (1994). Category interference in translation and picture naming: Evidence for asymmetric connections between bilingual memory representations. *Journal of Memory and Language*, 33(2), 149-174. <https://doi.org/10.1006/jmla.1994.1008>
- Kroll, J. F., and Curley, J. (1988). Lexical memory in novice bilinguals: The role of concepts in retrieving second language words. In M. Gruneberg, P. Morris, & R. Sykes (Eds.), *Practical aspects of memory*, 2, 389-395. London: John Wiley & Sons.
- Levelt, W. 1989. *Speaking. From intention to articulation*. Cambridge, MA: MIT Press.
- Lewy, N., & Grosjean, F. (1997). *A computational model of bilingual lexical access*. Manuscript in preparation, Neuchâtel University, Neuchâtel, Switzerland. na
- McClelland, J. L., & Rumelhart, D. E. (1981). An interactive activation model of context effects in letter perception: I. *An account of basic findings*. *Psychological Review*, 88(5), 375. <https://doi.org/10.1037/0033-295X.88.5.375>
- Pavlenko, A. (2009) Conceptual representation in the bilingual lexicon and second language vocabulary learning. In Pavlenko, A. (ed.) *The bilingual mental lexicon: Interdisciplinary approaches*. Clevedon, UK: Multilingual Matters, pp. 125-160. <https://doi.org/10.21832/9781847691262-008>
- Potter, M. C., So, K. F., Von Eckardt, B., & Feldman, L. B. (1984). Lexical and conceptual representation in beginning and proficient bilinguals. *Journal of Verbal Learning and Verbal Behavior*, 23(1), 23-38. [https://doi.org/10.1016/S0022-5371\(84\)90489-4](https://doi.org/10.1016/S0022-5371(84)90489-4)
- Scarborough, D. L., Gerard, L., & Cortese, C. (1984). Independence of lexical access in bilingual word recognition. *Journal of Verbal Learning and Verbal Behavior*, 23(1), 84-99. [https://doi.org/10.1016/S0022-5371\(84\)90519-X](https://doi.org/10.1016/S0022-5371(84)90519-X)

- Van Heuven, W. J. B., & Dijkstra, T. (2001). The semantic, orthographic and phonological interactive activation (SOPHIA) model. *In XII ESCOP Conference*. Edinburgh, September. na
- Van Heuven, W. J., & Wen, Y. (2019). The need for a universal computational model of bilingual word recognition and word translation. *Bilingualism: Language and Cognition*, 22(4), 695-696. <https://doi.org/10.1017/S1366728918000688>
- Vanlangendonck, F., Peeters, D., Rueschemeyer, S. A., & Dijkstra, T. (2020). Mixing the stimulus list in bilingual lexical decision turns cognate facilitation effects into mirrored inhibition effects. *Bilingualism: Language and Cognition*, 23(4), 836-844. <https://doi.org/10.1017/S1366728919000531>
- Weinreich, U. (1953). *Languages in contact: Findings and problems*. New York: Linguistic Circle. ISSN 0459-4614
- Woumans, E., Clauws, R., & Duyck, W. (2021). Hands down: Cognate effects persist during written word production. *Frontiers in Psychology*, 12, 647362. <https://doi.org/10.3389/fpsyg.2021.647362>

A Descriptive Study of Pashto Diphthongs

¹Shakir Ullah, ²Muhammad Nawaz, and ³Muhammad Kamal Khan

¹Lecturer, Department of English, University of Buner, Pakistan

²Associate Professor, COMSAT University Islamabad, Pakistan

³Associate Professor, Department of English Language and Applied Linguistics, Allama Iqbal Open University, Islamabad Pakistan

Corresponding Author:

Shakir Ullah

shakirsbbu@gmail.com

Abstract

This paper investigates the Pashto diphthongs of the Yousafzai dialect spoken in Khyber Pakhtunkhwa, Pakistan. It is the standard dialect of Pashto, widely spoken in the province. The data were collected from the native speakers in audio recordings to determine whether the dialect allows diphthongs. The fifteen hours of audio recordings covered various topics over 20 days. During the analysis of the audio recordings, it was found that the Yousafzai dialect allows diphthongs based on the lexical items. Then, the identified words were designed into the minimal set of Pashto diphthongs. The twelve native speakers were asked to pronounce the words of the minimal set to verify the identified diphthongs. Subsequently, the diphthongs were verified by Pashto experts (linguists and teachers). Once all the relevant sources confirmed that the Yousafzai dialect of Pashto has five diphthongs /əɪ/, /aɪ/, /ʊɪ/, /əʊ/, /aʊ/, the story of “The North Wind and Sun” was also recorded by the native speakers as supplementary material which also endorsed the study’s analysis of five diphthongs. The findings of distributional patterns show that all diphthongs occur word-initially, medially, and finally. The study further reveals that three diphthongs, /əɪ/, /ʊɪ/ and /aʊ/, occur in mono-syllabic and bi-syllabic words, while two diphthongs, /aɪ/ and /əʊ/ exist in bi-syllabic and tri-syllabic words. It also exhibits that each diphthong glides from low to high positions as /əɪ/, /aɪ/, /ʊɪ/, /əʊ/, /aʊ/. However, languages like English also allow glides from high positions to a low position, such as /ɪə/, /ʊə/, and /eə/ on the vowel trapezium.

Keywords: *Pashto, Language, Yousafzai, Dialect, Diphthongs, Trapezium.*

1. Introduction

Pashto, classified as an Eastern Iranian language, holds a significant linguistic presence in the geographical expanse encompassing Southern Afghanistan, substantial portions of Baluchistan, and the province of Khyber Pakhtunkhwa. Notably, it is formally integrated into the educational curriculum of Khyber Pakhtunkhwa, where it is taught as a principal subject spanning from primary to secondary levels. The language exhibits a diversified linguistic landscape featuring five major dialects, as outlined by Rahman (2009). For the current research, the Yousafzai dialect has been specifically chosen as the focal point of

investigation, representing a deliberate selection from among the diverse Pashto dialectical variations.

Pashto phonology has been the subject of extensive scholarly examination, as evidenced by the works of notable researchers such as Hallberg (1992), Tegey and Robson (1996), and Din and Rahman (2011). These studies have shed light on various aspects of Pashto phonology, with specific attention to distinctive features, as demonstrated by Bell and Saka's investigation (1982) into Reverse Consonant Cluster and Khan's research (2012) on The Syllable Structure of Pashto. However, it is noteworthy that, although valuable, prior investigations have not comprehensively addressed the exploration of Pashto phonemes. The predominant focus of earlier studies has been compiling reference grammars (Tegey & Robson, 1996) or dictionaries (Raverty, 1969) of Pashto, thereby leaving a discernible gap in the thorough exploration of Pashto phonemes. Consequently, the principal objective of the present study is to rectify this scholarly void by undertaking a qualitative exploration of Pashto diphthongs, thereby contributing to a more comprehensive understanding of the language's phonological intricacies. The primary objective of this study is to delineate the number of diphthongs within the Pashto. An oral and written corpus was meticulously constructed to achieve this, with a deliberate focus on lexical words. The research design incorporated the conceptual framework proposed by Trudgill (1987) for systematic data collection. Notably, the data on diphthongs was exclusively collected from conversational exchanges involving individuals falling within the category of NORMS (non-mobile, old, rural, males). Notably, all participants shared a common geographical characteristic, belonging to the Malakand division of the Khyber Pakhtunkhwa province. The selection of words containing diphthongs for analysis was predicated on their frequent usage in the daily vernacular of elder members, ensuring a representative sample reflective of typical linguistic patterns within the designated cultural and demographic context.

As explained by Odden (2005), a diphthong is a sequential articulation involving a glide from one vowel to another. Such vowel sounds, characterized by tongue movement, are formally recognized as diphthongs and are typically denoted by two vocalic symbols. Moreover, they exhibit a temporal proximity to long vowels, as Davenport and Hannahs (2020) and Ladefoged (2006) noted. An exemplification of this linguistic phenomenon is evident in the English language, which features eight diphthongs, including /ɪə, eə, ʊə, eɪ,

ai, əi, əu, au/. Notably, the structural composition of a diphthong entails a first part characterized by greater strength and duration than the subsequent segment, as elucidated by Roach (1992). Meyer (2009) further posits that a diphthong occurs when a vowel within a syllable transforms both quality and articulation. The synthesis of two vowels resulting in a distinct sound is concisely explained by Yule (2010), encapsulating the essence of the diphthong.

2. Literature Review

Numerous studies have delved into the distinctive features of Pashto phonology, as evident in the aforementioned works. Concurrently, a significant facet of these investigations has focused on exploring phonemic inventories, as delineated below. Penzl (1954) provides a comprehensive examination of the orthography and spelling conventions of the Pashto language, specifically the Kandahari dialect, elucidating the phonemics of contemporary Pashto. In his seminal work, Penzl posits the existence of four diphthongs in Pashto, proposing the phonetic representations as /ay, ey, aw/ew, ei/. Furthermore, Penzl's subsequent work in 1961 is dedicated to analysing borrowed words from diverse linguistic sources integrated into Pashto. Even in this context, the significance of diphthongs is acknowledged, with the author affirming the presence of two specific diphthongs in Pashto, namely /ay/ and /āy/. These findings contribute substantively to the understanding of Pashto phonological structures and the incorporation of borrowed linguistic elements.

Miran's (1969) study is centred on the linguistic differentiation between the Dari and Pashto languages, delving into the inherent challenges speakers of these linguistic systems face. In his study, the primary focus shifts to examining the diphthongs present in the Pashto language. These diphthongs are formed through the combination of the vowels /æ, e, ə, u, a/ with the semivowels /y/ and /w/, resulting in distinctive phonetic combinations such as /æy, ey, əy, uy, ay, æw, əw, ow, aw/. Similarly, Bashir's (1991) study engages in a comprehensive contrastive analysis between Pashto and Urdu. She introduces seven specific diphthongs—/ay, əy, āy, oy, uy, aw, āw/—founded upon her scholarly investigations. This dual exploration significantly contributes to an enhanced understanding of Pashto phonetics and facilitates a comparative examination of phonological structures between Pashto and Urdu. Tegey and Robson's seminal work in 1996 offers an illuminating exploration of a specific Pashto dialect, namely the Kabul or

central dialect. This comprehensive study, aptly titled ‘After the Grammar of Pashto’, is dedicated to fulfilling the fundamental requisites for language acquisition and serves as instructional material for teaching Pashto to non-native learners. The research focuses on the central dialect, extensively examining its historical evolution, encompassing grammatical structures, phonology, pronunciation intricacies, and the lexicon, including loan words. Notably, a segment of their linguistic inventory is dedicated to elucidating diphthongs, wherein the authors assert that semivowels manifest through the amalgamation of vowels. The enumeration of Pashto diphthongs presented in their work includes /ey, əy, ay, āy, uy, aw/. This meticulous study serves as a valuable resource for comprehending the linguistic nuances of the Pashto language, particularly in the context of its central dialect.

Ijaz (as cited by Shierani, 2009) directs his focus towards incorporating novel name entities within media, particularly concerning personal names and organizational entities. The author meticulously elucidates the challenges posed by this phenomenon in the context of translation. The crux of Ijaz's research lies in examining contemporary methodologies aimed at constructing a bilingual English-Pashto lexicon specifically tailored for proper nouns on the web. In tandem with these considerations, the researcher articulates the phonetic characteristics of Pashto diphthongs, identifying four distinct instances, namely /ey, ay, oy, and ow/. This scholarly inquiry contributes valuable insights into the intricate processes of linguistic translation and the development of lexicons, particularly emphasising the nuanced treatment of proper nouns in the English-Pashto bilingual domain.

2.1. Existing Diphthongs in the Secondary Data

Numerous investigations have explored various aspects of Pashto, particularly emphasising diphthongs as a salient linguistic feature. Noteworthy contributions to the study of Pashto diphthongs include works by Penzl (1954 & 1961), Miran (1969), Tegey and Robson (1996), and Shierani (2009). However, each of these endeavours presents divergent numerical representations and symbolic identifications of diphthongs, thereby revealing considerable dissimilarity among studies. Despite potential concurrences in the enumeration of diphthongs, the symbols assigned exhibit substantial variation. The existing body of literature underscores a visible gap in knowledge regarding the precise quantification of diphthongs in Pashto, prompting a critical inquiry into this linguistic

aspect. Hence, the imperative need for a dedicated research endeavour to conclusively determine the exact number of extant diphthongs in Pashto arises, with the main goal of addressing and bridging the existing gap.

The above existing literature shows the various numbers of diphthongs in the Pashto language. Penzl (1954), encircled in his study these four diphthongs /ay, ey, aw/ew, ei/; Miran (1969) defined these nine /æy, ey, əy, uy, ay, æw, əw, ow, aw/; Bashir (1991) explored seven /ay, əy, āy, oy, uy, aw, āw/; Tegey and Robson (1996) collected six in number /ey, əy, ay, āy, uy, aw/; Shierani (2009) pointed out four /ey, ay, oy, ow/.

A discernible commonality emerges from the aforementioned studies, particularly evident in the similarity of numerical representation between Penzl (1954) and Shierani (2009). Despite this similarity, notable discrepancies persist in the symbolic delineation of diphthongs across these studies. A further point of similarity lies in the inclusion of the diphthongs /aw/ and /ay/ within the phonemic inventories of Penzl (1954), Miran (1969), Bashir (1991), Tegey and Robson (1996), and Shierani (2009), where /ay/ is consistently acknowledged, but /aw/ is variably treated. Another shared observation is the recognition of the diphthong /ey/ across Penzl's (1954), Miran's (1969), Tegey and Robson's (1996), and Shierani's (2009) studies. These nuanced disparities in numerical and symbolic representation underscore the intricacies of characterizing Pashto diphthongs and emphasize the necessity for precision and clarity in studying this linguistic element.

The diphthong /ay/ is consistently identified across several pivotal studies, namely those conducted by Penzl (1954) and (1961), Miran (1969), Bashir (1991), Tegey and Robson (1996), and Shierani (2009). Notably, the diphthong /aw/ is recognized in all of the aforementioned studies except for Penzl (1961) and Shierani (2009). The diphthong /ow/ is explicitly noted in the works of Miran (1969) and Shierani (2009), while the inventory of Bashir (1991) and Shierani (2009) signifies the existence of the diphthong /oy/. The diphthong /uy/ is documented in the studies of Bashir (1991) and Tegey and Robson (1996). Furthermore, the diphthong /əy/ is discerned in the research of Miran (1969) and Tegey and Robson (1996), whereas the diphthong /āy/ is specifically ascertained in the studies conducted by Penzl (1961) and Tegey and Robson (1996). Additionally, the diphthong /ew/ is exclusively identified in Penzl's (1954) study, while the diphthongs /əw/, /æw/, and /æy/ are specifically elucidated solely in the work of Miran (1969). These meticulous observations collectively contribute to a comprehensive delineation of the

diverse diphthongs identified within the Pashto language across the corpus of seminal studies, thus forming a foundational understanding for the nuanced exploration of Pashto phonology.

2.2. Total Number and Symbols of Diphthongs in Secondary Data

As delineated in the preceding section, the authors under consideration have introduced distinct numerical representations of diphthongs within their respective works. Not only do these studies diverge in their quantification of Pashto diphthongs, but they also exhibit variability in the symbols employed to denote these linguistic elements. The extant diphthongs identified, along with their corresponding symbols, encompass /ay, ey, āy, æy, əy, uy, oy, aw, ew, ow, æw, əw, ei/. This compilation of thirteen distinct diphthongs and their associated symbols is derived from the comprehensive inventories compiled by the aforementioned researchers in their investigations centred on the Pashto language. This nuanced enumeration provides a comprehensive overview of the multifaceted nature of Pashto diphthongs, acknowledging the variations in both their numerical representation and symbolic depiction across the corpus of relevant scholarly works.

Beyond the aforementioned distinctions and correspondences in the literature, an additional observation merits consideration. Specifically, it has been asserted that the only diphthong /ei/, identified exclusively in Penzl's study (1954), is distinctive in that it emerges from the combination of pure vowels, while the remaining diphthongs within Pashto are formed through the combination of a vowel followed by a semivowel. This dissimilarity in the compositional structure of Pashto diphthongs, wherein the sequence entails variations in the combination of pure vowels versus a vowel followed by a semivowel, raises questions about the adherence of these linguistic constructs to established definitions of diphthongs. Dissimilarity found in the combination in the Pashto diphthongs sequence does not satisfy definitions of diphthongs as given below:

The definitions provided by Odden (2005), Davenport and Hannahs (2020), and Ladefoged (2006) elucidate that diphthongs entail a sequential glide from one vowel to another, incorporating tongue movement and represented by two vocalic symbols. Moreover, these definitions suggest a proximity in duration to long vowels. However, upon study of the extant literature on Pashto diphthongs, it becomes evident that the identified diphthongs in Pashto diverge from these established definitions. The observed contrast introduces flexibility in ascertaining the categorization of these linguistic

elements in Pashto. Consequently, recognizing the need for a more precise determination of the number of diphthongs in Pashto, the present study is poised to undertake a systematic investigation employing a well-defined methodology, thus contributing to the refinement and clarity of the number of Pashto diphthongs.

3. Methodology

The data collection for the present study was recorded using ZoomH6 by native speakers of the Yousafzai dialect spoken in the Malakand division. An oral corpus was built, comprising a cumulative recording duration of 15 hours. The data compilation was conducted in an unrestrained environment, capturing natural linguistic interactions without imposed restrictions. The researchers actively engaged with native speakers, particularly elders, in everyday conversational settings. The researchers dedicated a continuous period of three weeks to this endeavour, consistently recording the unfolding dialogues. Subsequently, for data integrity, only recordings exceeding a threshold of 30 minutes were considered, while exceptionally brief or acoustically challenging conversations were deliberately excluded from the dataset. This rigorous approach ensures a substantive and methodologically sound foundation for the subsequent analyses within the research study.

The auditory analysis of the oral corpus by the researchers was conducted with careful attention to detail, encompassing a comprehensive review undertaken four times over 28 days. Each daily session involved an approximate two-hour engagement with the recorded material. Throughout this listening process, particular emphasis was given to discerning root words within the oral corpus that featured diphthongs. Subsequently, the identified words incorporating diphthongs were transcribed manually. Upon the culmination of this meticulous process, a written corpus was systematically built and organized by the specific parameters and criteria delineated by the study's objectives.

The initial phase of the study involved the careful organization of words into distinct minimal sets, with a subsequent selection of a singular minimal set exclusively presented in Table 3.1 for this investigation. Following the minimal set, a comprehensive validation process ensued. The 12 native speakers of the Yousafzai dialect of Pashto were asked to articulate the list of the minimal set. Then the meaning of each word was systematically verified through consultations with elder native speakers, ensuring not only the accuracy of the words but also their contextual relevance and prevalent usage in day-to-day

conversations. Subsequently, extensive discussions were conducted with experts, specifically educators and lecturers specializing in Pashto, who provided valuable insights and unequivocally affirmed each word's lexical significance and frequent applicability within the Pashto language. Finally, a cross-verification process was undertaken, referencing authoritative dictionaries to validate both the existence and accurate meanings of each word, thereby fortifying the reliability and comprehensiveness of the lexical data under examination.

3.1. Materials

The oral corpus was transferred to a laptop for listening to transcription. Only free morphemes were considered for further processing. The relevant words were arranged in minimal various sets. Then, a single minimal set was designed in a CV context (see Table 3.1). The recordings of the developed minimal set of the dialect, made by 12 native speakers, also adhere to the identified diphthongs.

Table 3.1: Minimal Set of Pashto Diphthongs in CV Context

Pashto Diphthongs	Transcription	Pashto	Glossary
əɪ	zəɪ	زئ	(you) Go
aɪ	zɑɪ	خائ	Place
ʊɪ	zʊɪ	خوئ	Son
əʊ	zəʊ	زو	Puss
aʊ	zɑʊ	خاو	Attack

The set of Pashto diphthongs was taken into account from the recorded data. All words in consonants and vowels (CV) context are developed for further processing. The CV context was designed after a long search of multiple sources and the recorded data, which lacks a minimal set of words that rhyme with the CVC context.

The recorded data reveal that Pashto is rich in diphthongs, and the above list includes all the sensical words with the gloss. In addition, another list of lexical morphemes from the recorded data was built with the gloss, showing Pashto diphthongs in initial, middle and final positions (see Table 4. 1). Both the developed minimal set and the word distribution list were also checked in Pashto dictionaries (Raverty, 1859 & Pashtoon, 2009) to ensure the reliability of the words. For further verification, the recommended story of the International Phonetic Association (IPA), ‘The North Wind and the Sun,’ was first translated into Pashto and the International Phonetic Alphabet (IPA) from English and

then used during the analysis to determine whether the language allows diphthongs. The story, both in Pashto and IPA transcription, is given in the following:

The transcription of the story in Pashto language.

قیصه:

نمر او سیلی په شر شو چې څوک په کښې ډېر زور ور دې، کله چې یو مسافر راغی او ځان ئې په گرمه چغه کښې رانغښتی وو. دوي فیصله اوکړه چې په دې دواړو کښې کوم یو اول د مسافر نه چغه وستو کښې وړاندې شو نو هغه به په دې دواړو کښې زور ور منلې شي. بیا سیلی په خپل پوره زور سره وچلیده، خو چې څومره سیلی په تیزی سره چلیده نو دومره به مسافر په ځان پسي چغه کلکه راجختوله؛ او په اخر کښې سیلی خپله خواري پرېښوده. بیا نمر په تاؤ په پریقیدو شو، او مسافر په منډه خپله چغه اویستله. او سیلی دا خبره اومنله چې نمر په دې دواړو کښې ډېر زور ور دې.

The broad transcription of the story written in Pashto is transcribed in IPA.

namər au sɪləi pə ʃər ʃu ʃi sək paki: dər zərəwar d̪e, kalə ʃi jəu mʊsɑ:fir rɑ:ɣe au zɑ:n ji:
pə garmə ʃʊɣə ki: rɑ:nɣax̩t̪e wɔ, d̪uɪ faisalə ʊkɾə ʃi pə d̪e d̪wɑ:ɾɔ ki: kum jəu əwal d̪ə
mʊsɑ:fir nə ʃʊɣə wɪst̪ɔ ki: wɾɑ:nɟi ʃu nu: haɣə bə pə d̪e d̪wɑ:ɾɔ ki: zərəwar mənale ʃi:
bja sɪləi pə ɣpal pʊrə zər sarə wɑʃələd̪ə, ɣu: ʃi sʊmrə sɪləi pə t̪ezai sarə ʃələd̪ə d̪ʊmrə bə
mʊsɑ:fir pə zɑ:n pəsi: ʃʊɣə klakə rɑ:d̪zʊɣt̪ə walə. au pə ɑ:ɣirə ki: sɪləi ɣpalə ɣwɑ:ri:
preɣəud̪ə. bja namər pə ʃau pə pɾɑqed̪ɔ ʃɔ, au mʊsɑ:fir pə mandə ɣpalə ʃʊɣə ʊwɪst̪ələ. au
sɪləi d̪ɑ ɣabarə ʊmənələ ʃi namər pə d̪e d̪wɑ:ɾɔ ki: d̪ər zərəwar d̪e.

The Pashto words in the story, which have diphthongs, are tabulated in Table 4.3. The existence of these words in the story also validates the results of other sources that the Yousafzai dialect allows the diphthongs. The following section shows the analysis of the data.

4. Analysis

The developed word lists based on the recordings and the story about the Yousafzai dialect of Pashto diphthongs were discussed in groups in different situations with native speakers. This process involved various steps, such as joining the conversations of older native speakers, discussions with native speakers and language experts, and checking the meaning of every word in various sources, including dictionaries. In all these steps, the focus remained on the root words.

The stimuli used in Table 3.1, the Pashto words /zəɪ/, /zɑɪ/, /zɔɪ/, /zəʊ/, /zɑʊ/ along with other relevant words were discussed with the elders and found that all of them were frequently used in the day-to-day routine. The same stimuli were discussed with

youngsters, asking them the meanings of each word in the minimal set. All of them have a clear understanding of their meanings and uses. Furthermore, it was discussed with the language experts and the linguists, who gave their broad opinions about them. These experts affirmed that all the presented words hold significance in spoken and written forms of the Yousafzai dialect. It was also found that such words are commonly found in books, diaries, poetry and dictionaries. Thus, the data validate the existence of five diphthongs in the Pashto dialect. The identified diphthongs are also analyzed through the articulation process of distributional patterns tabulated in the following, which is a helpful tool for verifying phonemes. These words were also taken from the recorded data.

4.1. Distribution of Pashto Diphthongs

In the Yousafzai dialect of Pashto, diphthongs are possible in all three positions (initial, middle, and final) of root words.

Table 4.1: Distributional Data of Pashto Diphthongs

S No	Diphthongs	Position	Pashto Words	Transcription	Glossary
1	əɪ	Initial	1 آى	əɪ	Oh
			2 ايخه	əɪzə	Island
		Middle	1 خويدل	χwəɪdɒl	Slip
			2 بيدل	bəɪdɒl	Flow
		Final	1 لکى	lakəɪ	Tail
			2 بوډى	budɒɪ	Old woman
2	aɪ	Initial	1 آينه	aɪnə	Mirror
			2 آينده	aɪndə	Next
		Middle	1 ميده	maɪdə	Gritty floor
			2 خاږيدل	χaɪdɒl	Arranged
		Final	1 خدا	χudəɪ	Allah
			2 لارى	la:ɾaɪ	You went
3	ʊɪ	Initial	1 اوينه	ʊɪnə	Termite(insect)
			2 اوى	ʊɪ	Calling
		Middle	1 تويدل	tʊɪdɒl	Poured
			2 كوډن	kʊɪdɒn	Engagement
		Final	1 خوى	χʊɪ	Character
			2 بوى	bʊɪ	Smell
4	əʊ	Initial	1 اوتر	əʊtər	Distressed
			2 اوسان	əʊsɑ:n	Self-control
		Middle	1 سوگند	səʊgand	Oath
			2 ننوتل	nənəʊtɒl	Entrance
		Final	1 لو	ləʊ	Cutting
			2 پلو	paləʊ	Scarf
5	aʊ	Initial	1 او	aʊ	Yes
			2 اورى	aʊri:	Listening
		Middle	1 خاورا	χaʊra	Soil
			2 تاوده	tʰaʊdə	Hot
		Final	1 ملاؤ	melaʊ	Joined
			2 سيلاو	seləʊ	Flood

The above table shows that all the five diphthongs are found in the initial, middle and final positions. The analysis of the data reveals that three diphthongs/əɪ/, /ʊɪ/ and /aʊ/ are

found in single-syllable and two-syllable words. On the other hand, the two diphthongs, /aɪ/ and /əʊ/, are found in two and three-syllable words. The distributional patterns data show that all words are lexically meaningful. Thus, this articulatory process of identification of sounds also validates the existence of Pashto diphthongs /əɪ/, /aɪ/, /ʊɪ/, /əʊ/ and /aʊ/. In addition, the IPA-recommended story ‘The North Wind and the Sun’ (see Section 3.1) is analyzed in the following for further clarification of the diphthongs (see Table 4.2). This story is mostly used in IPA illustrations.

Table 4.2: Pashto Diphthongs from IPA Recommended Story

Diphthongs	Transcription	Pashto	Glossary
əɪ	sɪləɪ	سلیلی	Wind
aɪ	teɪzai	تیزی	Quickly
ʊɪ	duɪ	دوی	They
əʊ	jeʊ	یو	One
aʊ	aw	او	And

The above table reveals the lexical words found in the translated version of the story (see Section 3.1). The IPA recommends this story for identifying phonemes in a language. This analysis of the study also adheres to the results of Pashto diphthongs /əɪ/, /aɪ/, /ʊɪ/, /əʊ/ and /aʊ/. The tabulated words show that all five words with diphthongs are meaningful in the language. The results reveal that the Pashto diphthongs combine two pure vowels and glide from one vowel to another, as shown in the following figure.

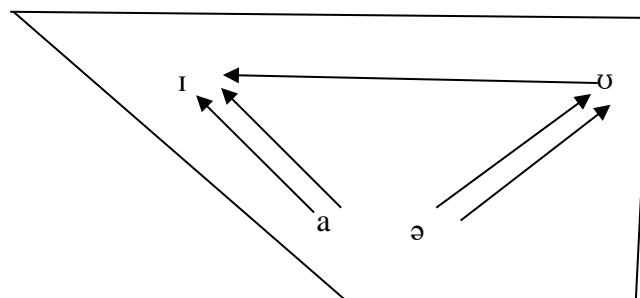


Figure 4.1: Pashto Diphthongs Grid

The above figure 4.1 shows the combination of two pure vowels in Pashto. It reflects highlights that glide in each diphthong starts from a low position towards a high position, such as the diphthong /aɪ/ starts from /a/ phoneme and glides towards /ɪ/. Similarly, the /ə/ of diphthong /əʊ/ also moves from a low position to a high position /ʊ/. The diphthong

/ʊɪ/ starts from the back position towards the front position; that is, the /ʊ/ phoneme glides towards /ɪ/. However, none of them start from high to low positions. These five diphthongs are classified into two groups in the following way:

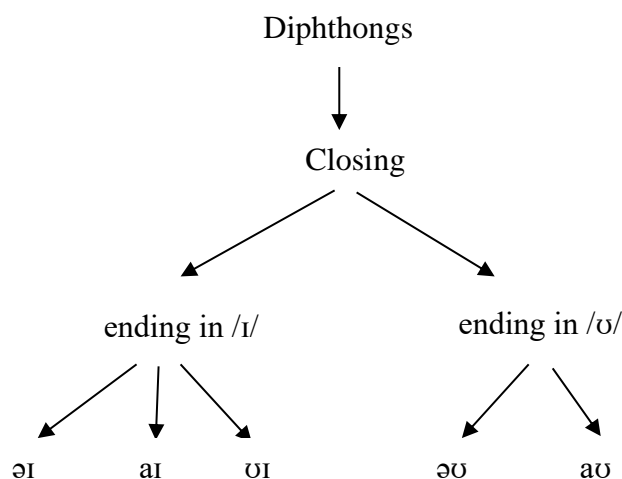


Figure 4. 2: Classification of Pashto Diphthongs

The figure shows three diphthongs of Pashto /əɪ/, /aɪ/, and /ʊɪ/ end with /ɪ/ while two diphthongs /əʊ/ and /aʊ/ end with /ʊ/. It reveals that all closing diphthongs of the Yousafzai dialect of Pashto characteristically end with a glide towards the close vowels.

5. Discussion

The articulatory descriptions of diphthongs show the Yousafzai dialect of Pashto, which has five diphthongs /əɪ/, /aɪ/, /ʊɪ/, /əʊ/, /aʊ/. The data were taken from the native speakers living in the Malakand division of Khyber Pakhtunkhwa, Pakistan. The routine conversations of speakers were recorded for fifteen hours. This process was followed by careful listening of the oral corpus, and free morphemes were written. The written minimal set, a long list from conversations with native speakers, and selected vocabulary from IPA were confirmed by native speakers, the experts of the language and the linguists. Moreover, secondary sources like dictionaries were also consulted, and the results were verified.

The Yousafzai dialect of Pashto has rich diphthongs, unlike subcontinent languages like Urdu, Punjabi, Pahari, and Hindko (Nawaz, 2014). Similarly, Maddieson and Dinsner (1984) state that diphthongs are rarely found in the phonemic inventory of the world's languages. They referred to a study in which diphthongs were recorded in only 23 out of 196 languages. According to Lindau et al. (1985) (cited in Nawaz, 2014), diphthongs are

found in the phonemic inventories of one-third of the world's languages. On the other hand, some languages of the world allow rich diphthongs like British English has eight diphthongs (Roach, 2009) as a phonemic entity such as /aɪ/ (as in "tie"), /eɪ/ (as in "say"), /aʊ/ (as in "cow"), /əʊ/ (as in "so"), /ɔɪ/ (as in "toy"), /ɪə/ (as in "tear"), /eə/ (as in "fare"), and /ʊə/ (as in "poor"). Linguists like Clark and Yellop (1995) believe that the greater the variety of vowel sounds in a language, the more likely it is to have diphthongs. They say a language with less than ten vowels may not have a diphthong, while English has more than ten vowels. In the case of the Yousafzai dialect of Pashto, the identified diphthongs on an articulatory basis may be verified acoustically by measuring them in various contexts like VC, CV and CVC, along with running speech. This may help determine whether the diphthong inventory exists on phonemic, phonetic or morphological grounds.

References

- Bashir, E. (1991). *A contrastive analysis of Pashto and Urdu*. U.S.A, Washington.
- Bell, A. & Saka, M.M. (1982). Reversed sonority in Pashto initial clusters. *The Journal of the Acoustical Society of America*, 11(3), 259-275.
- Clark, J. E., & Yallop, C. (1995). *An introduction to phonetics and phonology* (2nd ed.). Blackwell.
- Davenport, M., & Hannahs, S. J. (2020). *Introducing phonetics and phonology*. Routledge.
- Din, R. U., & Rahman, G. (2011). The acoustic analysis of Pashto vowels. *Language in India: Strength for Today and Bright Future for Tomorrow*, 11, 793-797.
- Hallberg, G. D. (1992). *Sociolinguistic survey of northern Pakistan volume 4 Pashto, Waneci, Ormuri*. Islamabad: National Institute of Pakistan Studies, Quid-i-Azam University.
- Khan, M. K. & Bukhari, N. H. (2012). SVO word order in Pashto: An Optimality Theoretic analysis. *Kashmir Journal of Language Research*, 15(1), 59-80.
- Khan, M.K. & Bukhari. N.H. (2012). A comparative analysis of consonant cluster in English and ashto. *Kashmir Journal of Language Research*, 15(2), 1-18.
- Ladefoged, P. & Johnson, K. (2006). *A course in Phonetics*. Michael Rosenberg.
- Lindau, M., Norlin, K., & Svantesson, J. O. (1985). Cross-linguistic differences in diphthongs. *The Journal of the Acoustical Society of America*, 77(1), 40-44.

- Maddieson, I., & Disner, S. F. (1984). *Patterns of sounds*. Cambridge University Press.
- Meyer, C. F. (2009). *Introducing English linguistics*. Cambridge University Press.
- Miran, M. A. (1969). *Major problems of Dari Speakers in mastering Pashto morphology*. Master Thesis. The University of Texas at Austin.
- Nawaz, M. (2014). *A descriptive study of segmental and selected suprasegmental features of Hindko dialect spoken in Tanawal, Hazara*. Unpublished PhD thesis. International Islamic University, Islamabad, Pakistan.
- Odden, D. (2005). *Introducing phonology*. Cambridge University Press.
- Penzl, H. (1954). Orthography and Phonemes in Pashto (Afghan). *Journal of the American Oriental Society*, 74(2) 74-81.
- Penzl, H. (1961). Western loanwords in modern Pashto. *Journal of the American Oriental Society*, 81(1), 43-52.
- Rehman, G., Khan, A. Q., & Bukhari, N. H. (2012). English problematic consonants for Pashto speakers. *Academic Research International*, 2(1), 695.
- Raverty, C. (Ed.) (1859). *Pukhto, Pushto of the Language of the Afghan* (2001 ed.). Lahor Sang-e-Meel Publications.
- Roach, P. (1991). *English phonetics and phonology*. Cambridge University Press.
- Roach, P. (2009). *English phonetics and phonology: A practical course* (4th ed.). Cambridge University Press.
- Shierani, H. A. (2009). *APPL: Building bilingual Anglo-Pashto proper noun Lexian from Web*. Final Year Dissertation. Department of Computer Science. University of Sheffield.
- Tegey, H. & Robson, B. (1996). *A reference grammar of Pashto*. Washington.
- Yule, G. (2010). *The study of language*. Cambridge. Cambridge University Press.

An Analysis of Syllable Patterns in Gojri Monosyllabic Words

¹Nabeela Khalid, ²Dr. Sehrish Shafi, ³Ambreen Rahim

^{1&3} Lecturer, Department of English
Mirpur University of Science & Technology,
Mirpur, AJ&K, Pakistan

²Assistant Professor
Mirpur University of Science & Technology,
Mirpur, AJ&K, Pakistan

Corresponding Author:

Nabeela Khalid

nabeela.eng@must.edu.pk

Abstract

Gojri is an Indo Aryan language, commonly used in mountainous regions of Pakistan and Azad Jammu & Kashmir. The aim of this study is to examine the syllable patterns and phonotactic limitations of Gojri monosyllabic words to better understand their phonological structures. It is investigated that Gojri exhibits a variety of syllable structures, including V, CV, CVC, CCV, CCVC, and VC, with CVC being the most frequently used. The research examines the onset, coda, and nucleus patterns in these syllables, revealing the use of both single consonants and consonant clusters in the onset and coda positions. Notably, consonant clusters follow the Sonority Sequencing Principle (SSP), where the second consonant in a cluster is more sonorous than the first. The study also identifies phonotactic constraints, particularly in the permissible combinations of consonants at the onset and coda positions, such as the restriction of certain consonant sounds like /h/ and /v/ in these positions. Through a detailed analysis, this study highlights the systematic nature of Gojri's syllabic structure while providing insights into the phonological patterns that govern monosyllabic words in the language. Further research could explore the phonotactics of disyllabic words and the influence of regional languages on Gojri syllable patterns.

Keywords: *Syllable Patterns, Syllable Structure, Monosyllabic, Gojri language*

1. Introduction

Gojri is an Indo Aryan language, which is commonly used in mountainous region of Azad Jammu & Kashmir and northern areas of Pakistan. Masica (1991) claimed that Gojri is a dialect of Rajastani language (language spoken in Rajasthan, India). It is also reported that the Gojri language is originated from the famous Indo Aryan language, Sanskrit (Losey, 2002). Moreover, the Gojri language is highly influenced by other Indo Aryan languages, like Urdu, Pahari and Hindko (Bukhari et.al., 2007).

Gojri speakers are commonly known as 'Gujjar'. Gojri is used by around more than one million people in Pakistan including Azad Jammu and Kashmir (Kalis & Zaidi, 2017).

They are the resident of different district of Azad Jammu & Kashmir including Muzaffarabad, Bagh and Poonch along with northern areas of Pakistan (Shinwari, 2005). However, Gujjar and Gojri language do not have any significant status in the state, as language neither have any official status as well. Moreover, Gojri language is not much explored by the researchers. There is very limited work done in the field of syntax, morphology and history of the language.

Despite being unique, Gojri's phonology is similar to that of other Indo-Aryan languages. It has a rich system of vowels and consonants, along with nasals, voiced and voiceless stops, and a group of retroflex sounds that are unique to Indo-Aryan languages (Pandey, 2010). Aspirated consonants and breathy voice phonation are also noteworthy characteristics. Additionally, Gojri shares vowel harmony with related languages like Pahari. However, the number of phonemes in Gojri has been the subject of debates and is currently up for debate (Bukhari, 2009).

1.1. Research Objectives

The study aims to find out the following research objectives:

1. To analyze the syllable patterns including onset, coda and nucleus of Gojri monosyllabic words
2. To find out the syllable structure of Gojri monosyllabic words
3. To investigate the phonotactic rules governing consonant clusters in onset and coda positions, identifying the constraints that limit certain sound combinations in Gojri monosyllabic words.

2. Literature Review

The phonological system of every language is commonly discussed in terms of syllabification. According to Bartlett et al. (2009) Syllabification is the analytical process of distributing a word into its small constituents. Basic concept of syllable is discussed by many linguists, but it is still debatable. However, according to Ladefoged and Maddieson (1990), syllables must be strictly considered a phonological unit. Syllables are "a prosodic category organizing segments in sequences according to their sonority values (Kager, 1999). Every syllable has a sonority peak (nucleus), which is typically a vowel. Lower sonority margin segments, which are typically consonants (onset, coda), may surround the nucleus on both sides. It is claimed that syllable is a phonological unit,

which is necessary for the description of any language (Khan et. al, 2015). Therefore, many researchers discussed the syllabification of different languages.

Habib & Khan (2021) discussed syllable structure of Punjabi language. They claimed that Punjabi has open and close syllable typologies. It allows CV, CVC, VC structures of syllable, which implies that vowel in mandatory and consonants are optional in Punjabi syllable structure.

Khan et.al, (2011) investigated Syllable phonotactics and onset cluster in Pahari language. They reported that Pahari has C1 and C2 at onset cluster where C1 is less sonorous than C2. It shows that onset cluster in Pahari follows sonority sequence principle.

Ahmed et.al, (2017) explored syllable structure of English borrowing in Urdu language. They argued that when treating English borrowed words, Urdu speakers adhere to the Sonority Sequence Principle (SSP) for syllabification since it suits their phonological preferences. The SSP adheres to Urdu's stringent ban on complex onsets and restricts syllables to a single consonant at the beginning, in contrast to the Maximal Onset Principle, which is not always applicable. This constraint reflects Urdu's careful and methodical approach to syllable construction by ensuring a smoother adaptation of consonant clusters in the middle of syllables.

Bukhari (2009) studied the phonemes and syllable structures of Gojri language. He claimed that Gojri contains the same set of consonants and vowels as other Indo Aryan languages have, with some exceptions. It shows that Gojri Syllable structure prefers to have single element in an onset or coda, and the most of the Gojri syllables follow the same pattern. Double consonants are rarely used in syllables. Onset is commonly existing, without onset, syllables are very rare in Gojri. It follows the same trends as other regional languages. It is also claimed that number of phonemes in Gojri language is still unfold, as no one reported the exact number of phonemes.

Gojri is the language which is commonly used in mountainous regions (Grimes, 2000). Gojri is not a very studied language. However, different aspects of Gojri language are studied by different researchers.

Bukhari et.al. (2007) studied the case system of Gojri language, spoken in Azad Jammu and Kashmir. They claimed that Gojri case system is similar to other South Asian

languages. In Gojri, different case markers are used along with postpositions, which shows different cases. Ergativity and bare nominative are most dominant.

Bukhari (2009) investigated the light verbs of Gojri language. According to them Gojri is spoken commonly in Jammu & Kashmir, except Ladakh. Gujjars commonly used Gojri language in Rajouri and Poonch. Moreover, it helps to preserve the culture and identity of Gujjars.

Zaman (2018) investigated the reduplication process in Gojri language. He suggested, “Reduplication is the largest semantic class of Gojri compounds. This involves full and partial reduplication. The semantic functions of reduplication are to increase or decrease the intensity or the frequency of the meanings. Other semantic functions are augmentation, diminution, distribution, plurality, generalization and emphasis”.

Zaman & Qi (2019) studies compounding in Gojri language. They employed a descriptive approach to analyze the data. They claimed that compounding is commonly used word formation process in Gojri language. The left stem of the compound word is considered as the head of the compound. Certain rhyming compounds are made up by reduplication.

Bhat and Khan (2022) explored the native language of Bakerwal and Gujjars in district Ganderbal, JK. The study explores that they are multilingual communities, but the dominant language is Gojri, as it is their native language. Variation in mother tongue with respect to mannerism, tone and symbolic meaning of things has been observed between two communities. In intra community settings, mother tongue primarily used and in inter community settings

It is observed that Gojri phonological patterns are not investigated completely. There are few studies who elaborated it syllable and phonemes but suggested exploring it completely. Therefore, present study is an attempt to explore the syllable phonotactics of monosyllabic words in Gojri language.

3. Methodology

For the present study, data is collected from Gojri speakers of district Muzaffarabad, AJK. Data is collected in the form of audio recordings. Monosyllabic words are recorded from the participants and transcribed by using phonetic symbols. Further, data is analyzed to identify the syllable patterns and structure of monosyllabic words. Praat is used, where it is required.

4. Result and Discussion

4.1. Syllable and Syllable Patterns

Syllables are said to be a prominent peak in a word, which have vowel as main element and consonant as optional elements (Jones, 1957). Syllable is the combination of high sonorous segment (vowel) and low sonorous segment (consonant) (Ladefoged and Maddieson, 1996). Therefore, syllable contains vowels as main element, which is known as nucleus and consonant are considered as optional. If consonant appears before the nucleus, it is known as onset. However, if it appears after the nucleus, it is called a coda (Davenport & Hannahs, 2005). Moreover, the number of vowels decides the number of syllables in a word. A syllable mainly consists of single vowel sound is said to be a monosyllabic word. In South Asian languages, monosyllabic words are commonly used by the speakers (Bukhari, 2009). It possesses different structure and patterns as well.

4.2. Monosyllabic words in Gojri

In the Gojri language, monosyllabic words are commonly used by the speakers. Monosyllabic words contain only one syllable. However, the structure of monosyllabic words varies due to occurrence of consonant sounds at onset and coda position.

4.2.1. Onset Patterns

The onset position in a syllable is occupied by consonant sound. A single consonant or a group of consonants usually make up the onset of Gojri monosyllabic words. Although the onset position is quite adaptable and may accommodate a wide range of consonants, it also has some limitations that are governed by Phonotactic principles. Let's discuss the onset patterns of Gojri language according to number of consonant sounds.

4.2.1.1. Single Consonant

In Gojri, most of the consonants are acceptable as a single onset. It may arise either at open or closed syllable, with or without coda position. Some words are listed below as example of onset with single consonant:

Words	Structure	Meaning
bəŋ	CVC	Forest
mas	CVC	meat
təp	CVC	tub
ka	CV	grass

It reveals that single onset is commonly practiced in Gojri language. However, there are many sounds, which could not occur at onset position as single onset, for example /ɲ/, ŋ/

(nasals) and /ɽ/ (retroflex). Therefore, it is observed that all consonant sounds do not occur at onset position when it is based on single sound.

4.2.1.2. Consonant Cluster

In Gojri language, consonant cluster at onset position is not much common as compared to single consonant. These clusters often follow the Sonority Sequencing Principle (SSP), where the second consonant is more sonorous than the first. In Gojri, commonly used onset cluster is Stop + Approximant. There are few examples are given below:

Words	structure	Meaning
gra	CCV	bite
ᵐrɛɽ	CCVC	a small gap
pjal	CCVC	to make drink

Above examples show the possible clusters at onset position. It reveals that Gojri language only allow, Stop + Approximant at onset position in monosyllabic words. It follows SSP but with very limited structures.

Therefore, it reveals that onset in monosyllabic words contains either single consonant sound or consonant cluster. Consonant cluster contains only two consonant sounds where C1 is less sonorous than C2. Moreover, it is very restricted one as it only allows “stop + approximant”. It implies that fricative, nasals and approximants are not acceptable at onset position as cluster in monosyllabic words.

4.2.2. Nucleus Patterns

The vowel or vowel-like sound that makes up the core of a syllable is referred to as the nucleus in Gojri, as it is in many other Indo-Aryan languages. Examining the kinds of vowels and diphthongs that can occupy this core place in monosyllabic words is necessary to comprehend the nucleus patterns in those words.

4.2.2.1. Monophthongs

In Gojri, monosyllabic words commonly have monophthongs as a nucleus. It makes syllables with and without surrounding consonants as well. Here are few examples:

Word	Structure	Meaning
ɑ	V	come
k ^h ɑ	CV	eat
ə ^h k ^h	VC	eye
sɪŋ	CVC	horn

Above examples indicate that monophthongs can make syllable without the consonants as /a/, and even with consonant sounds as /k^ha/, /sɪŋ/, etc. It is observed that nucleus can make a syllable without onset and coda, which implies that vowels are obligatory element in Gojri monosyllabic words.

4.2.2.2. Diphthongs

Diphthongs commonly exist in many Indo Aryan languages. They are also used in the Gojri language as well. Moreover, they are also acceptable as nucleus in monosyllabic words, but they are used very rarely. There are certain words which possess diphthong as nucleus, where diphthongs are presented by VV.

Word	Structure	Meaning
lau	CVV	Blood
kui	CVV	anything
dʒeo	CVV	like
sei	CVV	rest

It is observed that diphthongs are also used as nucleus in monosyllabic words. It is interesting to note that diphthongs are used in open syllables. They are not observed in closed syllables. However, they are sometime used by Gojri speakers in closed syllables in words which are borrowed one. There are few examples which are borrowed one and likewise used in other Indo Aryan languages. It includes, ɾæb (disappear), peaz (onion), ɟear (name of a tree), etc.

4.2.2.3. Nasal Vowels

Nasalization of vowels is very common in Indo Aryan languages. In Gojri language, nasal vowels are used by the speakers in different words even without nasal consonants as well. They also appeared as nucleus in monosyllabic words. There are some examples of monosyllabic words, possessing nasal vowel as nucleus.

Word	Structure	Meaning
sĩ	CVN	lion
mũ	CVN	mouth
hũ	CVN	I
ɟĩ	CVN	sun

In above mentioned examples VN represents nasal vowels. It is observed that nasal vowels are allowed at nucleus position in Gojri language. Like diphthongs, they are also used in open vowels only.

It is noted that vowels are considered as obligatory elements in Gojri monosyllabic words. Vowel sound functions as nucleus of syllable in Gojri language. It can be either monophthong, diphthong or nasal vowel. Monophthongs are commonly used as nucleus. It can exist even without marginal elements (consonant sound at onset and coda position). Moreover, it is acceptable with onset without coda and with coda without onset as well. However, diphthongs and nasal vowels follow the same trends. They are acceptable only in open syllables with consonants at onset position.

4.2.3. Coda Patterns

Coda position is occupied by consonant sounds. In Gojri language, it allows single consonant and consonant cluster as well. However, consonant clusters at coda position have certain phonotactics constraints as well.

4.2.3.1. Single Consonant Coda

Single consonants at coda position are commonly practiced in Indo Aryan languages. It is also practiced in Gojri language as well. There are some examples of words, mentioned below:

Word	Structure	Meaning
tɪɖ	CVC	Belly
luɳ	CVC	salt
preɽ	CCVC	to turn
ək ^h	VC	eye

Above mentioned examples reveal that single consonant can occur at coda position in Gojri language. It is observed that it can be allowed with consonant cluster at onset, single onset and without onset as well. Moreover, there are certain constraints as well as some consonant sounds like /h/ and /v/ do not occupy the coda position.

4.2.3.2. Consonant Cluster

In Gojri language, consonant clusters also arise at coda position in monosyllabic words. It follows SSP, where the last consonant is less sonorous than the first consonant. There are few examples of consonant cluster at coda position

Word	Structure	Meaning
k ^h ork	CVCC	itching
tʃənd	CVCC	pain
ʔond	CVCC	fog

At coda position, there is cluster of two consonant sounds only in monosyllabic words. It is the combination of Approximants + Stops. Approximants are more sonorous than stops, so they follow the sonority sequence principle.

Coda patterns reveal that single consonant and consonant cluster both are acceptable at coda position. Single consonants at coda position can be used with or without onset (single consonant and consonant cluster). However, single consonant as coda is commonly used in Gojri language. In terms of consonant cluster, it only allows “approximant + stop”. It follows SSP as stops are more sonorous than approximants, but it does not follow multiple combination of sounds including other manner of articulation as well. These limited patterns of consonant cluster make it less frequently used syllable in monosyllabic words.

4.3. Syllable Structure

Syllable structure may refer to the arrangement of consonant and vowels in a syllable. In Gojri language, monosyllabic words have different syllable structures. It is commonly based on the position of consonants at onset and coda position. As we have seen in onset and coda patterns, onset and coda may possess either a single consonant or consonant cluster, which mainly based on two consonant sounds in Gojri language. The table below shows the different syllable structures of Gojri monosyllabic words.

Structure	Words	Meaning
CV	sa	Breath
CVC	bəŋ	Forest
CVCC	k ^h ork	itching
CCVC	preŋ	To turn
CCV	gra	Bite
VC	ək ^h	eye
V	O	he

The syllable structure of Gojri monosyllabic words, as seen in the provided examples, highlights the variety and flexibility of its phonological system. The data includes simple

forms like CV ("sa" - **breath**) and VC ("ək^h" - **eye**), demonstrating basic syllable structures with a single vowel nucleus surrounded by one or no consonants. More complex forms, such as CVC ("bəp" - **forest**) and CVCC ("k^hørk" - **itching**), illustrate how Gojri accommodates final consonant clusters while maintaining phonological balance. Additionally, the presence of CCVC ("preṭ" - **to turn**) and CCV ("gra" - **bite**) structures indicates Gojri's ability to begin syllables with consonant clusters, which adds complexity and richness to its word formation.

These monosyllabic structures underscore Gojri's phonotactic rules and reveal its systematic approach to combining sounds. The examples show a preference for straightforward syllable organization, with the vowel serving as the central component, surrounded by consonants in various configurations. Such diversity in syllable patterns supports the expressiveness and adaptability of the Gojri language, enabling it to efficiently represent a wide range of meanings with compact monosyllabic words. This structural versatility reflects the language's connection to its Indo-Aryan roots while allowing for unique phonological characteristics.

4.4. Phonotactic Constraints

Phonotactics constraints provide allowable patterns and structure for a syllable, including possible combination of consonant clusters as well. There are certain phonotactics constraints in Gojri monosyllabic words, which are as follows:

- Gojri follows the Sonority Sequencing Principle (SSP) rigorously in both onset and coda clusters. For example, onset clusters allow less sonorous sounds (stops) to precede more sonorous sounds (approximants), and the reverse holds for coda clusters.
- Consonant clusters are limited to two consonants in both onset and coda positions. Longer clusters are not observed in Gojri monosyllabic words.
- Gojri favors simpler syllable structures (e.g., CV, CVC) over complex ones. Highly complex clusters or syllable shapes (e.g., CCCVC) are avoided.
- Diphthongs and nasal vowels are predominantly found in open syllables (syllables ending in a vowel). Closed syllables with these features are extremely rare and often occur in borrowed words.

- Vowel nuclei may exist without onset or coda (e.g., /a/ in "come"). However, coda clusters require the second consonant to be a stop, restricting combinations such as fricative + nasal.
- Certain consonants (e.g., /h/, /v/) are disallowed in specific syllable positions (e.g., coda), reflecting strict phonotactic rules.
- While native Gojri words follow strict phonological constraints, borrowed words may temporarily break these rules. However, over time, borrowed words tend to be phonologically adapted to fit Gojri constraints.
- Nasal vowels are common in Gojri but are restricted to specific syllable structures and cannot form clusters directly with consonants at onset or coda positions.
- Certain phonemes, especially retroflex and nasals, are less flexible in their positional usage, reflecting distribution constraints unique to Gojri.

5. Conclusion

The syllable structures and patterns in Gojri monosyllabic words reveal a well-organized and flexible phonological system. This system maintains key trends found in Indo-Aryan languages. Gojri features a variety of syllable structures, including V, CV, CCV, CVC, CCVC, and VC, with CVC being the most commonly used by speakers. Additionally, consonant clusters are formed according to the Sonority Sequencing Principle (SSP), although certain phonotactic exceptions and restrictions govern the formation of these clusters. Further research can focus on the phonotactics of disyllabic words in Gojri and explore how contact with other languages has influenced its syllable patterns. Such studies would deepen our understanding of the language's phonological evolution and its place within the broader Indo-Aryan linguistic framework.

References

- Ahmed, S., Anwar, B., & Iqbal, T. (2017). Language Contact: a study of syllabic change of English Borrowed Words in Urdu. *International Journal of English Linguistics*, 140- 147.
- Bartlett, S., Kondrak, G., & Cherry, C. (2009, June). On the syllabification of phonemes. In *Proceedings of human language technologies: The 2009 annual conference of the north American chapter of the association for computational linguistics* (pp. 308-316).

- Bhat, Z. A., & Khan, M. A. (2020). Exploring the indigenous language of Gujjar and Bakerwal Communities. *The Journal of Indian Arts History Congress*, Vol. 26, No. 2, pp. 107-115).
- Bukhari, N. H., Ramasamy, M. D., & Hussein, M. (2007). Case marking in Gojri. *Language in India*, 7(12), 1-15.
- Bukhari, N. H. (2009). Light verbs in Gojri. *Language in India*, 9(8), 449-463.
- Bukhari, N. H. (2009). An introduction to Gojri phonemes and syllable structure. *Gujjars*, 03, (536-557).
- Davenport, M., & Hannahs, S. J. (2005). *Introducing phonetics & phonology*. UK: Hodder Education.
- Grimes, Barbara F. 2000. *Ethnologue: Languages of the world*. 14th Edition. Dallas: SIL International.
- Habib, M. A., & Khan, A. A. (2021). Analysis of Punjabi Syllable Structure. *Global Social Sciences Review*, VI (IV), 47-58.
- Jones, D. (1957). *An outline of English phonetics*. Cambridge: W. Heifer & Sons LTD
- Kager, R. (1999). Surface opacity of metrical structure in Optimality Theory. *The derivational residue in phonological Optimality Theory*, 28, 207-245.
- Kalis, Z.H., & Zaidi, R. (2017). History and role of vernacular languages in Jammu and Kashmir: a case study of Gojri language. *IJELLH*, 5(8), 913-922.
- Khan, A. Q., & Bukhari, N. H. (2015). Syllable Structure in Pahari. *Kashmir Journal of Language Research*, 18(1), 45-60.
- Ladefoged, P., & Maddieson, I. (1990). Vowels of the world's languages. *Journal of Phonetics*, 18(2), 93-122.
- Ladefoged, P. & Maddieson, I. (1996). *Sounds of the world's languages*. Oxford: Blackwell.
- Losey, W. E. (2002). Writing Gojri: Linguistic and sociolinguistic constraints on a standardized orthography for the Gujars of South Asia. *Work Papers of the Summer Institute of Linguistics, University of North Dakota Session*, 46(1), 1-266.
- Masica, C.P. (1991). *The Indo-Aryan Languages*. Cambridge: CUP.

- Pandey, P. K. (2010). *Indo-Aryan phonology*. In W. Schackle, P. Oranskaia, & P. K. Pandey (Eds.), *New Indo-Aryan Languages* (1-11). Moscow: Institute of Linguistics, Russian Academy of Sciences.
- Shinwari, S.A. (2005). Language and Cultural Diversity in N.W.F.P. Daily Dawn, March 13, 2005.
- Zaman, B. (2018). Reduplication in Gojri: A Semantic Analysis. *Language in India*, 18(1), 637-653.
- Zaman, B., & Qi, F. (2019). Compounding in Gojri. *International Journal of Latest Research in Humanities and Social Science*, 2(9), 35-38.

Exploring Learners' Views about Learning English Language through English Poetry at Graduate Level

¹Arif Khan Maseed, ²Ali Raza Baloch, ³Muhammad Anwar

¹Senior Lecturer- Bahria University Karachi Campus
arifkhanmasood.bukc@bahria.edu.pk

²Lecturer- Bahria University Karachi Campus
ali.raza.bukc@bahria.edu.pk

³Senior Lecturer- Bahria University Karachi Campus
muhammadanwar.bukc@bahria.edu.pk

Corresponding author:

Muhammad Anwar
muhammadanwar.bukc@bahria.edu.pk

Abstract

This paper explores English language learner's perception of learning English language through English poetry at a graduate level. Since poetry has great variety, it is a powerful tool for learning any language. It is a qualitative study in which phenomenological research design was used. The data were collected through a focus-group interview followed by non-participant observation. The findings show that poetry is great for learning English language. It helps students to increase their vocabulary, sentence structure, pronunciation, reading skills, etc. Possible future tasks and suggestions involve cross-cultural research, follow-up studies, technical knowledge and enhanced teaching concepts. Teachers and educators can go on extending language-related activities where students can enhance their language interaction with other languages, the culture, and even research and development in this line to build more practices and educational prospects.

Keywords: *Role of English poetry, Perception, Poetry-based activities, English language learning, Functional English.*

1. Introduction

We are, in some ways, more interconnected than before, especially living in a globalized society where it is vital to learn the English language as a second language (ESL) or foreign language (EFL) in both interpersonal communication and business. Teachers of foreign languages are in constant search of interesting angles through which they plan they can help their students acquire good speaking skills. According to Finch (2003), it has been observed that poetry integration into language education is increasingly being introduced in language learning schemes. With regards to this, the socio-cultural theory is used to analyze the learners' perceptions on learning English poetry.

Frawley & Lantolf, (1985) defines language acquisition as a cultural and social process that is both private and public, intertwined with social interactions and cultural environments, in addition to being a cognitive process. This viewpoint minimizes the contribution of historical aspects, cultural artefacts as well as social interactions towards language acquisition. Smith (2019) states that culture is an essential aspect since it enhances the learning of a language, and poetry is a crucial cultural product that helps learners learn a language through a unique perspective. Such an accent has convictions that are emotional, cultural, and linguistic to assist students in enhancing their understanding and adoption of the English language.

These socio- cultural ideas have to be elaborated on with a view to understanding the dialogic nature of language and literature as supported by Bakhtin (1981). Language is intrinsically dialogic based on Bakhtin, and he asserted that the sociocultural context is formed by means of the interactions of people. As described in the poem, they are invited into the reader's conceptual play with the text by, poetry, expressive language, striking imagery, and repeating beat (Bagherkazemi & Alemi, 2010). This process helps in research and also discovering one's self worth and importance. In doing so, students challenge their thinking abilities, emotional aptitudes, and cultural sensitivities together with their linguistic competence through dialogizing with poetry.

Mittal (2014) has stated that learning language through poetry has multiple benefits, yet it is still possible to see that student's view on it is rather diverse and complex. These are perceived from the educational background, effective teaching and learning methods, and learner related factors. Since this research is likely to deal with social and cultural dimensions that may manifest itself in the characteristics that determine the attitudes learners display towards learning English through poetry, it aims at unraveling such aspects.

It has been identified that the main purpose of this research is to look at the importance of poetry in the training of English. This personal and contextual analysis of poetry and language learning, therefore, seeks to provide important information on learners' experiences, schemas and perceptions that shall be beneficial to educators, curriculum developers and scholars. Besides, to a greater extent, this essay aims at raising awareness

of using poetry as an effective learning tool for language development that in turn will contribute to the classroom effectiveness and students' comprehension of English.

In the subsequent sections of this essay, this writer will present a discussion of theoretical framework of socio-cultural perspective and language learning, role of poetry learning in language acquisition, and the empirical research that offer insights on learners' attitude toward poetry-based language learning. Thus, enlarging the understanding of students' experiences and perceptions of reading and learning English through poetry, the presented interdisciplinary is beneficial to theory, practice, and forthcoming adequate scholarly investigations.

1.1 Aims and Objectives of the Study

The aim of this research study is to identify students' perception of learning English through English poetry and to explore the importance of using English poetry for learning English language. As English poetry is widely used for making different activities for teaching English language, it is necessary to know from students as well how their experience is in the class where poetry is used for teaching English language.

1.2 Research Objective

1. To identify students' perception of learning English through English poetry
2. To explore the importance of using English poetry for learning English language

1.3 Research Questions

1. What is students' perception of learning English through English poetry?
2. How is it important to use English poetry for learning English language?

1.4 Significance of the Study

Since a large number of ELT specialists or English language teachers/instructors use English poetry for making different types of activities for teaching vocabulary, grammar, structures, pronunciation, reading skills, etc., it is very necessary to know from students as well how they feel and what their experience is all about learning English through English poetry. It is also important to know how important poetry is for learning English language. This study will play a significant role in revealing students' perception of learning English through English poetry and the importance of using English poetry for learning English.

2. Review of Literature

2.1 Role of Poetry in Language Learning

Literature has long been considered as one of the most effective tools in developing language, assessing cultural practices, and even engraving heavy emotions in human psychology. As Gebhard (2006) points out that poetry has numerous effects on language learning that are rather valuable. According to Finch (2003), literature plays a significant role in English language teaching and learning in different international contexts. According to Tomlinson (2003), one way of humanizing language curriculum is to make use of literary texts to address the diverse perception of learners. Teaching literary texts in the classroom where English is taught as a Second Language (ESL) is believed to integrate the psychological and sociological realities into classroom. As a linguistic phenomenon, language acquisition benefits from the depth and complexity of the poetic word. Poetry offers for the educators engaged with language teaching programs a rich supply of strategies to support a curricular engagement with language. The subsequent sections elucidate the diverse roles that poetry plays in the process of language acquisition: The subsequent sections elucidate the diverse roles that poetry plays in the process of language acquisition.

2.1.1 Language Enrichment

According to Larsen-Freeman (2000), poetry provides an actuality of language use to comprise a vast lexical spectrum, grammar characteristics, and a palette of persuasive techniques. As part of the learning activity, students are led to understand different types of language that include new words, common phrases, and figurative language thus enhancing their repertoire. Attempts to describe the specificity of poetic texts and the analysis of the structural, rhymed, rhythmically phonemic features of the poems, in particular the sound, help to raise the phonemic sensitivity and phonological awareness, to improve the pronunciation and fluency in the target language.

2.1.2 Cultural Insight

These documents offer a way to understand the value system, mode of culture and the history of the language community as supported by Lave and Wenger (1991). Through verses and poetic devices, the writers reveal the sociolinguistic context within which the language is used to explain history, manners and customs, and vices. The consideration of poetry drawn from different cultures enhances the intercultural sensibility of learners

while at the same time helping them appreciate the hidden culture bearers within language itself.

2.1.3 Emotional Catalyst

In the same manner, Gebhard (2006) added that poetry can elicit a multiplication of feelings including marvel, pleasure, sorrow, and thoughtfulness, understanding and admiration of poetic images as well as identification with the symbols and problems helps to develop several emotional attitudes in students, including empathy, reflection in self-awareness and, finally, the connection of the spirit. Through poetry content writing or recitation, the students achieve skilled verbal communication which positively affects the interpersonal interactions among the students as well as the development of their Emotional Intelligence.

2.1.4 Cognitive Enhancement

Education in poetical works also helps in the cognitive perspective. In their written reflections of poetic texts, learners pursue critical, problem solving, and personal modes of thinking. Poetry is also capable of developing their intellectual skills and abilities as well as improving their abstract and analyzing and synthesizing capabilities. Thus, poetry proves to be a very effective and multifaceted means for learning language and culture, reflecting such aspects as developing emotions and cognition (Finch, 2003). The importance of poetry in language learning is that if it adopted by educators, they could come up with unique approaches which make learning exciting and meaningful that also lead to language learning.

2.2 Motivation for Language Learners

Poetry is a kind of literary text that is highly helpful to motivate language learners to learn the language and improve their language proficiency. According to Mittal (2014), poetry always awakens our senses and promotes literacy. It helps students to draw a sketch or image of everything in their mind which they can feel, explain and talk about. Since poetry is musical and rhythmic, it catches everyone's attention and connects people. It is a vehicle for expression on a wider horizon. Therefore, to improve learners' English language, integrating literary texts in the classroom in general, can be advantageous since they motivate students to learn the language more and develop their capacity in creating the mental representation.

2.3 Suitable to Teach all four Skills

Poetry helps language teachers to teach the four skills (listening, speaking, reading and writing) to all levels of language proficiency. Researchers in the field recommended that if language teachers use poetry in their classrooms, they can create a variety of language skill activities which assist the students develop their language proficiency. English language learners should be exposed to a variety of genres in the language classroom (Vardell, Hadaway & Young, 2006). When poetry is considered for students, many teachers may assume that students learning English are not ready for it because of its metaphorical language and often culturally specific content. However, as a genre, poetry offers many benefits for English language learners. For example, because of the rhyming patterns, the repetition, the rhythm, and the manageable chunks of text, poetry is an ideal genre for teaching how to read (Finch, 2003).

Poetry-based activities seem to be effective to use in language classrooms for learners' performance (Bagherkazemi & Alemi, 2010; Hanauer, 2001; Widdowson, 1984) for several reasons: (1) the use of poetry motivates learners as it raises certain dilemmas and, therefore, learners produce emotional responses; (2) it expands learners' language awareness (Ramsaran, 1983); (3) it develops learners' interpretive abilities; (4) its brevity and comprehensiveness give learners enriched data for discussion in classrooms.

2.4 Learners' Attitudes towards Poetry in English Language Learning

Use of learners' perspective as a fundamental tool for curriculum enactment and implementation of effective pedagogical strategies in teaching English Language. Therefore, the student variables, the teaching techniques used, and the education environment also determine the learners' perspectives, exposure and attitude in poetry-based language learning (Finch, 2003). These factors will be explored in the following sections, along with their potential impact on students' perceptions of poetry: These factors will be explored in the following sections, along with their potential impact on students' perceptions of poetry:

2.5 Individual Differences and Learning Styles

The perception that students have about poetry shall therefore differ by their attributes, the medium used in classroom and their learning history. In her turn, it is possible to state that some students will definitely experience difficulties as for analyzing poetic works, while others will feel a great interest in poetry at all. Mentally, culturally, linguistically,

and ontogenetically based factors including age, cultural and linguistic background, and interest in poetry determine the learners' receptiveness levels towards poetry-based language acquisition.

2.6 Perceived Importance and Practicality

Based on the attitudes described above, it can be defined that the perspectives that learners have when it comes to the purpose and utility of poetry for attaining the language acquisition goals can have a crucial impact on their attitudes toward this genre. This conclusion can be explained by the fact that when students regard poetry as a worthy method of effective language acquisition, the widening of the perspectives on different cultures, and the development of communicative skills, they will approach the poetry-based language learning with positive attitudes (Gebhard, 2006).

2.7 Emotional Connection and Artistic Allure

They similarly classify manners and varieties of poetic works, the appeal to the emotions and principles of beauty incorporated into poetic works also significantly influence the ideas of students regarding poetry as well. As comprehension of such creations is higher and many students can relate to poems that trigger strong emotions, those which build a picture in the reader's mind, or those, which make the audience think, are going to inspire students more. If educators concern themselves with inspiration and passion and the love of the arts, they can mold learners' perception and attitude towards poetry-used language acquisition (Larsen-Freeman, 2000).

To conclude, several factors, learning environment, specifically the teacher, learner characteristics, perceived relevance, attitude affective disposition, and art appeal—all affect students' attitude to poetry learning (Cummins, 1979). Thus, by including such elements and their implications with reference to the given paper into the envisioned pedagogical patterns, the teachers can foster such positive attitudes as to poetry-based language learning, and promote such language development by the learners, as well as cultural understanding and appreciation of literary works.

3. Methodology

3.1 Research Approach

The present study uses a qualitative approach to identify learners' experience of learning English through poetry. A focus group was interviewed followed by non-participant observation. The focus group had 8 students. 5 classes where English language was being

taught using literature were also observed. Focus group interviews enable the researcher to get a holistic view of the participants' experience and perception to their socio-cultural environment (Creswell, 2013). According to Denscombe (2007, p.115), "focus group consists of a small group of people, usually between six and nine in number, who are brought together by a trained moderator (the researcher) to explore attitudes and perceptions, feelings and ideas about a topic". A focus group interview provides a setting for the relatively homogeneous group to reflect on the questions asked by the interviewer.

3.2 Participants

For this study, a focus group was selected from a class of BS program at a public sector university. There were 8 students in that group. Among these 8 students, 4 were female students and 4 were male students. 3 students were from CS department, 3 were from BBA and 2 were from English department. This group took the course of Functional English in their first semester. Five (N=5) classes were also observed. These classes were the classes where English language was being taught using English poetry.

Table 1 Information about Participants

Age	19-24	19-23	19-24
semester	BS 2 nd	BS 2 nd	BS 2 nd
Department	Computer Science	BBA	English
No. of students	03	03	02
Male students	02	02	-
Female students	01	01	02

3.3 Sampling

In this study, the data was collected from the students of BS 2nd semester who studied Functional English Course in their 1st semester. Incumbents of purposive sampling are applicable to include different respondents with different experience (Patton, 2015). Eight (n=8) students were chosen to form a focus group for the interview. These students belonged to three (n=3) different departments. They all studied Functional English Course in their first semester, and they were ready to share their experience with us about learning English through poetry.

3.4 Research Questions

1. What is students' perception of learning English through English poetry?
2. How is it important to use English poetry for learning English language?

3.5 Procedure

For this purpose, we first selected the students who could tell us about their experience of learning English through poetry because every teacher does not use poetry for teaching English language. We selected the students from 3 different departments. Then we formed a focus group that included 8 students from 3 different departments. They all were taught English also through English poetry in their 1st semester. They were ready to share their experience with us. We had their interview for 1.5 hours. During the focus-group interview participants shared their perception and experience of their course in which teacher taught them English language using English poetry. After the focus-group interview, two of us observed 5 classes where teachers were teaching English language through English poetry. All this procedure took almost 2 months as it is not easy to observe classes. For observing classes, we needed to ask permission first and we were not allowed to observe classes every day. We had to go to observe classes on different days. Like data analysis, the process is ongoing and requires interpretation with an understanding of different forms of qualitative research, like thematic analysis and results comparison (Charmaz, 2014). Interviews and focus group discussions are documented and analyzed to code the discourse and sample commonalities and differences in the participants' perceptions about language acquisition through poetry. In this study, data triangulation is employed to facilitate comparison of data from different sources and thereby build credibility and dependability on the findings.

Main Themes obtained from Analysis

- 3.5.1 Improvement in vocabulary
- 3.5.2 Improvement in sentence structure
- 3.5.3 Good for the improvement of pronunciation
- 3.5.4 Good for reading skills
- 3.5.5 Awareness of society and culture

The important themes which were obtained from the analysis of the data were then critically discussed in the light of the existing literature and my [the researcher's] insight of Pakistani context. The data that was collected through observation was also included during analysis as it was related to my nonparticipant observation. I tried my best to avoid premature judgment. Having examined the data carefully, I have tried to find out the answers to the following research questions.

Research Questions:

1. What is students' perception of learning English through English poetry?
2. How is it important to use English poetry for learning English language?

4. Findings & Analysis

This chapter explains the nature of the data that has been analyzed. First of all, all interviews through which data was collected were transcribed and then the data was coded for the purpose of establishing categories. Many codes or sub-themes were found. Categories were also made of subjects selected on the basis of different groups. Then sub-themes were merged into main themes. In addition, theme analysis was established to facilitate data analysis. Since the interview questions were semi-structured, the results were prepared to be reported descriptively (Cohen, Manion & Morrison, 2007).

4.1 Students' perception of learning English through English poetry

4.1.1 Expansion of vocabulary

Learning English through poems plays a significant role in improving our vocabulary. I have learnt many new words from such activities. In fact, when we are given activities, we see the world from a different perspective. We enjoy the activities in the class. Sometimes, these activities are a bit boring, but overall, we enjoy the class and improve our vocabulary. (ST – 3, ST - 4)

The above-mentioned data were collected from a student of BS computer science department studying Functional English. According to her, teaching English through poetry has greatly improved her vocabulary. She has memorized many new words. She also said that her class fellows including her, also enjoy the activities in the class. Though sometimes according to her these activities are a little boring, on the whole, they greatly improve their vocabulary.

The non-participant observation also reveals that majority of the students were taking interest in the class when they were being taught English through poetry. They were enjoying activities and memorizing words that increased their vocabulary.

Poetry is very interesting if it is easy. It also plays a very crucial role in improving vocabulary. There are many words which we do not have in our knowledge, but when we read poetry, our teacher tells us the meaning of those words. In this way, the majority of the words become a part of our memory. There are some students who do not like poetry,

and they feel that they are not improving their English especially their vocabulary, but to me majority of the class like poetry to be used for teaching English language and we are improving our vocabulary to a great extent. (ST – 1 ST – 6)

The above-mentioned data was collected from the student of BS semester 1 (English department). She has also expressed her satisfaction regarding learning English through poetry. She also acknowledges that poetry plays a vital role in increasing our vocabulary because there are different situations and contexts in poetry. Although she said that some students did not like poetry and hence, they did not pay attention to it, but majority were taking interest, and they were enjoying the use of poetry of teaching English.

The non-participation observation also shows that majority of the students in the class were enjoying the activities given by the teaching English language through poetry. The teacher used different types of poems and explained the poems very well in the class. The students were asking even questions during the lectures. In this way, they were also improving their vocabulary.

4.1.2 Improvement in sentence structure

Poetry also improves our sentence structure. We have a variety of sentences which we can use working on activities related to poetry. I love romantic poetry, and it is easy to understand. It has great variety too. I have found that I also improved my sentence structure to a great extent with the help of such activities. Poetry has great variety, and this great variety allows us to learn more and more about sentence structure as well. (ST – 2 ST – 4 ST - 5).

The above-mentioned data was collected from the student of BS semester 1 (BBA). She expressed her satisfaction regarding learning English through poetry. She also admitted that poetry is very important to improve sentence structures. Since poetry has great variety, it offers a large number of sentence structures, so it is very helpful in bringing improvement in the sentence structure. Many students said that they improved their sentence structure besides increasing vocabulary with the help of the exercises prepared by the use poetry.

The non-participation observation shows that the majority of the students were taking interest in constructing sentence structure. They were enjoying the activities as these activities were increasing their ability to make different sentence structure.

4.1.3 Good for improving Pronunciation

Learning English through poetry also plays its vital role in bringing improvement in our pronunciation. There are many words in poems which we use in our everyday life. These words need to be corrected if we want to improve our English language and if we want to speak English correctly. (ST – 1 ST – 2 ST - 3).

According to the data collected from the students of BS semester 1 (BBA & English), poetry also plays a significant role in improving their pronunciation. In fact, poetry is not read but it is recited, so one has to be very careful when reciting poetry. According to the result of Chang (2016), it was identified that the practice of reading poems loudly to EFL students proved beneficial for the improvements in the attitude, smoothness of delivery and pronunciation. Further, this practice was also found complementary for enhancing the right disposition towards language learning. The participants noted a greater exposure to English and its speakers and culture via poetry and thus an enhancement of mastery of the language besides knowledge of the culture. There are many words which seem difficult, but they are also used in everyday life and these words have to be pronounced correctly. So, poetry brings students' attention to this particular area.

The non-participation observation also shows that when the teacher was asking students to read poetry, some students were making mistakes in pronouncing words. So, the teacher corrected their mistakes and told them about the mistakes later on. In this way, students also improved their pronunciation through the activities of poetry.

4.1.4 Good for reading Skills

Learning English through poetry also plays its vital role in bringing improvement in our pronunciation. There are many words in poems which we use in our everyday life. These words need to be corrected if we want to improve our English language and if we want to speak English correctly. (ST – 1 ST – 4 ST - 6).

According to the data collected from the students of BS semester 1 (CS & English), poetry has a very vital role to play in improving students' pronunciation as well. In fact, poetry is not read but it is recited, so one has to be very careful when reciting poetry. There are

many words which seem difficult, but they are also used in everyday life and these words have to be pronounced correctly. So, poetry brings students' attention to this particular area.

The non-participation observation reveals that when students recited poems during the class, they made mistakes. Some of the mistakes were corrected on the spot and some mistakes were corrected later on. So, in this way, such activities also helped students to improve their pronunciation skills. Pronunciation plays a vital role in our speaking skills. If someone has bad pronunciation, they may face many problems especially in making this clear to others. Using poetry to teach English language also focuses this area of English language.

4.1.5 Awareness of Society and Culture

Poetry also gives us awareness of the English society and their culture. Since we are living in a world where we should know about each other, it is very important that we know about their society, people and culture in detail. In this regard, teaching English through poetry is very effective. Secondly, we have been learning English for a long time and that's why we are very much aware of the English society and their culture, it adds more to our knowledge. (ST – 1 ST – 5 ST - 6).

The above-mentioned data reveals that the students of BS semester 1 from all three departments admits that learning English through poetry makes them aware of the English society as well as their culture. According to Smith (2019), poetry can make positive changes in the learners' perception of the language and the way they learn English as a second language. Poetry is appreciated as individual exploration and sharing of one's experiences, as well as a way of developing social and personal skills, namely empathy, creativity and critical evaluation. Learners already have much knowledge about the English society and their culture, but they get much more authentic knowledge and awareness of their society, people and culture. This is one of the advantages of studying poetry or even prose of any nation. It helps them when they find a chance to go abroad to any such countries.

The non-participation observation shows that students from all departments acknowledge that poetry increases awareness of the English society and of their culture. Activities

prepared with the help of poetry are very effective in spreading awareness of the people of the society. It is a great help even for those who want to go abroad.

4.2 Importance of using English poetry for learning English language

4.2.1 Good for improving Pronunciation

Learning English through poetry also plays its vital role in bringing improvement in our pronunciation. There are many words in poems which we use in our everyday life. These words need to be corrected if we want to improve our English language and if we want to speak English correctly. (ST – 1 ST – 2 ST - 3).

According to the data collected from the students of BS semester 1 (BBA & English), poetry also plays a significant role in improving their pronunciation. In fact, poetry is not read but it is recited, so one has to be very careful when reciting poetry. According to Chang (2016), it was identified that the practice of reading poems loudly to EFL students proved beneficial for the improvements in the attitude, smoothness of delivery and pronunciation. Further, this practice was also found complementary for enhancing the right disposition towards language learning. The participants noted a greater exposure to English and its speakers and culture via poetry and thus an enhancement of mastery of the language besides knowledge of the culture. There are many words which seem difficult, but they are also used in everyday life and these words have to be pronounced correctly. So, poetry brings students' attention to this particular area.

The non-participation observation also shows that when the teacher was asking students to read poetry, some students were making mistakes in pronouncing words. So, the teacher corrected their mistakes and told them about the mistakes later on. In this way, students also improved their pronunciation through the activities of poetry.

4.2.2 Good for reading Skills

Learning English through poetry also plays its vital role in bringing improvement in our pronunciation. There are many words in poems which we use in our everyday life. These words need to be corrected if we want to improve our English language and if we want to speak English correctly. (ST – 1 ST – 4 ST - 6).

According to the data collected from the students of BS semester 1 (CS & English), poetry has a very vital role to play in improving students' pronunciation as well. In fact, poetry is not read but it is recited, so one has to be very careful when reciting poetry. There are

many words which seem difficult, but they are also used in everyday life and these words have to be pronounced correctly. So, poetry brings students' attention to this particular area.

The non-participation observation reveals that when students recited poems during the class, they made mistakes. Some of the mistakes were corrected on the spot and some mistakes were corrected later on. So, in this way, such activities also helped students to improve their pronunciation skills. Pronunciation plays a vital role in our speaking skills. If someone has bad pronunciation, they may face many problems especially in making this clear to others. Using poetry to teach English language also focuses this area of English language.

4.2.3 Increase in Vocabulary

Learning English through poems plays a significant role in improving our vocabulary. I have learnt many new words from such activities. In fact, when we are given activities, we see the world from a different perspective. We enjoy the activities in the class. Sometimes, these activities are a bit boring, but overall, we enjoy the class and improve our vocabulary. (ST – 3 ST - 4).

The above-mentioned data was collected from the student of BS computer science department studying Functional English. According to her, teaching English through poetry has greatly improved her vocabulary. She has memorized many new words. She also said that her class fellows including her, also enjoy the activities in the class. Though sometimes according to her these activities are a little boring, on the whole, they greatly improve their vocabulary.

The non-participant observation also reveals that majority of the students were taking interest in the class when they were being English through poetry. They were enjoying activities and memorizing words that increased their vocabulary.

Poetry is very interesting if it is easy. It also plays a very crucial role in improving vocabulary. There are many words which we do not have in our knowledge, but when we read poetry, our teacher tells us the meaning of those words. In this way, the majority of the words become a part of memory. There are some students who do not like poetry, and they feel that they are not improving their English especially their vocabulary, but to me

majority of the class like poetry to be used for teaching English language and we are improving our vocabulary to a great extent. (ST – 1 ST – 6).

The above-mentioned data was collected from the student of BS semester 1 (English department). She has also expressed her satisfaction regarding learning English through poetry. She also acknowledges that poetry plays a vital role in increasing our vocabulary because there are different situations and contexts in poetry. Although she said that some students did not like poetry and hence, they did not pay attention to it, but majority were taking interest, and they were enjoying the use of poetry of teaching English.

The non-participation observation also shows that majority of the students in the class were enjoying the activities given by the teaching English language through poetry. The teacher used different types of poems and explained the poems very well in the class. The students were asking even questions during the lectures. In this way, they were also improving their vocabulary.

4.2.4 Improvement in Sentence Structure

Poetry also improves our sentence structure. We have a variety of sentences which we can use working on activities related to poetry. I love romantic poetry, and it is easy to understand. It has great variety too. I have found that I also improved my sentence structure to a great extent with the help of such activities. Poetry has great variety, and this great variety allows us to learn more and more about sentence structure as well. (ST – 2 ST – 4 ST - 5).

The above-mentioned data was collected from the student of BS semester 1 (BBA). She expressed her satisfaction regarding learning English through poetry. She also admitted that poetry is very important to improve sentence structures. Since poetry has great variety, it offers a large number of sentence structures, so it is very helpful in bringing improvement in the sentence structure. Many students said that they improved their sentence structure besides increasing vocabulary with the help of the exercises prepared by the use poetry.

The non-participation observation shows that the majority of the students were taking interest in constructing sentence structure. They were enjoying the activities as these activities were increasing their ability to make different sentence structure.

4.2.5 Good for reading Skills

Learning English through poetry also plays its vital role in bringing improvement in our pronunciation. There are many words in poems which we use in our everyday life. These words need to be corrected if we want to improve our English language and if we want to speak English correctly. (ST – 1 ST – 4 ST - 6),

According to the data collected from the students of BS semester 1 (CS & English), poetry has a very vital role to play in improving students' pronunciation as well. In fact, poetry is not read but it is recited, so one has to be very careful when reciting poetry. There are many words which seem difficult, but they are also used in everyday life and these words have to be pronounced correctly. So, poetry brings students' attention to this particular area.

The non-participation observation reveals that when students recited poems during the class, they made mistakes. Some of the mistakes were corrected on the spot and some mistakes were corrected later on. So, in this way, such activities also helped students to improve their pronunciation skills. Pronunciation plays a vital role in our speaking skills. If someone has bad pronunciation, they may face many problems especially in making this clear to others. Using poetry to teach English language also focuses this area of English language.

5. Conclusion

From the above findings and data analysis, the answer to research questions have been answered as follows:

5.1 Students' perception of learning English through English poetry

The current research shows that learning English through poetry offers many advantages. Most students are interested in these activities because they offer authentic, real-world content. By engaging in such activities, students can enhance their sentence structure, expand their vocabulary, and develop better reading skills. Additionally, learning English through poetry helps improve pronunciation and fosters an understanding of culture and society.

5.2 Importance of using English poetry for learning English language

Using poetry as a tool for learning English is highly effective. It offers teachers a variety of resources, enabling them to teach the language more effectively. Poetry adds interest

to the classroom, giving students unique material to engage with. It helps expand their vocabulary, enhances pronunciation, and plays an important role in improving their reading skills.

In short, learning English through poetry can be highly engaging if the poems chosen are carefully selected based on the students' interests and proficiency level. Activities involving poetry offer numerous benefits, such as providing authentic, real-world content. Through these activities, students can enhance their sentence structure, expand their vocabulary, and strengthen their reading skills. Additionally, learning English through poetry improves pronunciation and fosters a deeper understanding of culture and society.

5.3 Future Directions and Recommendations

1. More research should be conducted in future to unpack the use of poetry in teaching English Language especially its overall impact, including students' attitude, motivation and overall language skills in the long run.
2. Study the comparative effectiveness of various instructional strategies in using poetry for language development as well as for creativity writing, analysis, and recitation so that it can be checked how well the observed strategies foster the students' attitudes as well as their engrossment.
3. With the help of different strategies, the tutors will get the desired results and see which of them are more beneficial and appropriate to use for the students' needs and preferences, then they should be used.
4. Teachers should attend workshops, seminars, and other types of pragmatic useful practical sessions that have to do with teaching through poetry and language learning.

References

- Bagherkazemi, M. and Alemi, M. (2010). Literature in the EFL/ESL Classroom. Consensus and Controversy. *Linguistic and Literary Broad Research and Innovation*, 1 (1), 1-12.
- Bakhtin, M. M. (1981). *The Dialogic Imagination: Four Essays*. United States: University of Texas Press.
- Chang, Y. (2016). The Effects of Poetry Recitation on EFL Learners' Oral Performance, Motivation, and Attitudes. *TESOL Journal*, 7 (1), 121-140.
- Charmaz, K. (2014). *Constructing Grounded Theory*. London: Sage.

- Creswell, J. W. (2013). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. London: Sage.
- Denscombe, M. (2007). *A Good Research Guide for Small-Scale Social Research Projects*. (3rd ed.). New York: McGraw-Hill.
- Gebhard, J. G. (2006). *Teaching English as a Foreign or Second language: A Teacher Self-development and Methodology Guide*. Michigan: University of Michigan Press.
- Hanuer, D. I. (2001). "The Task of Poetry Reading and Second Language Learning", *Applied Linguistics*, 22 (3), 295-323.
- Finch A (2003). Using poems to teach English. *English Language Teaching* 15(2) 29-45
- Frawley, W., & Lantolf, J. P. (1985). Second Language Discourse: A Vygotskian Perspective. *Applied linguistics*, 6 (1), 19-44.
- Kim, S., & Lee, J. (2017). The Effects of Poetry-Reading on EFL Learners' Attitudes and Language Skills. *The Journal of Asia TEFL*, 14 (2), 228-248.
- Larsen-Freeman, D. (2000). *Techniques and Principles in Language Teaching*. Oxford: Oxford University Press.
- Merriam, S. B., & Tisdell, E. J. (2016). *Qualitative Research: A Guide to Design and Implementation*. New Jersey: Jossey-Bass.
- Mittal. R. (2014). The Role of Literary Texts in Language Teaching and Learning, *Advances in Language and Literary Studies*, 3 (2) 21-26.
- Patton, M. Q. (2015). *Qualitative Research & Evaluation Methods: Integrating Theory and Practice*. London: Sage.
- Ramsaan, S. (1983). Poetry in the Language Classroom, *ELT Journal*, 37 (1), 36-43.
- Smith, J. (2019). Poetry as Transformative Pedagogy: A Case Study of ESL Learners' Attitudes and Learning Experiences. *TESOL Quarterly*, 53 (1), 167-192.
- Seidman, I. (2013). *Interviewing as Qualitative Research: A guide for researchers in education and the social sciences*. New York: Teachers College Press.
- Thompson, A., Brown, L., & Smith, K. (2018). Exploring Learners' Attitudes towards Learning English through Poetry: A Mixed-Methods Study. *Language Teaching Research*, 22 (3), 332-352.
- Tomlinson, B.(2003). *Developing Materials for Language Teaching*. New York: Continuum.

Vardell, S. M., Hardaway, N. L., & Young, T. A. (2006). Matching books and readers: Selecting literature for English learners, *International Reading Association, 10*, 734-741.

Widdowson, H.(1984). *Explorations in Applied Linguistics*. Oxford: OUP windows (version 10 and 11). Open University Press: Philadelphia.

From Script to Screen: The Role of Transcreation in Movie Titles

¹Sumera Anwar, ²Dr. Azka Khan

¹MPhil Scholar English Linguistics

Rawalpindi Women University

sumeraadnan08@gmail.com

²Assistant Professor

Department of English

Rawalpindi Women University

Corresponding author:

Dr. Azka Khan

azka.khan@f.rwu.edu.pk

Abstract

Films are a beloved and globally recognized form of media. Movie titles are integral yet understanding them can be challenging if they are not in the local language. Interdisciplinary process of transcreating is used to translate movie titles from English to Urdu or Hindi, showcasing linguistic and cultural variations with a touch of humor. This method creatively reinterprets titles, offering an alternative to literal translation. By using qualitative methods, 15 movie titles were purposively sampled and analyzed within the framework of Chesterman's (2016) translation strategies, encompassing syntactic, semantic, and pragmatic dimensions transcreating patterns of variance highlight transcreation's distinct aspects. Beyond linguistic accuracy, this process ensures cultural localization, maintaining the original style and visual impact. The primary aim is to investigate the translational strategy called transcreation with cultural references in mind, bridging cultural gaps innovatively while preserving original meanings. Chesterman's (2016) translation strategy theory, which categorizes strategies into syntactic, semantic, and pragmatic, is applied to explore transcreation's depth. This article emphasizes that transcreating movie titles is interdisciplinary, fully reflecting the linguistic and cultural dimensions of the source text.

Keywords: *Transcreation, Movie titles, Cultural localization, Translation strategies, Chesterman's theory, Syntactic strategies, Pragmatic translation*

1. Introduction

Translation and creation are combined to form transcreation. Translation and transcreation, though interconnected, are fundamentally unique processes. Translation focuses on changing a text from one language to another while saving its meaning. While in, transcreation adapts a text to suit a different audience, adapting their individual cultural, emotional, and contextual nuances. While translation adds closely to the source text, transcreation allows creative freedom, helping translators to rephrase meanings, add stylistic elements, and even change the structure to match cultural adaptation. The basic idea behind transcreation is to provide translation for intended audience, but like

translation, which is used from one language to another, transcreation changes the text's meaning to adapt a different audience with different meanings. Transcreation involves finding work using a special vocabulary that stresses temperament, emotional expression, and structure. Hence, translators can freely change the text or choose to use literary messages in their original form. More precisely, transcreation supports inclusion within the translation category that is multicultural rather than simple translation. It adds the artistic recreation of already created elements, providing a creative factor, culturally adjusting the text, and producing an exact translation that can be used effectively. Transcreation often involves altering idiomatic expressions, humor, and cultural references to match with the target audience, going beyond the literal changes of words. Transcreation has played an important role in translating content from English to Urdu and Hindi by adapting not just the language but also the cultural context and emotional nuances. For instance, movie titles, advertising slogans, and literary works are often added to match local audiences. Through transcreation, translators create the purpose of the original content while making it available and interesting to Urdu and Hindi-speaking audiences, hence bridging cultural gaps and enhancing the overall impact of the translation.

Elena Di Giovanni (2008) points out there is little question that a significant amount of thought has gone into translating holy Indian literature from ancient Sanskrit into contemporary English. To accomplish the transcreation process that had been present in the verse from ancient times, complex means of expressing oneself were needed. The following significant justifications, which are added to the source texts and make them ideal for "translation," are why this procedure is permitted and thought to be crucial for translation. Reproduced transcreated text needs to be fully coherent and, above all, understand its intended audience (Di Giovanni, 2008). As a result, in the early phases of transcreation, it was closely entwined with the source text translations to occasionally produce new texts.

The role of translators as creative forces bridging different cultural worlds is increasingly pivotal. They often exercise a "situational liberty" to manipulate the target text (TT) in ways that resonate with viewers' expectations and cultural contexts. This approach challenges the traditional thought of fidelity to the original work, as highlighted by Mangiron and O'Hagan (2006), whose concept that strict adherence may need to be

reconsidered in transcreation. Serenella Zanotti's exploration of visual translations through dubbing underscores the unpredictable nature of transcreation's impact on dialogues, suggesting its potential to introduce valuable uncertainties into the process (Zanotti, 2014). Zanotti's examination of the variability of changes in audiovisual translation highlights the undeniable impact it has on reconfiguring dialogues to suit target audiences emphasizes the harmony of cultural and linguistic feelings.

In regards of its growing importance in media, specifically in the adaptation of movie titles, the transcreation process has not been completely identified in academic discourse. An important element to balance cultural localization with the originality of content's uniqueness and purpose. Movie titles are not only linguistically made but add cultural, emotional, and marketing importance, making their adaptation a critical element. How can transcreation effectively preserve the stylistic, cultural, and emotional purpose of movie titles while making them adoptive for Urdu and Hindi-speaking audiences? This research highlights the gap by investigating the strategy of transcreation in the context of movie titles, providing depth into its processes and cultural importance.

This study is significant for many reasons. First, it contributes to the field of translation studies by exploring the under-researched area of transcreation, especially its use to media localization. Secondly, it focuses on the role of transcreation in filling cultural gaps, making global languages reachable and appealing to local audiences. Keeping focus on the adaptation of movie titles, this research highlights the interdisciplinary nature of transcreation, combining linguistic, cultural, and marketing considerations. It also provides practical depth for translators assigned with creating culturally relevant details for the public.

Transcreation represents a double-stage creative procedure essential for translating movie titles, beginning with the initial translation into the target language. The translator's main aim is to capture a part of the original movie title in a way that match closely with its true sense, highlighting the same complex and curiosity among target language audiences. Cinema serves as a gateway to magical worlds and inner human emotions, invariably engaging our senses and thoughts. Within a film, the title serves multiple functions: it offers a glimpse into the cinematic experience-awaiting viewers, guides audience expectations regarding genre, and influences box office success. As films increasingly

follow national boundaries, every linguistic element, from dubbing to subtitles and original creation, requires meticulous translation. Notably, the translation of character names in titles plays a crucial role in conveying plot dynamics and adapting the movie's essence to the target language's cultural context. Transcreation also involves selectively enhancing or simplifying elements for clarity and cultural relevance, ensuring the title resonates effectively with its new audience while preserving its core meaning from the original language. This study aims to highlight the transcreation of movie titles from English to Urdu and Hindi, identifying how cultural and linguistic elements are changed. It applies Chesterman's (2016) translation strategy framework to find syntactic, semantic, and pragmatic dimensions in the process, focusing the creative and cultural aspects of transcreation.

2. Literature Review

"Transcreation" cannot be traced to a specific period or vicinity in historical records; instead, it has been applied in various settings for diverse functions over the last 60 years. One of the earliest uses of transcreation is found in the Hindu tradition of rendering sacred texts into other languages. Purushottama Lal, a poet, translator, and critic, described in his work *Transcreation* (in *Two Essays*, 1972, reissued in 1996) the process of translating and expressing in English the prominent Hindu epics, *Mahabharata* and *Ramayana*, originally composed in Sanskrit. Lal defined transcreation as "readable, not strictly trustworthy translation" (Di Giovanni, 2008). This characterization primarily describes the adaptation of sacred texts. This method was preceded by translators and scholars like Purushottama Lal and Brazilian translator Haroldo de Campos, who discussed poetry translation.

According to Elena Di Giovanni (2008), the phenomenon of transcreation dates back to ancient Indian civilization and its intricate society of mantras. For example, *Pratisakhya*, a Sanskrit text, illustrates how Lal (1969) used a creative translation method while maintaining his distinct style. Di Giovanni (2008) highlighted that transcreated texts must work actively and should be related to the target audience. The art of transcreation has developed with the contributions of different artists, adding many twists to this creative industry. However, these early models lack a systematic framework for transcreation's application in contemporary media, such as movie titles, where linguistic and cultural nuances are deeply intertwined.

Transcreation that is a mixture of "translation" and "creation," symbolizes its purpose: to highlight creative content in the target language, establishing the source text's meaning, tone, and motivating effect. However, there are problem to this process, as noted by Tigre Moura et al. (2016). Inter-language and cultural barriers pose serious challenges, as explained by Ying (2007), who studied the translation of movie titles from English to Chinese. Ying identified word-to-word, free, and semantic translation methods, suggesting that a mix of translation processes and many theories provide accurate translations and reestablish audience understanding of the movie. Despite advancements, demanding situations persist. Tigre Moura et al. (2016) and Ying (2007) perceive inter-language and cultural limitations as sizable hurdles in transcreation, mainly in translating film titles from English to Chinese. Ying's categorization of translation methods (word-to-word, unfastened, semantic) famous that a hybrid method regularly yields the high-quality consequences. Yet, the shortage of studies centered mainly on South Asian languages like Urdu and Hindi limits the know-how of how cultural and linguistic intricacies impact transcreation on this context.

Yin (2009) explored movie title translation from English to Chinese, identifying methods like transliteration, literal translation, and adaptation, which sometimes transform the original title. Yo-ou and Jin-hai (2010) further categorized translation types and their effects that focus primarily on transliteration and adaptation methods, which may change the original title's intent. texts may be perceived differently across languages. In *Readings of Antropofagia and Haroldo de Campos' Poetics from Brazil*, Else Ribeiro Pires Vieira (1999) supports the idea that transcreation translates culture into another, demystifying the ideology of fidelity in translation.

Media plays a significant role in the evolution of transcreation, closely linked to traditional translation. Di Giovanni (2008) notes that transcreation involves transferring details to create new translations with elements of recreation, rejecting the formal method of seeking fidelity to the original (Mangiron & O'Hagan, 2006). Serenella Zanotti (2014) highlights that dialogue changes during dubbing can make transcreation useful in challenging conventional translation notions.

The diversity of sub continental culture and society poses challenges for transcreators adapting language. To achieve a greater understanding of cultural nuances, transcreators

should most importantly belong to native speakers of the target language. Minuto (2006) finds out the limited cultural knowledge can create mistranslations, as seen in the dubbing and subtitling of Japanese television in Italy. In the same way, a wrong translation into Hindi may be badly affected by irreversible changes of the original content.

Pedersen (2014) highlights theoretical implications to transcreation, that it involves adapting words or meanings to fit the target language while maintaining the required effect. This shows the dynamic link and functionalism in translation theory. Gaballo (2012) debates that transcreation offers relaxation and freedom compared to traditional translation methods, capturing the essence, style, and cultural nuances of the original text, which is crucial in fields like marketing and advertising.

Katan (2015) highlights for transcreation as an important evolution in translation. He debates that transcreation is vital for the future of translation and interpreters, showing that adopting transcreational approaches is compulsory for human survival in a complete globalized world. Both advocate semantic change as a forward-looking development and point to its flexibility and relevance in a globalized world but this discussion remains largely theoretical, with little empirical evidence for its practical implications in non-Western contexts. This gap is particularly evident in studies of films translated for South Asian audiences. While changes in marketing, advertising and western media have been extensively studied, their usage in Urdu and Hindi, especially in short films, is obviously not given much attention name. This study seeks to fill this void by examining how it adapts English films to Urdu speaking audiences, ensuring cultural relevance and linguistic accessibility.

2.1 Objectives

To examine how the cultural, linguistic, and creative origins of original films influence processes of transition, with a particular focus on films dubbed from English to Urdu.

To evaluate the effectiveness of film adaptations to enable viewers, especially second language speakers, to understand and communicate with films without the need for native language fluency.

To provide a comprehensive presentation for second language speakers, and to examine how re-creation reinforces strategies and discourses about language in films.

Explore the role of adaptation in reducing geographic and cultural barriers, making film accessible to audiences worldwide.

To highlight the importance of adaptation to ensure that film titles retain the essence of the original film while being culturally relevant to the target audience

2.3 Research Questions

How does the cultural context of the original English movie titles shape their adaptation into Urdu during the dubbing process?

What strategies are used in transcreating English movie titles into Urdu to ensure they resonate with the target audience while retaining the essence of the original?

2.4 Theoretical Underpinnings

This research applies translation strategy theory proposed by Andrew Chesterman (2016) guides transcreator to flexibly select strategies, adapt cultural and linguistic elements, and embrace creativity to effectively convey the essence of the original text while considering the target audience's preferences and expectations. It uses a qualitative research design based on Andrew Chesterman's (2016) translational process theory. This study aims to explore how English film titles change in Urdu and Hindi using Chesterman's rhetorical, semantic and pragmatic techniques. The study emphasizes creative cultural and contextual changes that allow you to engage with audiences a targeted communicate effectively emphasis. The sampling for this research follows a purposive sampling approach, which guarantees that the chosen film titles are consultant of numerous genres, cultural nuances, and linguistic complexities. The pattern consists of 15 movie titles.

Hindi and Urdu are linguistically and culturally related but cater to unique audiences with different expectations and preferences. The inclusion of both languages provides a comparative analysis, which shows how different transcreation strategies incessantly adapt to similar specific language structures. These two perspectives emphasize cultural variability, creativity, and audience focus. Titles at first in English that have been transcreated into both Urdu and Hindi. Titles from diverse genres, consisting of drama, comedy, action, romance, and fable, to discover how transcreation techniques range across contexts. Titles that are extensively recognized and feature enormous cultural or linguistic adaptations in the goal languages. Titles released among 2000 and 2023, masking present day transcreation practices prompted by using globalized media.

a. Syntactic strategies include pure syntactic variations; they are literal translation, loan and calque, transposition, unit shift, the phrase structure change, clause structure change, sentence structure change, cohesion change, level shift, and scheme change.

b. Semantic strategy manipulates meaning: This change is mainly related to lexical semantics and sometimes aspects of the clause meaning such as emphasis such as synonymy, antonyms, hyponymy, converses, abstraction change, distribution change, emphasis change, paraphrase and trope change.

C. Pragmatic Strategies: Chesterman (2016) lists the following sub-classes of Pragmatic Strategies: cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation.

In addition to the strategies mentioned above, the following analytical categories are also elaborated by Chesterman (2016).

- Cultural Adaptation emphasizes the importance of considering cultural references and context. It involves modifying content to align with the cultural norms and expectations of the target audience.

- Creativity and Innovation encourage creative solutions to translation challenges. The aim is to reproduce translations that are not only relevant but also engaging and influencing in the target context.

- Functional Equivalence highlights on getting a translation that create the same function in the target culture as the original does in the source culture, confirming the translation is effective and impactful.

- Problem-Solving approach creates translation related to problem-solving activity, involving the importance and pointing out important challenges in this translation process.

- Audience Orientation gives value to the needs and clarification of the target audience, providing the translation is easily accessible, understandable, and attracting to the intended readers or viewers.

- Emphasis on Context signifies the importance of context in shaping meaning, taking into account the detail situational, cultural, and textual context in the translation process.

- Interdisciplinary nature encourages the relation of in-depth from different fields such as linguistics, cultural studies, and communication. This approach aims to produce

translations that are not only linguistically relevant but also culturally and contextually significant.

2.5 Data Collection and Analysis:

Titles were sourced from respectable movie posters, trailers, and promotional materials. Online databases which include IMDb and local streaming structures have been applied for verification.

Finding and classifying movie titles according to predetermined criteria takes place in Weeks 1-2 of the sample selection and analysis schedule, and in Week 3, the titles are categorized by language and style. In Weeks 4-5, Chesterman's methods and other analytical categories are used. In Week 6, the transcreations in Hindi and Urdu are compared, and in Week 7, they are subjected to peer review for validation.

Table 1 Comparative Analysis of Transcreation Strategies for Enhanced Audience Engagement

Transcreation	Techniques	Description
Intention	Motivate	Captures the underlying message and adapts it for the target audience's cultural context.
Literality	High	Maintains accuracy while allowing for cultural adaptations to resonate with the target audience.
Style and intent	High	Faithfully conveys the original style while adapting it to the target audience's preferences and cultural norms
Level of connection the audience	Superior	Forges a strong emotional bond with the target audience, fostering understanding and engagement
Text types	Slogans, blogs, Advertisements, headlines, the movie titles	<p>Slogans: Short phrases that are catchy with a punch.</p> <p>Blogs: Informative or dramatic content for a target audience.</p> <p>Advertisements: messages highlighting a product or service.</p> <p>Headlines: Attention-taking titles that begins content.</p> <p>Movie titles: Multimeaning titles that highlight the film's essence.</p>

2.6 Sample Collection

For this research, 15 titles of English movies transcreated into Hindi/Urdu were collected to examine the nuances of the transcreation process, which involves more than just direct translation. These titles, easily accessible on web pages and movie posters, require an understanding of both source and target texts and the cultural contexts of the movies and their audiences. Examples of successful transcreation into Roman Urdu highlight the creative and cultural considerations involved. While 20th-century movies took longer to transcreate and dub, modern movies are processed much faster due to the availability of professional translators who are well-versed in cultural nuances and advancements in technology that streamline the process, ensuring timely market releases.

3. Analysis

This section consists of the analysis of 15 movie titles transcreated from English to Urdu. For better understanding, images of the transcreated titles are given. The analysis includes a detailed analysis of syntactic, semantic, and pragmatic strategies applied in the transcreation process, highlighting the strong and involved in adapting these titles for the target audience.

1. Scream (1997)



Image 1

The movie *Scream* (1997) was transcreated in Urdu as *Chil Chil Chila Ke*. This transcreation creates changing the sequence and suitable words used in the title while keeping its three-word structure. The repetitive sound pattern in *Chil Chil Chila Ke* matches the original title's stresses on a scream (*chila*), relating with the target audience and providing a remarkable theme and thirst for the film.

Table 2 Showing strategies used in movie title translation

Syntactic Variations	Calque	Scream" is translated into a verb phrase " <i>Chil Chil Chila ke</i> " which literally translates to "to scream continuously.
	Cohesion Change	The addition of "Ke" at the end of the title adds an interrogative or exclamatory tone, which is not present in the original title, enhancing the intrigue and suspense.
Semantic Strategies	Trope Change	By repeating the word "Chil," the title employs a poetic device (repetition) absent in the original title, creating a mnemonic effect that makes the title more memorable
Pragmatic Strategies	Cultural Filtering	<i>Chil Chil Chila ke</i> emphasizes action of repeated screaming, creating effect for the Urdu audience.
	Information Change	The title focuses on fear (" <i>Chil Chil Chila ke</i> ") rather than the abstract concept of a scream
	Emphasis Change	Repetition in " <i>Chil Chil Chila ke</i> " creates a stronger emphasis on the ongoing nature of screams, potentially heightening the sense of danger.

2 Lara Croft: Tomb Raider



Image 2

The movie *Lara Croft: Tomb Raider*, released in 2018, was transcreated into *Jannbaz Sherni*. This translation changes both the words and their order to capture the main theme of the original title, making it more relatable and appealing to the target audience.

Table 3 Showing strategies used in movie title translation

Semantic strategy	Abstraction change	The term "Croft" is abstracted and replaced with " <i>Sherni</i> ," which means "lioness", emphasizing the idea of a brave and powerful female character
	Emphasis Change	The transcreation emphasizes the character's strength and courage through the terms "Jannbaz" and "Sherni," which are not direct translations but rather a creative adaptation that conveys the same thematic depth.
Pragmatic Strategy	Cultural Filtering	<i>Jannbaz</i> " which is a common term in Urdu culture, making title more relatable and engaging the Urdu-speaking audience
	Coherence change	Translated title emphasizes the character's persona, making it more relatable to Urdu audience.
Syntactic change	Scheme Change	The overall structure of title changes from a descriptive phrase in English (" <i>Lara Croft: Tomb Raider</i> ") to a compound phrase in Urdu (" <i>Jannbaz Sherni</i> "), creating a more culturally relevant and engaging title.
	Level Shift	"Tomb Raider" conveys the adventurous, action-packed nature of film in English, while " <i>Jannbaz Sherni</i> " reflects a similar adventurous spirit, but with a cultural twist, highlights the importance of translation in capturing the essence of a story across the different languages and cultures.

3 Final Destination (2009)

The movie *Final Destination*, released in 2009, was transcreated into Urdu as *Mout Sy Samna*. This title, which translates to "facing death," serves as an artistic rendition that



captures the main themes of the movie—encounters with death and the struggle to change one's fate. The new title is shorter and more direct compared to the original, effectively conveying the film's essence.

Image 3

Table 4 showing strategies used in movie title translation

Syntactic Variations	Unit Shift	<i>Destination</i> " (a noun) is shifted to " <i>Samna</i> " (a verb meaning "to face").
	Transposition	The original title moves from a noun phrase to a verb phrase in the transcreated title. This transposition changes the focus from a destination to the act of confronting a formidable force, in this case, death
Semantic Strategies	Cultural Filtering	<i>Final Destination</i> " is a more abstract concept. " <i>Maut Se Samna</i> " is a more direct and action-oriented title, possibly resonating better with the Urdu audience's expectations for the genre.
Pragmatic Strategies	Clarity Change	<i>Maut Se Samna</i> " is a more explicit title, clearly conveying the theme of death
	Scheme change	The overall structure of title changes from a descriptive phrase in English (" <i>Final Destination</i> ") to a compound phrase in Urdu (" <i>Mout sy Samna</i> "), creating a more culturally relevant and impactful title
	Level shift	level of formality and cultural connotation shifts from specific title element " <i>Final Destination</i> " to a more direct and culturally resonant term in Urdu transcreation, aligning with local cultural references and connotations of mortality and confrontation

4 Hercules (1997)

The movie *Hercules* was transcreated into *Shaktiman* in 1997. The new title immediately connects with the portrayal of Hercules as the protagonist and his role as a wrestling legend, capturing the essence of his character without translating his nickname directly. This gives the title a charm and liveliness that engages viewers. The word "*Shaktiman*" carries a deeper meaning and aligns with the concept of a powerful hero, making it resonate well with the target audience.



Image 4

Table 5 showing strategies used in movie title translation

Syntactic Variation	Omission	The entire part referencing Hercules is omitted.
	Unit Shift	The shift in the unit is made firm by changing title of word <i>Shaktimaan</i> . This condenses title to a higher level, but its meaning does not lose
Semantic Strategies	Abstraction Change	“By abstracting the title from a specific name to a more generalized term for a powerful hero, the transcreation enhances the title's appeal and relatability to a wider audience.
	Emphasis Change	Title shifts focus from Dwayne Johnson to a more generic idea of a powerful character.
Pragmatic strategies	Clarity Change	<i>Shaktimaan</i> is a simpler and more direct title, potentially easier to understand for the target audience.
	Cultural Filtering	<i>Shaktimaan</i> translates to "Powerful Man" and creates a title more relevant to superhero genre and cultural expectations,

5 Suicide Squad (2016)

Suicide Squad, released in 2016, was transcreated into *Mout Ke Khiladi* for its 2021 release in India. "Mout" translates to "death," highlighting the high-risk nature of the squad's missions, while "Khiladi" means "player," suggesting the idea of these characters being pitted against each other and their enemies in a deadly game.

A direct translation of "Suicide Squad" might not be as evocative for a Hindi audience. "*Mout Ke Khiladi*" uses a more dramatic term ("*Mout*" - death) that grabs attention. "*Chamdgar*" translates to champion, emphasizing the heroic nature of characters. "*Insan*" means human, highlighting the human aspect of superheroes. "*Banam*" translates to against, indicating conflict between characters. "*Atimanay*" means mighty, suggesting the formidable nature of adversaries.



Image 5

Table 6 showing strategies used in movie title translation

Syntactic Strategies	Transposition	"Suicide Squad" has a subject-object format, but "Mout Ke Khiladi" is a complete phrase (noun phrase)
	Phrase Structure Change	A syntax variation by substituting "Suicide Squad" with "Mout Ke Khiladi", which stands as a noun phrase. This modification breaks syntactic complexity and leaves the general idea of title unaffected.
Pragmatic Strategies	Audience Consideration	Transcreation views preferences and sensibilities of Urdu viewers and therefore the title is modified with keeping culture into regard.
	Cultural Relevance	The cultural background audience would be comprised of the action and adventure movies. Culturally original elements assist transcreation with gliding into the heart of a target audience.
Semantic strategy	Paraphrase	The other distinction is that the transcreation is like a paraphrase but well adapted for the dialogue to be specific for the characters. Hence, it touches on themes of the main movie.
	Cultural Adaptation	This adaptation aims to capture the essence of the original title "Suicide Squad," which refers to a group of antiheroes undertaking dangerous missions, often risking their lives.as the pun words use here mout ky khildi to convey the same message.

6 Batman V Superman: Dawn of Justice (2016)

In 2016, "Batman v Superman: Dawn of Justice" was transcreated into "Chamdgar Insan Banam Atimanay". This transformation reflects a strategic adaptation where "Chamdgar" underscores the heroic stature of the characters, "Insan" emphasizes their human qualities, "Banam" denotes the conflict between them, and "Atimanay" highlights their formidable and mighty nature. This transcreation not only translates the essence of the original movie title but also integrates cultural nuances and linguistic elements that resonate with the target audience, showcasing how transcreation techniques effectively adapt complex themes and character dynamics for broader cultural understanding and appeal.



Image 6

Table 7 showing strategies used in movie title translation

Semantic Change	Semantic Adaptation	Adaptation is meant to create a modern and universal retelling of original vision, which connects with cultural references and catches the eye of the target audience.
	Trope Change	Transcreation gets rid of specific names of superheroes (consider "Batman" and "Superman") from given title and rather applies more abstract topics (humankind-craftsman and injustice)
Syntactic Strategies	Phrase Structure Change	This adaptation makes the title shorter and matches grammar of target language in general while the original meaning is not violated.
	Transposition	This movie version named their movie "Batman v Superman" instead of "Versus Batman and Superman" and used a "-" sign to put enemies offensive before the name of superheroes in movie title. On the other hand, "Chamdgar Insaan Banam Atimananv" used a "Punch" word to put conflict between human and demon first and words describing the movie
Pragmatic Strategies	Audience Consideration	By using Urdu-language terms and a structure that is familiar to the audience, it enhances accessibility and engagement while ensuring cultural relevance.
	Cultural Sensitivity	"Chamdgar Insaan Banam Atimananv" reflects cultural values and resonates with the target audience's understanding of justice and morality.

7 The Martian (2015)

The Martian, released in 2015, was transcreated into *Manglik*. This creative adaptation highlights the themes of space exploration, survival on Mars, and the resilience of the human spirit. "Manglik" translates to Mars, the planet where the story is set, emphasizing the film's science fiction setting.



Image 7

Table 8 showing strategies used in movie title translation

Semantic Strategies	Trope Change	The transcreator achieves consistency with the original by maintaining this term " <i>Manglik</i> " which ease the understanding and connection of the audience with the movie.
	Semantic Adaptation	It is a great conductor of the movie's central idea, which revolves around an astronaut abandoned on Mars.
Syntactic Strategies	Phrase Structure Change	This adaptation utilizes capitalization and nominative cases of target language while at the same time preserving primary message of source language.
Transposition		This implies that certain scenes and action are taken from a movie, which includes characters, settings, and plot points, and setting them in completely new cultural contexts or different geographical locations. " <i>Manglik</i> ," this may imply transporting the story back to a place that is relevant and compatible to the readers to whom it was transcreated for.
Pragmatic Strategies	Audience Consideration	Through title selection which is widely known as well as relatable to the target audience, it creates more interest and engagement, and still takes cultural environment into consideration simultaneously.

8 Underworld Awakening (2012)

In 2012, the movie *Underworld: Awakening* was transcreated as *Khooni Haseena*. This creative interpretation captures themes of conflict, beauty, and the rise of a powerful character. The word "Haseena" suggests the main character's allure, or the enchanting supernatural world depicted in the movie.



Image 8

Table 9 Showing strategies used in movie title translation

Semantic adaptation	Trope change	The Phrase " <i>Khooni Haseena</i> " Making it more comprehensible by target audience.
Syntactic strategies	Phrase Structure Change	"Underworld Awakening" is a straightforward English title, while " <i>Khooni Haseena</i> " uses Hindi words and follows the noun-adjective structure common in Hindi language titles.
	Transposition	Underworld Awakening" places noun "Underworld" before the noun "Awakening", " <i>Khooni Haseena</i> " literally translates it into Urdu and follows the same idea of ordering
Pragmatic Strategies	Audience Consideration	Title that is common yet meaningful for the audience, it supports the accessibility and engagement of the audience while preserving relevance of culture



Image 9

9 Saw (2004)

In the movie *Saw* was transcreated as *Dekha Phir Se Dekha, Baar Baar Dekha*. This title reflects the film's themes of repetition, survival, and the psychological impact of witnessing horrific events. "Dekha" translates to "seen," emphasizing the act of witnessing or experiencing something, while "Phir Se" means "again," and "Baar Baar" means "over and over," highlighting the repetitive nature of the film's narrative and the psychological torment experienced by the characters.

Table 10 Showing strategies used in movie title translation

Semantic Strategies	Trope Change	The name is linked to appropriate cultural icons so that the target audience can relate to movie. It would be to express repetition so that it gets associated with context
Syntactic Strategies	Phrase Structure Change	" <i>Dekha Phir Sy Dekha, Baar Dekha</i> " replaces "Saw" since sentences have different syntactic arrangements
	Transposition	"Saw" is a one-word statement, " <i>Dekha Phir Sy Dekha, Baar Baar Dekha</i> " is a proverb, which is in Urdu and adheres to direct translation of the idea with a similar order.
Pragmatic Strategies	Audience Consideration	Repeated usage of an equivalent to the audience, it may up the ante and get the audience involved while being culturally relevant
	Visibility change	Choosing a title that stands out and attracts attention while reflecting the essence of the movie.

10 Fast and Furious (2017)

Raftaar ka Junoon is the transcreation title of *Fast and Furious* (2017). "Raftaar" means speed, subtly indicating the high-speed car races central to the film. "Junoon" translates to madness or obsession, reflecting the characters' intense passion for racing and their willingness to risk everything for the thrill it brings. This title effectively captures the film's essence, blending themes of speed and passionate obsession



Image 10

Table 11 Showing strategies used in movie title translation

Semantic Strategies	Unit Shift	Transcreated title moves from using single adjectives to a noun phrase leading to alteration of grammar structure to suit the target and cultural language
	Cohesion Change	Title maintains cohesion by means of each word relating closely to the original theme of speed and intensity (" <i>Raftaar</i> " and " <i>Junoon</i> "). This makes the title successfully communicate central idea
	Scheme Change	By adding new linguistics elements (<i>Raftaar</i> and <i>Junoon</i>) and improvising the pattern of title turns more applicable with the audience.
	Synonymy	<i>Raftaar</i> " serves as a synonym for "fast", while " <i>Junoon</i> " captures intense and the relentless nature of characters' pursuits
Syntactic Strategies	Phrase Structure Change	Sentence "Fast and Furious" is drawn with two adjectives, while " <i>Raftaar Ka Junoon</i> " with a noun (" <i>Raftaar</i> " meaning speed) followed with possessive marker (" <i>Ka</i> ") and another noun (" <i>Junoon</i> " that stands for passion
	Transposition	" <i>Harkat</i> " and " <i>Junoon</i> " substitute Hindi equivalents for "Fast" and "Furious," while keeping the meaning of speed and excitement
Pragmatic Strategies	Audience Consideration	Use of repetition in the title may have served to emphasize the film's memorable and impactful nature, encouraging viewers to watch it repeatedly or discuss it with others.

11 Captain America (2011)

The movie *Captain America* (2011) was transcreated into *Maha Dabbang*. This title, meaning "the Great Speedster," aims to capture the essence of Captain America, highlighting his speed and agility as crucial traits in his character and action scenes. This transcreation effectively conveys the hero's dynamic qualities to the target audience.



Image 11

Table 12 showing strategies used in movie title translation

Semantic Strategies	Semantic Adaptation	" <i>Maha Dabbang</i> " may refer to the meaning of a mighty, a strong-willed, and heroic main character who mirrors elements of heroism and the courage Captain America is highly praised for
	Synonymy	Using " <i>Maha</i> " is same as "Captain" and " <i>Dabbang</i> " is another way of saying "America," basic meaning being the same, and the audience is able to understand it better as cultural context
Syntactic strategy	Phrase Structure Change	The phrase structure change in transcreation involves a shift from a noun ("Captain America") to a compound adjective-noun structure (" <i>Maha Dabbang</i> "). This change not only changed grammatical structure but also modifies emphasis and connotations of the title. While "Captain America" highlights character's rank and nationality, " <i>Maha Dabbang</i> " emphasizes his heroic and fearless persona
	Transposition	Every word such as the word order is changed in exacted translation to the original title. " <i>Maha</i> " (which translates to "great" or "mighty") takes over for "Captain" meanwhile " <i>Dabbang</i> " (which stands for "fierce" or "bold") switches with "America".
	Unit Shift	While transcreated title uses a noun ("Captain") in a sentence, it gets converted to an adjective (" <i>Maha</i> ") and a noun (" <i>Dabbang</i> ") which better suit language conventions and communicative goal in target society.
	Cohesion Change	This transcreation avoids incompleteness by involving words that mean "strength", "power", and "heroism" (" <i>Maha</i> " and " <i>Dabbang</i> "), which in turn enables the title to show the contents of film perfectly
Pragmatic strategy	Cultural Filtering	Use of symbols such as " <i>Maha</i> " and " <i>Dabbang</i> " that are part of Indian culture plus understanding the fans' preferable themes, which could draw from favorite aspects of local Indian film

12 Mr. & Mrs. Smith (2005)

Mr. & Mrs. Smith (2005) was transcreated to *Mr. & Mrs. Sharma* in 2010, subtly changing the names to make the title more relatable to Hindi-speaking audiences while keeping the essence of the original title intact. This transcreation exemplifies the practice of adapting cultural and linguistic elements to resonate better with the target audience, highlighting the importance of maintaining the original's core meaning while making it culturally relevant.



Image 12

Table 13 Showing strategies used in movie title translation

Semantic strategy	Semantic Adaptation	Despite differences between "Smith" and "Sharma", they are common names making sure that new title still remain as the meaning of the movie.
	Synonymy	While "Smith" is a common surname in English-speaking countries, "Sharma" is its equivalent in Indian culture. The choice of "Sharma" preserves inherent meaning while making it fit in context specific t viewers of Hindi speaking
Pragmatic strategy	Cultural Filtering	Choosing "Sharma" as the surname makes the title more relatable to Hindi-speaking audiences, as "Sharma" is a common Indian surname
Syntactic Strategy	Cohesion Change	Transcreation holds the sentence together by keeping structure and rhythm the same while replacing names with words which correspond with the setting.
	Level Shift	Transformation here is the substitution of the English surname "Smith" by Hindi surname "Sharma" to obtain authentic localization and address preferences of Hindi speaking audiences

13 Cats and Dogs: The Revenge of Kitty Galore (2010)

Cats and Dogs: The Revenge of Kitty Galore, released in 2010, was transcreated as *Myau Myau Bhow Bhow* in the same year. "Myau" actually shows the sound cats make ("meow"), while "Bhow Bhow" could be identified as a representation of dog sounds ("bark"), emphasizing the film's focus on animal characters and their sounds. This transcreation adds a layer of complication and excitement to the title, making it more appealing to global viewers while maintaining the importance of the original film.



Image 13

Table 14 Showing strategies used in movie title translation

Syntactic Variations	Unit Shift	The transcreation shifts from a longer, descriptive title to a shorter, more rhythmic one, focusing on sounds associated with cats and dogs rather than specific characters or plot elements
	Loan and Calque	Transcreation highlights sounds made by cats and dogs from English and calques them into Hindi, ensuring that sounds remain identifiable and linking to the target audience.
	Transposition	It involves a transposition of the words "Cats and Dogs" to " <i>Myau Myau Bhow Bhow</i> ," altering order of words while maintaining thematic focus on rivalry between cats and dogs
Semantic Strategies	Information Change	Title focuses on sounds of animals (" <i>Meow Meow Bhow Bhow</i> ") instead of the plot element of revenge
	Abstraction Change	"The Revenge of Kitty Galore" is abstracted and replaced with the more playful and sound-based expression " <i>Myau Myau Bhow Bhow</i> ," emphasizing sounds of cats and dogs rather than specific revenge theme
Pragmatic Strategies	Clarity Change	" <i>Meow Meow Bhow Bhow</i> " is a simpler and more playful title, potentially attracting a younger audience.
	Scheme Change	The Overall structure of title changes from a descriptive and narrative-based title in English ("Cats and Dogs: The Revenge of Kitty Galore") to a more sound-based and playful expression in Urdu (" <i>Myau Myau Bhow Bhow</i> "), creating a more engaging and auditory title
	Level Shift	Level of formality and cultural connotation shifts from specific narrative elements in English title to a more playful and sound-oriented representation in Urdu transcreation, aligning with local cultural references and connotations of animal sound

14 Pirates of the Caribbean: The Curse of the Black Pearl (2003)

Pirates of the Caribbean: The Curse of the Black Pearl (2003) was transcreated into *Samundar Ke Lootere: Kaale Moti Ka Shaap*. The Hindi title highlights on the ideal theme of pirates and the life of the cursed black pearl, using persuasive language to capture the essence of the movie. This transcreation highlights how titles are adapted to relate with local audiences while maintaining the main core of the original film, identifying the research and implication of transcreation in cinema.



Image 14

Table 15 Showing strategies used in movie title translation

Syntactic Strategy	Loan and Calque	While transcreation includes some loan translation (e.g. " <i>Samundar</i> " for "Caribbean"), it also includes calques, or literal translations, such as " <i>Kaale Moti</i> " for "Black Pearl."
	Transposition	The order of words is changed between the original and transcreated title. "Pirates of the Caribbean" is moved to the beginning of the title, and "The Curse of the Black Pearl" is shifted to end
Pragmatic strategies	Phrase Structure Change	transcreation involves a change in the phrase structure, with " <i>Samundar Ke Lootere</i> " and " <i>Kaale Moti Ka Shaap</i> " being noun phrases rather than original's noun and prepositional phrase structure
	Cohesion Change	Adaptation ensures harmony by adapting to culture of Hindi-speaking audience and maintaining a focus on pirates and treasure (" <i>Lootere</i> " and " <i>Moti</i> ").
	Level Shift	Transcreation entails a level shift by adapting unique English identify to Hindi, ensuring that it matches the level shift of linguistic and cultural alternatives of the target market.
Semantic strategy	Semantic Adaptation	Transcreation retains the basic elements of the original title, while adapting it to the cultural and linguistic nuances of the Hindi-speaking audience.

15 Men in Black 3 (2012)

Men in Black 3 (2012) was transcreated into *Prithvi Ke Rakshak, Antriksh Ke Bhakshak*. "*Prithvi*" translates to Earth, emphasizing the film's focus on protecting our planet, while "*Rakshak*" refers to a guardian or protector, highlighting the role of the characters in black as guardians of humanity. This transcreation effectively conveys the core themes of the original film while adapting them for Hindi-speaking audiences, showcasing the practice and significance of transcreation in bridging cultural and linguistic contexts in cinema.



Image 15

Table 16 Showing strategies used in movie title translation

Syntactic strategy	Semantic Adaptation	The adaptation, while retaining the basic idea of the original theme, adapts it to Indian context. "Men in Black" translates to "Defenders of the Earth," emphasizing the idea of maintaining or maintaining Earth.
	Cohesion Change	The Transcreation ensures cohesion by adapting to the cultural context of Hindi-speaking audience and focusing on security and space ("guard" and "eater")
	Level Shift	Adaptation involves converting original English title into Hindi and making incremental changes, ensuring that it matches language and made cultural preferences of target audience
	Scheme Change	The revisions are of great importance since they include introducing some elements that are related to audience ("land" and "space") and that are mainly based on safety measures.
Semantic strategy	Synonyms	The modified title was obtained by using synonyms which still conveyed the same idea of protectors with cultural authenticity.
Pragmatic strategy	Cultural Adaptation	Translate the phrase ' <i>Prithvi ke Rakshak, Antriksh ke Bhakshak</i> ' into an English title that reflects the second title of the cultural adaptation where original meaning and the attraction to the local audience is preserved.

Strategies used

Here are the strategies applied in these movie titles and are observed

1 Semantic Strategies

In table 2, the semantic strategies employed in the transcreation of all discussed movie titles are shown. These strategies include a range of techniques such as synonymy, antonyms, hyponyms, converses, abstraction change, distribution change, emphasis change, paraphrase, and trope change. These approaches highlight how meanings and extra elements were adjusted from the original English titles to their Hindi movies, targeting to match clearly with the target audience while keeping the thematic meaning of the original films.

Table 17 Semantic strategies used in selected movie titles

Movie title	Synonymy	hyponyms	Thematic Representation	abstraction change	distribution change	emphasis change	paraphrase	Trope change
1						✓	✓	✓
2	✓			✓		✓	✓	
3				✓			✓	
4				✓		✓		
5					✓		✓	
6	✓			✓				
7		✓		✓				✓
8			✓					✓
9			✓					✓
10	✓			✓				
11	✓							
12	✓		✓					
13				✓		✓		
14			✓			✓		
15	✓				✓		✓	

2 Syntactic Strategies

Table 18 The syntactic strategies used in selected movie titles

Movie title	cultural filtering	explicitness change	information change	interpersonal change	partial translation	visibility change	Trans editing
1	✓		✓		✓		
2	✓	✓					
3	✓						
4	✓	✓				✓	
5	✓						
6	✓	✓					
7	✓						✓
8	✓						
9	✓	✓					
10	✓						✓
11	✓		✓	✓	✓		
12	✓	✓	✓		✓		
13	✓						
14	✓			✓			
15	✓		✓				

In table 17, the syntactic strategies highlighted in the transcreation of all movies' mentioned titles are highlighted. These strategies consist of different techniques such as cultural filtering, explicitness change, information change, interpersonal change, partial translation, visibility change, and trans editing. These strategies underpin how structural changes were made from the original English titles to their Hindi related translations, creating readability, natural instinct, and cultural relevance in the target language. This

table provides a complete detail of how syntactic changes were used to effectively send the narrative and thematic elements of each film to Hindi-speaking audiences.

Movie title	loan and calque	transposition	unit shift	phrase structure change	clause structure change	sentence structure change	cohesion change	level shift	scheme change
1	✓	✓	✓				✓		
2		✓	✓		✓	✓	✓	✓	✓
3		✓	✓	✓				✓	✓
4			✓			✓			
5		✓	✓	✓	✓			✓	✓
6		✓		✓			✓		
7		✓		✓		✓			
8		✓		✓	✓				
9		✓		✓				✓	✓
10		✓	✓	✓		✓	✓		✓
11		✓	✓	✓			✓	✓	
12							✓	✓	
13	✓	✓	✓		✓	✓		✓	✓
14	✓	✓		✓			✓	✓	✓
15							✓	✓	✓

3 Pragmatic Strategies

Table 19 of pragmatic strategies in selected movie titles

In the table, the pragmatic strategies applied in the transcreation of all discussed movie titles are summarized here. These strategies highlight a verity of techniques including loan and calque, transposition, unit shift, phrase structure change, clause structure change, sentence structure change, cohesion change, level shift, and scheme change. These strategies highlight how pragmatic details were made from the original English titles to their Hindi counterparts, preserving that the translations not only conveyed the intended meaning but also adapted to cultural norms and linguistic nuances of the target audience. These details provide a comprehensive overview of the pragmatic adaptations used to enhance the effectiveness and cultural relevance of each movie title in Hindi transcreation

4. Findings and Discussion

The conversation offers important new perspectives on the transcreation process, highlighting how it is better than literal translation for guaranteeing the usability and cultural resonance of movie titles. The requirement to properly convey relative meanings

and cultural nuances is the main source of translation difficulties, according to this study, which categorized and underlined key linguistic components for the translation process. The results highlight how difficult it is to translate concepts from source texts and how the intended context and intended audience impact determine the transformation approach to use. The study emphasizes how crucial it is to write names that appeal to the target culture while also accurately interpreting the original meaning. Using Chesterman's techniques, adaptability becomes an essential instrument for improving intercultural communication and overcoming linguistic variation. The investigation showed how transcreation makes it easier for culturally varied films to be seen around the world by demonstrating how well the tactics communicated deeper meanings while preserving thematic coherence. To further comprehend linguistic and cultural interactions, future studies should investigate the transcreation of movie titles into other languages and genres. This study's shortcomings include its narrow focus on titles and its subjective interpretation of methods, which might be improved by using larger datasets and a range of analytical viewpoints. Pie charts used in the study to illustrate the use of the method further supported the results and demonstrated the critical role transcreation plays in providing cultural and thematic depth to audiences around the world.

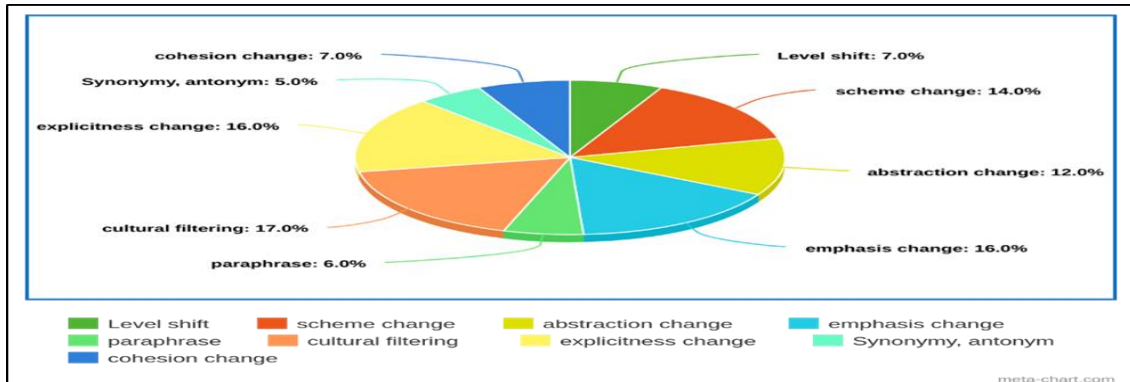


Image 16 Showing strategies employed in selected movie titles

5. Conclusion

Transcreation plays an important function not simplest in renaming film titles to match the linguistic nuances of the goal tradition but additionally in aligning them with its values, traditions, and idiomatic expressions. This technique drastically complements the accessibility and attraction of movies within their cultural environments by way of fostering deeper connections with nearby audiences. For example, the translation of movie titles into Hindi exemplifies how transcreation integrates factors of Indian and Urdu culture, making them greater resonant and acquainted to the neighborhood

audience. By tailoring movie titles to mirror the cultural identification of the goal market, transcreation establishes a strong link among movies and their ability visitors.

Moreover, transcreation transcends mere translation by cautiously considering the nuanced semantic components of the authentic textual content along the complex grammatical and sociocultural dynamics of the goal language. This will become in particular critical in movie translation, wherein every aspect, along with film titles, have to be finely tuned to resonate with foreign audiences. The effectiveness of transcreation lies in its combination of expert knowledge, innovative questioning, and unique linguistic capabilities aimed at maintaining the essence and enchantment of the authentic name whilst seamlessly integrating it into the cultural backdrop of the target market.

In essence, transcreation represents an advanced technique that highlights the global cinematic revel in with the help of growing localized versions of movies that aren't handiest reachable but additionally linked across different cultural meanings. This strategic model guarantees that movies can accurately communicate their intended messages to audiences worldwide, thereby bridging cultural gaps and fostering a deeper appreciation for cinematic diversity.

References

- Baker, M. (2018). In Other Words. A Coursebook on Translation (Third). Abingdon: Routledge.
- Benetello, C. (2017). Transcreation as the Creation of a New Original: A Norton TM Case Study. Exploring Creativity in Translation across Cultures, December, 237–247. <https://doi.org/10.4399/978882550960117>.
- Benetello, C. When Translation is not enough: Transcreation as a Convention Defying Practice. A Practitioner's Perspective.// The Journal of Specialized Translation. – 2018.-Issue 29 – pp.28-44.
- Chaume, F.: Audiovisual Translation Trends: Growing Diversity, Choice and Enhanced Localization. In: Esser, A. (ed.) Media across border.
- Chesterman A. (2016). *Memes of translation: The spread of ideas in translation theory* (revised edition, p. 123). Benjamins Translation Library. Amsterdam, the Netherlands: John Benjamins Publishing Company.
- Di Giovanni, E. (2008). Translations, Transcreations and Transrepresentations of India in the Italian Media, In Meta: Translators' Journal. 53 (1). 26-43. Available at: <http://id.erudit.org/inerudite/017972> (accessed August 20, 2016).

- Donkor, L. (2015). Three Differences between Transcreation and Translation. Retrieved March 8, 2018, from <https://www.welocalize.com/three-differences-between-transcreationand-translation>.
- Gaballo, V. (2012). Exploring the boundaries of transcreation in specialized translation. *ESP across Cultures*, 9 (2012), 95–113.
- Gopinathan G. 2006. Translation, transcreation and culture. *Theories of translation in Indian Languages*. In T. Hermans (ed.), *Translating Others Vol. 2*. Manchester: St Jerome Publishing: 236-246. <https://www.rvcj.com/20-hollywood-movie-titles-translated-hindi-will-make-go-rofl>.
<https://www.scoopwhoop.com/humor/hindi-titles-of-popular-hollywood-movies>.
- Huang, D. X., & Yin, Y. (2013). Transcreation: A common practice. *Shanghai Journal of Translators*, 114(1), 29-33. Mangion, C. O., & Hagan, M. (2006). Game localization: Unleashing imagination with restricted translation. *The Journal of Specialized Translation*, 6, 10-21.
- Jackson K. D. 2010. Transcreation: The Brazilian concrete poets and translation. In H. Tonkin & M. Esposito Frank (eds.), *the Translator as Mediator of Cultures*. Amsterdam/Philadelphia: John Benjamins: 141-160.
- Lal, Purushottama. (1964) *Great Sanskrit Plays in Modern Translation*. Nueva York: New Directions Publishing. — (1972) *Transcreation: Two Essays*. Calcutta: Writers Workshop. — (1996) *Transcreation: Seven Essays on the Art of Transcreation*. Calcutta: Writers Workshop.
- Law, L. (2017). How Transcreation is Different from Translation. Retrieved December 28, 2018, from <https://www.welocalize.com/transcreation-different-translation>.
- Malionova E.D.: Creative practices in translation. In: *Translation and culture: interaction and mutual influence*, p. 53-55. VoGU, Vologda; NGLU, Nizhnij Novgorod (2018). (In Russian).
- Nayar, Shiela. J. (2005). Dis-Orientalizing Bollywood: Incorporating Indian popular cinema into a survey film course. *New Review of Film and Television Studies* 3(1), 59-74.
- O'Rourke D. & P. A. Rodrigues 2007. The “transcreation” of a mediated myth: Spiderman in India. In T. R. Wandtke (ed.), *The Amazing Transforming Superhero, Essays on the Revision of Characters in Comic Books, Film and Television*. Jefferson: McFarland: 112-1.

- Pedersen D.: Exploring the concept of transcreation – transcreation as 'more than translation'? *Cultus the J. of Intercut. Medit. and Comm.* Transcreation and the Profess. 7, 57-72 (2014).
- Pedersen D.: Managing transcreation projects. An ethnographic study. *Translation Spaces* 6(1), 44 - 61 (2019). <https://doi.org/10.1075/ts.6.1.03ped>.
- Zanotti, S. (2014) Translation and Transcreation in the Dubbing Process: A Genetic Approach, In *Cultus: The Journal of intercultural mediation and communication*. 7. 107-132.

The Search for Narrator in Oscar Wilde's The Nightingale and The Rose

¹Muhammad Ibrahim Khokhar, ²Dr. Prof. Ghulam Ali Buriro, ³Azharuddin
Noonari

¹Assistant Professor, Institute of English
Shah Abdul Latif University Khairpur, Sindh
Email. mike@salu.edu.pk

²Professor @ Institute of English Language and Literature,
University of Sindh, Jamshoro
Email. gaburiro@gmail.com

³Assistant Professor
Islamia Arts and Commerce College, Sukkur
Email. noonari_azhar@yahoo.com

Corresponding Author:

Dr. Prof. Ghulam Ali Buriro
gaburiro@gmail.com

Abstract

The study is based on a search for narrator in Oscar Wilde's "The Nightingale and The Rose". In the notion of modern narratology, narrator is one of the most important divisions in the structure of narrative. It refers to the "the entire set of ways in which a story is actually told" (Herman & Vervaeck, 2005, p. 80). It can be explained more that the narration is actually the voice or the source that tells the story. Further, the narrator is the actual figure that tells the story in a narrative. It can be said that the narrator puts the events or the happening into words and tells the reader how an event takes place, what is the setting or the background view, who is the character and how that character looks or behaves. The study explores the various types and properties of narrators and justifies that the narrator is an important in the story or novel. Further the study is based on the qualitative method of research that is considered very suitable for the analysis of various literary texts and involves the interpretative method that is considered to be the proper method for the literary texts. In this research study, the researchers have searched for the narrator in the Oscar Wilde's short story "The Nightingale and the Rose." For this analysis, they have adopted the method from Herman & Vervaeck's (2005) book Handbook of narrative analysis. This method involves the search for narrator on two grounds i.e. temporal relations which the time of narration and the time when actually the event takes place and the visibility of narrator in which character acts either 'covertly' or 'overtly'.

Keywords: Narrator, Narratology, Oscar Wilde, Structuralism, Interpretative method, Extradiegetic, Intradiegetic, Temporal

1. Introduction

In the notion of narratology, the narrator is one of the most important divisions in the structure of narrative. It refers to the "the entire set of ways in which a story is actually told" (Herman & Vervaeck, 2005, p. 80). It can be explained further that the narration is

actually the voice or the source that tells the story. It can be said that the narrator puts the events or the happening into words and tells the reader how an event took place, what was the setting or the background view, who was the character and how that character looked or behaved.

The phenomenon of the narrator is not that much simple. The modern narratology identifies various types and properties of narrator that have been used in the stories and novels. The narrator is an important figure in the story or novel in the sense that it adds novelty to the story and makes even the simple things or events quite interesting. In this regard, the first important thing in the narrator type is whether a narrator is ‘extradiegetic’ or ‘intradiegetic’. The extradiegetic narrator, according to Genette is the one that is ‘above’ or superior to the story he narrates” (Rimmon-Kenan, 2002, p. 97). This type of narrator is commonly used in the novels. Such a narrator can be mostly found in the early period of novels or short stories and the Victorian novelists also commonly used this type of narrator. The prime examples of ‘extradiegetic’ narrators are Henry Fielding’s *Tom Jones*, Charles Dickens’ *A Tale of Two Cities* and Thomas Hardy’s *Tess of D’Urbervilles*. The other type of narrator is the ‘intradiegetic’ narrator. This narrator is the one that is present inside the story or is the part of the fictional world. Mostly the ‘intradiegetic’ narrator is the character; however, it is not in all the cases. The modernist novels are full of such examples. The prime example of this ‘intradiegetic’ narrator is Ernest Hemingway’s *A Farewell to Arms* and Joseph Conrad’s *The Heart of Darkness*. In these novels the narrators are the characters, and they exist inside the fictional world.

The next important part in the analysis of narrator in a novel or short story is the extent of participation of the narrator in the story. In this regard both the ‘extradiegetic’ and ‘intradiegetic’ narrators can be “either absent from or present in the story they narrate” (Rimmon-Kenan, 2002, p. 98). If the narrator does not take part in the story is ‘heterodiegetic’ and if it takes part in the story it is called ‘homodiegetic’ narrator.

For examples the narrators in the *A Tale of Two Cities* and *Tom Jones* do not participate in the story or do not appear in the fictional world in any form, therefore they are ‘extradiegetic and heterodiegetic narrators. In a similar way, the extradiegetic narrator can also be homodiegetic or heterodiegetic which means that it can either participate in the story or not but it belongs to the fictional world. This can be understood with the example

of *Scheherazade* that is a fictional character in a story narrated by an extradiegetic narrator. However, in the stories she herself narrates and does not appear as a character” (Rimmon-Kenan, 2002, p. 98). This way, the narrator in *Scheherazade* is ‘intradiegetic and hetrodiegetic’. However, in the case *A Farewell to Arms* the narrator is Henry who is part of fictional world and present in the story, therefore he is intradiegetic and homodiegetic narrator. Furthermore, the ‘homodiegetic’ narrator may be either ‘autodiegetic’ or ‘allodiegetic’. The ‘autodiegetic’ narrator is the one who plays the central role in the story, however, the ‘allodiegetic’ narrator is the one who only witnesses the events and does not play the central role in the story.

The next important phase of narrator analysis is the properties of the narration. In this regard the temporal properties of the narrator are rather very important. The temporal properties refer to the “temporal relation between the moment of narration and the moment at which the narrated events take place” (Herman & Vervaeck, 2005, p. 86). In this case, the first type of narration is the subsequent narration. This narration refers to the telling of events after they take place. This is the most traditional form of narration and is found in most classical and modern as well as postmodern novels. Hardy’s *Tess* or Dickens’ *A Tale of Two Cities* are the most popular examples of the ‘subsequent narrations. The second type is the ‘prior narration’ that involves predictions. Although this mode of narration is rather very rare, there are some popular novels and stories where the ‘prior’ narration is used. In this regard the example of Nobel-Prize winning author Jose Saramago’s novel *Double* is very important. This novel is mainly written in subsequent narrations. However, there are various passages in this novel that involve prediction or ‘prior narrations. The third type is the ‘simultaneous narration’ that involves the “the perfect coincidence of action and narration” (Herman& Vervaeck, 2005, p. 98). The type of temporal type is the interpolated. This type of narration uses the letters as the medium to tell the story. This type of narration can be found in *Sophie’s World* and the early novels of Henry Fielding. This type has also been used in Elif Shafak’s charming novel *Forty Rules of Love*.

The visibility of the narrator is another property of the narrator that is part of narrator analysis. In this context two terms are used for the narrator. A narrator may be ‘covert’ or ‘overt’. The covert’ narrator is different from the ‘overt’ narrator in the sense that the covert’ narrator does not appear in the first person in the fictional world or story and

quotes a lot. On the other hand, the ‘overt’ narrator presents itself in the first person and appears as part of fictional world or the story.

Oscar Wilde was a great poet, novelist and playwright who was born in Ireland. He is best known for his novel *The Picture of Dorian Gray*, story collection *The Happy Prince and other stories* etc. *The Nightingale and the Rose* is a short story that is intended for children; however, it is written in a very serious tone. It is one of the most popular stories of Oscar Wilde that deals with the theme of love, gratitude, sacrifice and kindness. The current study explores narrator and its types in his short story *The Nightingale and the Rose*.

1.1 Research Questions

1. What type of narrator is involved in *The Nightingale and the Rose*?

2. Literature Review

Various research studies have been conducted in the field of narrator analysis in novels and short stories. These studies mainly focus on the structure of stories specifically how the stories are told or the type of narrator they use to tell the story. In this regard the research study conducted by John (2014) is rather very important. He made an analysis of Salman Rushdie’s novel *Midnight’s Children*. In this research study John (2014) discovered three different layers of narration in the novel. The first layer was based on the pattern of fairytales that involve expressions such as ‘once upon a time’ and refer to a remote place and time. This layer mainly embodies the romantic aspect as well. The next layer of narration is set on the pattern of autobiography. In this layer the character is the narrator whose name is Salim Sanai and who tells his own life story. The third layer tells the readers the political history of the subcontinent.

Another important side of narration in this novel is that this novel intermingles these three layers of narration in such a way that it seems difficult to identify which layer started from what point. John (2014) further came up with the findings that the narrator of this novel is also the main character, or the protagonist of the novel and his layer of narration also inclined the fantasies that he has in his subconscious mind.

Further, this novel also includes the technique of memory as the mode of narration. However, this notion of memory that comes out of the mind of the protagonist seems very

unreliable. This is the reason that John (2014) says that the narrator in this novel is unreliable. The narrator makes many factual errors specifically in the context of the political history of subcontinent. For example, the death of Gandhi is not represented in the proper manner. In a similar way there is also factual error in the exact date of election.

The protagonist also confesses at one point in the novel that whatever he narrates may not be accurate and based on facts and it may be that he will make more mistakes in future because he himself believes that his memory is not that reliable. Nonetheless, his narration is rather very important in reference to the political history of sub-continent, and he matches his narration with the religious texts.

The research study made by Jeremic (2014) is also very crucial in the context of narrator analysis. He analyzed the notion of narration in the novel *The Ground Beneath Her Feet* that was written by Salman Rushdie. Jeremic (2014) discovered that in this novel the writer has used the technique of Katabasis that refers to the narration of the internal journey of the person who tells his or her inner experience. This story also includes the events of the underworld. Furthermore, Jeremic (2014) came up with the finding that this novel in the context of narration embodies two aspects. The first aspect is of myth and the other is of history. However, the way these two aspects have been intermingled in the novel it is rather very difficult for the reader to separate one from the other. Moreover, the narration in this novel also gives a good space to the small stories of minor characters. However, these small stories increase the interest of the readers. Further, the knowledge of the narrator is very extensive in comparison to the minor characters, specifically in the context of names of places and people. The narrator knows very well the secret adventures of minor characters that are something that is really a surprising thing for the readers.

The researcher further came up with the finding that that the narrator in this novel is Ria who is also the character in this novel. The narrator of this novel makes an attempt to rewrite the story of his life. However, his narration is more subjective and less objective as he adds more and more events from his own life. Further, the narrator of this novel is rather very nostalgic and this yearning for past increase more when he recalls about the events in India. The narrator is rather very expressive in his emotions; however, he is very critical about other characters. He openly brings out the demerits of other characters.

The research study made by Jarandikar (2006) is also very important in the context of narrator analysis. He conducted this research study over the novel *The Narrator* that was penned down by Makarand Paranjape. This research study involved theory of narration that was put forward by Genette (1983). The researcher discovered that this novel has includes three level of narrations. At the first level there is extradiegetic narrator whose name is Rahul and who tells the readers his personal life experience. At the second level there is an intradiegetic narrator with the name Badri Dhanda who also shares his personal experiences of life. However, the third level is different from these two levels in the sense that this level involves the narration of a play titled ‘Manpasand’.

Jarandikar (2006) further came up with the findings that there is hierarchy of narration in this novel in which one level of narration stands above the other level. However, such a hierarchy of narration makes this novel a difficult reading as the readers find it is very troublesome to separate one voice from the other. However, Jarandikar (2006) comes up with the conclusion that this novel is an excellent experiment in the context of narration.

3. Methodology

This study is based on the qualitative method of research that is considered very suitable for the analysis of various literary texts. Gay (2009) states that “qualitative research data is collected on many variables in a natural setting and in this study ideas and things are studied in their natural being and existence.” Various methods are available in qualitative research for the analysis of literary texts. Among those methods, researchers have selected the interpretative method that is considered to be the proper method for the literary texts. Bryman (2004) and Silverman (2005) also support this method and consider it proper for the analysis of literary texts.

3.1 Theoretical Framework

In this research study researchers have searched for the narrator in Oscar Wilde’s short story *The Nightingale and the Rose*. For this analysis they have adopted the method from Herman & Vervaeck’s (2005) book *Handbook of narrative analysis*. This method involves the following aspects of narrator.

This method first of all shows the relationship between the narrator and what he or she narrates. In this regard there may be either ‘extradiegetic’ narrator or ‘intradiegetic’ narrator. The ‘extradiegetic’ narrator does not belong to the fictional world and remains

outside it. However, the intradiegetic narrator remains inside the fictional world sometimes as a character and sometimes as an invisible figure. The next level in this method is the involvement of the narrator in what he or she narrates. In this regard, the narrator may be either 'homodiegetic' or 'heterodiegetic'. The 'heterodiegetic' narrator goes through the experience of what she narrates, however, in the case of 'homodiegetic' narrator, she does not experience whatever he or she narrates. Moreover, the 'homodiegetic' narrator may be either 'autodiegetic' or 'allodiegetic'. These two types of narrators can be explained in the sense that 'autodiegetic' narrator is the main characters of the story, whereas in the case of 'allodiegetic' narrator, she narrates as the witness of the events.

The second level in this method is of properties of narrations. In this context the first part is of temporal relations which the time of narration and the time when the event takes place. At this level there are three temporal relations. The first is 'subsequent' which involves the narration after the event and the second is 'prior' narration that involves the prediction of the events. The third type is the 'simultaneous' narrations in which the narrations go at the same time when the event takes place. The last temporal type is the 'interpolated' narrations that involve the use of letters for narration.

The last part in this method is the visibility of narrator. In this part the narrator may be either 'covert' or 'overt'. A 'covert' narrator is not visible in the fictional world whereas an 'overt' narrator is visible in the story.

4. Analysis and Interpretations

The idea of narration in a story or novel refers to all the ways through which a story is told. In this regard, for the analysis of narrations the first important aspect is the identification of narrator that whether he/she is extradiegetic or intradiegetic. The 'extradiegetic' narrator does not belong to the fictional world whereas the 'intradiegetic' remains inside the fictional world as its part.

"She said that she would dance with me if I brought her red roses," cried the young Student; "but in all my garden there is no red rose."

From her nest in the holm-oak tree the Nightingale heard him, and she looked out through the leaves, and

wondered.

"No red rose in all my garden!" he cried, and his beautiful eyes filled with tears. "Ah, on what little things does happiness depend! I have read all that the wise men have written, and all the secrets of philosophy are mine, yet for want of a red rose is my life made wretched."

"Here at last is a true lover," said the Nightingale. "Night after night have, I sung of him, though I knew him not: night after night have, I told his story to the stars, and now I see him." (p. 21).

"The prince gives a ball to-morrow night," murmured the young Student, "and my love will be of the company. If I bring her a red rose she will dance with me till dawn. If I bring her a red rose, I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be clasped in mine. But there is no red rose in me garden, so I shall sit lonely, and she will pass me by. She will have no heed of me, and my heart will break."

"Here indeed is the true lover," said the Nightingale.

"What I sing of, he suffers—what is joy to me, to him is pain. Surely Love is a wonderful thing. It is more precious than emeralds, and dearer than fine opals. Pearls and pomegranates cannot buy it, nor is it set forth in the marketplace. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold." (p. 22)

From these passages it is clear that the type of narrator in *The Nightingale and the Rose* is extradiegetic as the narrator does not belong to the fictional world and is not present in the story. The narrator can't be identified explicitly within the text. The narrator remains entirely outside of the text.

The next level of analysis of the narrator is her involvement in what she narrates. In this contact she may be 'homodiegetic' or 'heterodiegetic'. The 'homodiegetic' narrator has

two types. The first is 'autodiegetic' and the second is 'allodiegetic'. In the context of involvement, the narrator in *The Nightingale and the Rose* is 'heterodiegetic' as she does not experience what she narrates. The experiences are being narrated by extradiegetic narrator who stands out of the text.

In the context of the properties of narration, the first important aspect is the temporal relation between the time of narration and the time when event takes place. In this regard the temporal relations may be subsequent, prior, simultaneous and interpolated. The narrator appears to be a third-person invisible narrator, with knowledge of the inner thoughts and emotions of both the young Student and the Nightingale. The narrative perspective is predominantly external, providing an observational lens into the thoughts and emotions of both the young Student and the Nightingale. The narrator's tone exhibits empathy towards the young Student, recognizing the anguish and yearning he experiences in his quest for love. The narrator maintains a sense of detachment when discussing the young Student's emotions. The portrayal of the character's feelings establishes a profound bond, particularly in conveying the depth of affection and the possibility of emotional devastation. The narrator demonstrates credibility in portraying the characters' emotions and desires, providing the reader with a glimpse into the young Student's inner realm.

The paragraphs lack several narrative levels or intricate narrative systems. The text appears to adhere to a direct and uncomplicated storytelling approach. This passage does not exhibit any evident metafictional features. The narrator lacks self-awareness and does not engage the reader by explicitly acknowledging the narrative nature of the text. In this section, the narrator assumes a compassionate and perceptive role, leading the reader through the emotional terrain of the young Student and contemplating the essence of love as conveyed by the Nightingale.

The Nightingale and the Rose involves the subsequent narrations as the narrator narrates the events after they take place. This can be understood from the following passages.

"Why is he weeping?" asked a little Green Lizard, as he ran past him with his tail in the air.

"Why, indeed?" said a Butterfly, who was fluttering about after a sunbeam.

"Why, indeed?" whispered a Daisy to his neighbor, in a soft, low voice.

"He is weeping for a red rose," said the Nightingale.

"For a red rose?" They cried; "how very ridiculous!" and the little Lizard, who was something of a cynic, laughed outright.

But the Nightingale understood the secret of the Student's sorrow, and she sat silent in the oak-tree, and thought about the mystery of Love.

Suddenly she spread her brown wings for flight, and soared into the air. She passed through the grove like a shadow, and like a shadow she sailed across the garden." (p. 23)

"Death is a great price to pay for a red rose," cried the Nightingale, "and Life is very dear to all. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her chariot of pearl. Sweet is the scent of the hawthorn, and sweet are the bluebells that hide in the valley, and the heather that blows on the hill. Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?"

The young Student was still lying on the grass, where she had left him, and the tears were not yet dry in his beautiful eyes.

"Be happy," cried the Nightingale, "be happy; you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart's-blood" (p. 26)

From these examples it is clear that the narration is subsequent as it takes place after the events because past tense is used for the narration.

The next part in this analysis is of visibility of the narrator. In this regard she may be with 'covert' or 'overt'. In the context of visibility, the narrator in "*The nightingale and the rose*" is 'covert' as she is not part of the story or does not appear in the fictional world. It can be understood from the following examples.

“The student looked up from the grass, and listened, but he could not understand what the Nightingale was saying to him, for he only knew the things that are written down in books.

But the Oak-tree understood, and felt sad, for he was very fond of the little Nightingale who had built her nest in his branches.

“Sing me one last song,” he whispered; “I shall feel very lonely when you are gone.”

So, the Nightingale sang to the Oak-tree, and her voice was like water bubbling from a silver jar.” (p. 27).

“She thinks merely of music, and everybody knows that the arts are selfish. Still, it must be admitted that she has some beautiful notes in her voice. What a pity it is that they do not mean anything, or do any practical good.” And he went into his room, and lay down on his little pallet-bed, and began to think of his love; and, after a time, he fell asleep.

And when the Moon shone in the heavens the Nightingale flew to the Rose-tree, and set her breast against the thorn.

She sang first of the birth of love in the heart of a boy and a girl. And on the top-most spray of the Rose-tree there blossomed a marvelous rose, petal following petal, as song followed song.” (p. 28)

Based on the given passages, it seems that the narrator is not overtly present and functions surreptitiously. The passages lack a discernible narrator who directly engages with the listener or interjects personal observations. The narrative centers around the characters' actions, ideas, and dialogue. The narrator does not offer any authorial comments or convey personal opinions regarding the events or characters. The narrator appears to prioritize the presentation of the developing plot. The focal point of the tale revolves around the characters, with particular emphasis on the Nightingale and her deeds, as well

as the musings and sentiments of the unidentified character who is pondering love. The storyteller refrains from drawing emphasis to their own presence or viewpoint. The narrator assumes a clandestine role by presenting the story without explicitly interjecting themselves into the narrative. The emphasis lies on the progression of events and the characters' encounters, rather than on the viewpoint of the narrator. In conclusion, according to the traits identified in this passage, it can be argued, using Herman & Vervaeck's (2005) framework, that the narrator is absent from the story and works in a hidden manner, allowing the events and characters to be the main focus without direct narrative interference. From these passages it is clear that the narrator is not visible in the story, therefore she is 'covert' narrator.

5. Findings

From the above analysis of the narrator in *The Nightingale and the Rose* the research study brings out the findings that the narrator in this story is extradiegetic as the narrator remains outside the fictional world. Further, in the context of involvement the narrator is 'heterodiegetic' as she does not experience what she narrates. In reference to the temporal relations, this story involves the 'subsequent' narration as it takes place after the events. Further, the visibility of the narrator is 'covert' as she does not appear in the fictional world.

The analysis accurately identifies the narrator as extradiegetic, indicating that the narrator exists outside the fictional universe. This is apparent as the narrator possesses knowledge about the thoughts and actions of the characters yet remains detached from the events themselves. The storyteller assumes the role of an impartial observer from an external perspective. The analysis correctly identifies the narrator as heterodiegetic. The implication is that the storyteller lacks direct involvement or firsthand experience in the events being recounted. However, the narrator assumes the role of an external storyteller, presenting the story with a sense of detachment. The narrator lacks a shared perspective with the characters.

The data indicates that the temporal relations in the story are sequential i.e. taking place after the happening of events in real time. The narration is set in a chronological order that follows the real events it depicts. This is apparent in the passages where the narrator describes the Nightingale's acts and the blooming of the rose. The narrator is

contemplating past events. The analysis accurately identifies the narrator's visibility as covert. The narrator maintains a concealed position and refrains from exerting their influence within the realm of fiction. The narrative lacks direct engagement with the characters, instead prioritizing the presentation of events and characters while minimizing the narrator's perspective. The narrator adopts a detached and objective perspective, recounting past occurrences. The absence of direct involvement or presence in the narrative strengthens the external, third-party, later, and concealed characteristics of the narrator, conforming to the analytical framework proposed by Herman & Vervaeck (2005).

6. Conclusion

From the analysis and findings, it can be concluded that the 'extradiegetic' narrator of this story makes the narrations quite interesting. Further, the subsequent narrations that are given in past tense do not involve multiple voices and make this story a very easy reading and does not confuse the readers. The study recommends that this method should be applied to other stories and novels to search for their narrators.

References

- Bryman, A. (2004). *Social Research Methods*. New York: Oxford University Press.
- Gay, L.R (2009). *Educational Research 5th Ed*. Islamabad: National Book Foundation.
- Genette, G., Lewin, J. E., & Culler, J. (1983). *Narrative Discourse: An Essay in Method*. New York: Cornell University Press.
- Herman, L., & Vervaeck, B. (2005). *Handbook of Narrative Analysis*. Lincoln: University of Nebraska Press.
- Jarandikar, N. (2006). All India English Teachers' Conference. In *Search for narrator in The Narrator: A Novel*. Kolhapur.
- Jeremic, J. (2014). Narrator and Narration in the Ground Beneath Her Feet. *Contemporary English novel*.
- John, N.A. (2014). *Contemporary Indian English Fiction*. India: Aadi Publications.
- Rimmon-Kenan, S. (2002). *Narrative fiction: Contemporary poetics*. London: Routledge.
- Silverman, D. (2005). *Doing Qualitative Research*. London: Sage Publication.
- Wilde, O. (2008). *The Happy Prince and Other Tales*. Auckland: The Floating Press.