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# Guttural Alternations in Misrata Libyan Arabic

Yousef Elramli

## Abstract

The aim of this paper is to examine the regressive devoicing of the segments /ɣ/ and /ʕ/ and the progressive place assimilation of /h/. The analyses in this paper are cast within the framework of Optimality Theory (OT). It will be shown that the two processes (regressive devoicing and progressive assimilation) are closely related. The paper will also show that guttural segments constitute an autonomous class whose members are required to share place and voice features. In addition, the paper will show that syllable structure plays a role; the "Adjacency Structure Constraint Principle" is not violated since the guttural segments in the actual output forms are heterosyllabic rather than tautosyllabic.

## 1. The issue

This paper deals with the process whereby uvular /ɣ/ and pharyngeal /ʕ/ devoice when they occur before suffixes that begin with laryngeal /h/. In such an environment /ɣ/ devoices to [x] while /ʕ/ surfaces as [ħ]. In fact, not only do these two sounds change to some other sounds, the /h/ following them also changes its point of articulation to surface as [ħ] or as [x], e.g. /minaʕ-hum/ → [minahħum] 'he prevented them', /liday-ha/ → [lidaxxa] 'it bit/stung her'. More examples are listed in (1).

- (1) a. /ʕaam+ -ha/ → [ʕaamha] 'her year'  
/kitab+ -ha/ → [kitabha] 'he wrote it f.'  
/jaaf+ -ha/ → [jaafha] 'he saw her/ it'  
/xaal+ -ha/ → [xaalha] 'her maternal uncle'  
/lihas+ -ha/ → [lihasha] 'he licked it f.'  
/daar+ -ha/ → [daarha] 'her room'  
/rikan+ -ha/ → [rikanha] 'he put it aside'  
/rifad+ -ha/ → [rifadha] 'he refused her/it'  
/sirag+ -ha/ → [siragha] 'he stole it f.'

But

- b. /draaʕ+ -ha/ → [draahħa] 'her arm'  
/simaʕ+ -ha/ → [simahħa] 'he heard her/it'  
/raʕʕaʕ+ -ha/ → [raʕʕahħa] 'he returned it f.'  
/farriy+ -ha/ → [farrixxa] 'he emptied it'  
/balliy+ -ha/ → [ballixxa] 'he informed her'  
/daydiy+ -ha/ → [daydixxa] 'he tickled her'

The data sets in (1) show that the suffix *-ha* represents the third person singular feminine object pronoun or possessive pronoun morpheme (Shawish, 1982, 10). In the examples in (1a), this suffix is preceded by both voiced and voiceless sounds and no assimilation takes place. However, in the examples in (1b) we can see that /ʕ/ alternates with /ħ/ while /ɣ/ alternates with /x/. It should

be observed that the alternating sounds share the same place of articulation: both /ʕ/ and /ħ/ are pharyngeal sounds, while both /ɣ/ and /x/ are uvular.

Now, from the examples in (1b) above we see that /ʕ/ and /ɣ/ devoice to /ħ/ and /x/, respectively, and when they become adjacent to a following /h/ this /h/ assimilates totally to them, resulting in a sequence of [ħħ] or [xx].

It can be seen that the /h/ of the appended suffix /-ha/ undergoes total assimilation to the preceding /ħ/ or /x/ both when these result from the devoicing of /ʕ/ and /ɣ/, as listed in the suffixed forms in (1b), and when they are underlying, as can be seen in the following examples:

- |     |               |             |                      |
|-----|---------------|-------------|----------------------|
| (2) | /ʃiraħ+ -ha/  | →[ʃiraħħa]  | ‘he explained it f.’ |
|     | /ribaħ+ -ha/  | →[ribaħħa]  | ‘he won id f.’       |
|     | /miʃtaħ+ -ha/ | →[miʃtaħħa] | ‘her key’            |
|     | /dawwix+ -ha/ | →[dawwixxa] | ‘he made her dizzy’  |
|     | /wabbix+ -ha/ | →[wabbixxa] | ‘he reprimanded her’ |
|     | /maṭbix+ -ha/ | →[maṭbixxa] | ‘her kitchen’        |

The processes mentioned above are strongly related. That is devoicing of /ʕ/ and /ɣ/ occurs only in the presence of the following /h/. Moreover, the assimilation of this /h/ results from devoicing. Thus the two processes do not seem to take place independent of one another.

I have just said that /ʕ/ and /ɣ/ devoice only when they precede /h/. This observation is restricted to the present dialect; other varieties of Arabic may behave differently. For example, Kabrah (2011) deals with the class of guttural sounds in Cairene Arabic and divides them into three groups: laryngeals /ʔ, h/, uvulars /x, ɣ/ and pharyngeals /ħ, ʕ/. Kabrah concludes that the laryngeals /ʔ/ and /h/ as well as the pharyngeal /ʕ/ behave as sonorants since they neither devoice nor cause adjacent segments to undergo voice assimilation. The uvulars /x/ and /ɣ/ pattern with obstruents: /ɣ/ becomes [-voice] in coda position before a voiceless obstruent and when /ɣ/ is in onset position, it spreads the [+voice] specification to a preceding obstruent. /x/ causes a preceding obstruent to devoice, and it loses its voicelessness when followed by a voiced obstruent. The voiceless pharyngeal /ħ/, according to Kabrah, behaves in an interesting way. On the one hand, /ħ/ can remain voiceless when immediately preceding a voiced obstruent, and can thus be classified as a sonorant since it is exempt from the requirement that adjacent obstruents must agree in voicing. On the other hand, this voiceless pharyngeal causes an obstruent that occurs to its left to become [-voice], suggesting that it is an obstruent (2011, pp. 29-31).

What is particularly relevant to our discussion in Kabrah’s analysis is the behaviour of the voiced pharyngeal /ʕ/. In MLA, this sound does behave like sonorants in that it does not trigger voicing in prefix /t/ (Elramli, 2012, p. 41). However, Kabrah’s claim that /ʕ/ does not devoice can be called into question. Kabrah examines the behaviour of this sound when it precedes a voiceless obstruent (e.g. /muʃtaʔal/ → [muʃtaʔal] ‘prison’ \*[muʃdaʔal]), and when it follows one (e.g. /mitʃallim/ → [mitʃallim] ‘educated’ \*[midʃallim]). She further says that /ʕ/ does not become [-voice] when it is immediately followed by voiceless obstruents, e.g. [maʃsara] ‘juicer’, [muʃtaʔal]

‘prison’. But Kabrah does not tell us what happens to /ʕ/ when it is followed by voiceless /h/. In fact, /ʕ/ in Egyptian Arabic behaves exactly the same way it behaves in MLA; /ʕ/ devoices when it precedes /h/, especially when it occurs in a stem-final position and a suffix beginning with /h/ is attached to the stem. In addition, the voiceless pharyngeal /ħ/, resulting from the devoicing of /ʕ/, causes the following /h/ to become /ħ/ as a result of progressive place assimilation to the preceding /ħ/<sup>1</sup>.

In addition to devoicing before /h/, Cairene /ʕ/ may devoice also before /t/ as when /bitaʕtu/ surfaces as [bitaħtu] ‘belonging to him’ (Gairdner, 1925, p. 54). It should be pointed out that Gairdner states that he is dealing with Egyptian Arabic but does not state precisely which variety of Egyptian Arabic he is dealing with. However, a linguistically trained native speaker of Cairene Arabic has told me that this is exactly the case in her own speech as well as in the speech of inhabitants of Maadi, a suburb south of Cairo. According to this informant, unless in careful speech, *simiʕha* surfaces as *simiħha* ‘he heard her’ and *kaʕka* is realised as *kaħka* ‘cake’.

I am not trying to reject Kabrah’s conclusion that some gutturals can be classified as sonorants. Evidence in support of Kabrah’s (as well as other researchers’, e.g. Halle (1995) and Abu-Mansour (1996)) claim about the classification of gutturals as sonorants is not hard to find. We have seen that the voiced pharyngeal fricative /ʕ/ devoices both in Cairene Arabic and in MLA. Kabrah, however, builds her classification of /ʕ/ as a sonorant on the observation that /ʕ/ neither devoices nor spreads voice to voiceless obstruents. Only the second part of Kabrah’s observation about /ʕ/ is true (i.e. the observation that it does not cause voiceless obstruents to become voiced). This is to say that we cannot claim that a certain sound is [+sonorant] because it does not devoice. Sonorants may devoice in certain environments. For example, sonorant consonants may be deprived of voice in utterance-final position (Watson, 2002, p. 252) in the Arabic dialects spoken in Cairo and Sana’a. The examples in (3a) show how sonorants are devoiced in Cairene Arabic, while the examples in (3b) represent cases of sonorant devoicing in San’ani (ibid; see also Watson and Asiri, 2007, p.135).

- |        |           |            |                          |
|--------|-----------|------------|--------------------------|
| (3) a. | /ism/     | [ism̩]     | ‘name’                   |
|        | /ʔifl/    | [ʔif]      | ‘lock’                   |
|        | /ʔabr/    | [ʔap̩]     | ‘grave’                  |
| b.     | /kabiir/  | [kabi̩i̯r] | ‘big, old’               |
|        | /samm/    | [samm̩]    | ‘clarified butter, ghee’ |
|        | /ʕiyyaal/ | [ʕi̩yyaal] | ‘boys, children’         |

Similarly, French /m/ becomes voiceless through progressive assimilation to a preceding /s/ or /t/, as in *asthma* [asm̩] ‘asthma’, *rythme* [ritm̩] ‘rhythm’ (Price, 2005, p. 126).

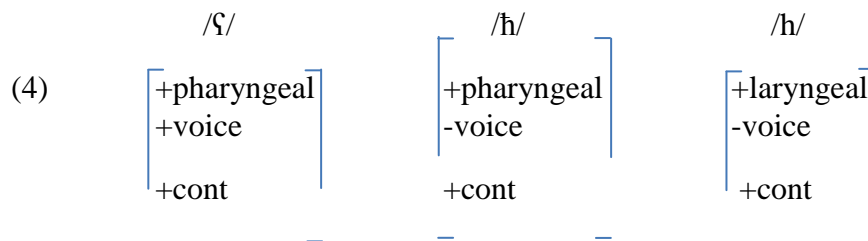
It should also be stressed that /ʕ/ fails to spread voice to obstruents but not to gutturals; across a word boundary, /ʕ/ may influence a preceding /h/. This is evident from Abumdas’s (1985,

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<sup>1</sup> Compare this with the MLA examples in (1b) above.

p. 144) example /yakraħ ʕammah/ → [yakraħ ʕammah] ‘he hates his uncle’. Non-guttural obstruents, by contrast, do not assimilate in voice to /ħ/ neither within the word nor across a boundary, e.g. [lasʕa] ‘sting’, [ħoof ʕammi] ‘my uncle’s house’.

Let us now have a closer look at the facts of MLA assimilation. We will first deal with the devoicing of /ħ/ and /ɣ/. Again, if we focus on the feature specifications for the sounds involved in the voice assimilation, we see that they are characterised by the following features:



Thus /ħ/ retains all its features except for the feature [voice]. That is, it loses its voice feature under the influence of the following /ħ/, which is [-voice]. As these feature matrices show, the sound triggering change (i.e. /ħ/) is specified as [+laryngeal], while the sound that undergoes change (i.e. /ħ/) has the place feature [+pharyngeal]. The same is true of the alternation between /ɣ/ and /x/ in the vicinity of /ħ/. Here as well the alternating sounds differ in voicing (/ɣ/ is [+voice], /x/ is [-voice]) but share the same place of articulation (both are uvular).

### 1.1 The relevant constraints

The constraints responsible for this process can be formulated as follows:

- (5) \*Clash voice cont.  
Adjacent continuants must agree in voicing.
- (6) IDENTVoice  
Input and output must have the same voicing values.

The markedness constraint in (5) tries to guarantee that adjacent continuant sounds have the same voicing features. On the other hand, the faithfulness constraint in (6) militates against output forms which have voice features that are different from their input counterparts. Tableau (7) demonstrates the interaction taking place between the two constraints:

(7)

Input: simaʕ-ha	*Clash voicecont	IDENT Voice
a. □simahha		*
b. simaʕha	*!	

Candidate (7a) survives because it does not violate the top constraint, as opposed to candidate (7b) which is ruled out due to incurring a violation of this constraint.

The question that should be answered at this stage is why it is the first sound that devoices rather than the second sound voicing. The answer to this question might be attributed to the fact that in MLA, in accordance with the crosslinguistic observation, regressive assimilation is much more frequent than progressive assimilation.

Now it is time to pay more attention to the total assimilation of /h/ to the preceding /h/ or /x/. As already stated, /h/ assimilates totally to the preceding voiceless sounds /h/ and /x/ both when they are underlying and when they result from the devoicing of /ʕ/ and /ɣ/, respectively. The examples representing such an assimilatory process are listed in (1b) and (2) above. Some of these examples are repeated in (8a& 8b) for ease of reference:

- (8)
- |                              |                      |
|------------------------------|----------------------|
| a. /draaʕ+ -ha/ → [draahha]  | ‘her arm’            |
| /simaʕ+ -ha/ → [simahha]     | ‘he heard her/it’    |
| /farriɣ+ -ha/ → [farrixxa]   | ‘he emptied it’      |
| /balliy+ -ha/ → [ballixxa]   | ‘he informed her’    |
| b. /ʕiraħ+ -ha/ → [ʕirahha]  | ‘he explained it f.  |
| /miftaah+ -ha/ → [miftaahha] | ‘her key’            |
| /wabbix+ -ha/ → [wabbixxa]   | ‘he reprimanded her’ |
| /maṭbix+ -ha/ → [maṭbixxa]   | ‘her kitchen’        |

In these examples, the laryngeal sound /h/ alternates with the pharyngeal /ħ/ and the uvular /x/. The three sounds mentioned here have the same features, except that for place of articulation. Thus /h/ acquires this place feature from preceding /ħ/ and /x/ and becomes identical to them. This is, of course, an instance of progressive assimilation where a sound becomes more like a preceding sound.

The constraints governing this process are similar but not identical to those responsible for the devoicing of /ʕ/ and /ɣ/ before /h/, stated in (5) and (6) above. The difference between them is that those constraints militate against voice clashes between adjacent continuants. The constraints we will mention now, on the other hand, impose restrictions on clashes in place of articulation between these adjacent continuants. These can be stated as in (9) and (11) below:

- (9) \*CLASH PLACE CONT.  
Adjacent continuants must have identical place features.



### 1.2.2 *Classifying the continuants further*

The constraint in (9) requires adjacent continuants to have the same place features. Nevertheless, looking at more examples shows that the dialect has some forms in which adjacent continuants may have different places of articulation. For instance, consider the following forms:

- (10)    ʕafsa            ‘footprint’  
           ʕaʕfuur        ‘sparrow’  
           maʒruuh        ‘wounded’  
           mashuur        ‘bewitched’

In these examples, we see that continuant sounds of different places of articulation occur next to one another. Thus we seem to have a paradoxical situation here.

This paradox can be dealt with if we further classify continuant sounds into those that are articulated inside the mouth cavity as opposed to the ones produced outside this cavity. The former group of sounds can be referred to as “non-guttural” sounds while the latter group can be referred to as “guttural”<sup>2</sup>. The adjacency restriction seems to apply only to guttural sounds<sup>3</sup>.

Building on this classification, it is necessary that we modify the constraint introduced in (9), so that only guttural sounds are included. This constraint can be rephrased as in (11).

- (11)    \*CLASH PLACE [+GUTTURAL] CONT (\*CLASH PLACE, for short).  
           Adjacent guttural continuants must have identical place features.

This constraint is in competition with IDENT-IO which requires input and output forms to be the same.

All the examples listed so far illustrate that the markedness constraint outranks its faithfulness rival. We can see the contest between these opposing constraints by looking at this tableau:

- (12)

Input: wabbix-ha	*CLASH PLACE	IDENT-IO
a. □wabbixxa		*
b. wabbixha	*!	

Given the fact that regressive assimilation is crosslinguistically much more common than progressive assimilation, the question

<sup>2</sup>Shawish(1982) refers to these as groups of sounds as “buccal” and “non-buccal”, respectively.

<sup>3</sup> [x] and its voiced counterpart [ɣ] are typically uvular in Libyan Arabic (Mitchell, 1960; Shawish, 1982; Elgadi, 1986; Harrama, 1993). Ghalib (1984); Heath (1987); Ingham (1994); Zawaydeh (1999) and Bin-Muqbil (2006) also classify these sounds as uvular ones in Iraqi Colloquial Arabic, Moroccan Colloquial Arabic, Najdi Arabic, Ammani-Jordanian Arabic and MSA, respectively. Gairdener (1925) lists them with the velar sounds in (classical) Arabic.

arises as to why it is the following sound (i.e. /h/) that undergoes change rather than the preceding sound (i.e. /ħ/ or /x/). The answer is quite simple; if we changed the first sound instead of the second, we would end up having the ill-formed forms, for example, \*[fīrahha] or \*[maṭḃihha] (cf. the first and last examples in (8b) above).

It should be emphasised that the constraint militating against the clash in place of articulation feature applies only when we have two adjacent guttural sounds. This constraint does not hold when a guttural sound is adjacent to a non-guttural one, as the following examples illustrate:

- |      |         |                   |
|------|---------|-------------------|
| (13) | maysila | ‘laundry’         |
|      | mashuun | ‘minced’          |
|      | fxaad   | ‘thighs’          |
|      | fīḫfīir | ‘a pair of socks’ |

Elgadi (1986, p. 60) presents a general constraint which he dubs the “Adjacency Structure Constraint (ASC)”. This constraint bans the uvulars or pharyngeals /x, ɣ, ħ, ʕ/ from being adjacent within the same syllable. This is stated as in (14).

- (14) **Adjacency Structure Constraint Principle<sup>4</sup>:**  
 No uvular or pharyngeal sound segments can be adjacent within the same syllable

The pharyngeal and uvular sounds (e.g. a sequence of [ħħ] or [xx]) presented here do not disobey this requirement as they are heterosyllabic rather than tautosyllabic (wab.bix.xa, mif.taaħ.ħa).

Owens (1984, pp. 45-46) cites examples of /h/ assimilating to preceding guttural continuants in Eastern Libyan Arabic (ELA), as in /nifaʕ+ha/ → [nifahħa] ‘he benefited her’. Owens adds that in this Libyan Arabic variety /h/ assimilates to all preceding voiceless sounds not just to the guttural continuant ones mentioned earlier. This can be seen in the following examples (ibid, p. 46).

- |      |                                     |                          |
|------|-------------------------------------|--------------------------|
| (15) | sho:k + ha → sho:kka                | ‘its (f) thorns’         |
|      | shifit + hum → shifittum            | ‘I saw them (m)’         |
|      | shamis + ha → shamissa              | ‘its sun’                |
|      | kfu:f + hum → kfu:ffum <sup>5</sup> | ‘their palms (of hands)’ |

Owens further observes that if the final voiceless consonant is a geminate, no assimilation takes place. For example, *daff + ha* → *daffħa* ‘he pushed it f.’, where *ff* blocks assimilation (ibid).

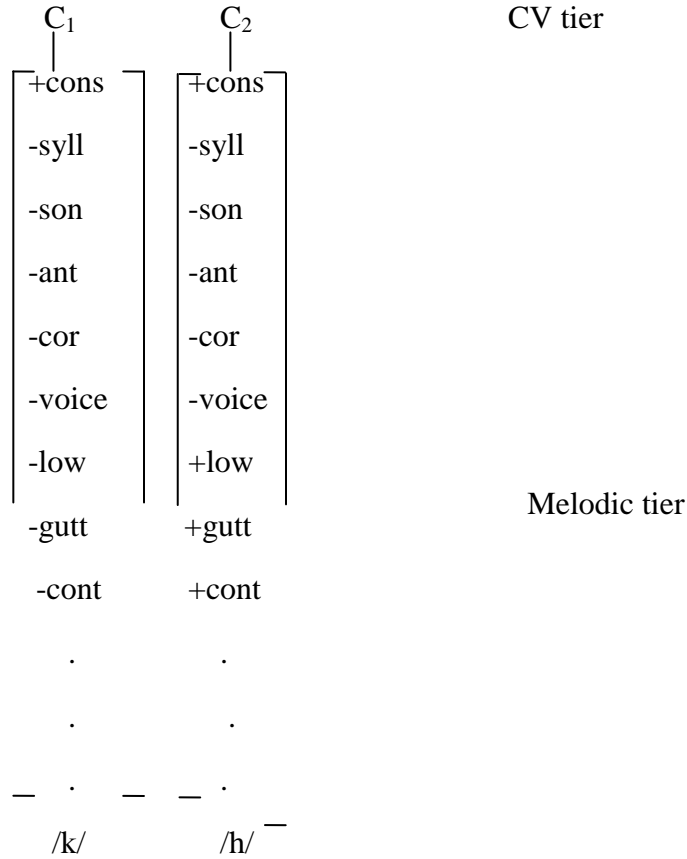
We now need to see why geminates block assimilation. Abu-Salim (1988) gives an autosegmental analysis of consonant assimilation in Arabic. He argues that both partial and total

<sup>4</sup> In the original source (Elgadi 1986) the principle in (14) is called “Adjacency Structure Constraint **Rule**”. It is, however, more appropriate to call it a ‘principle’ rather than a ‘rule’.

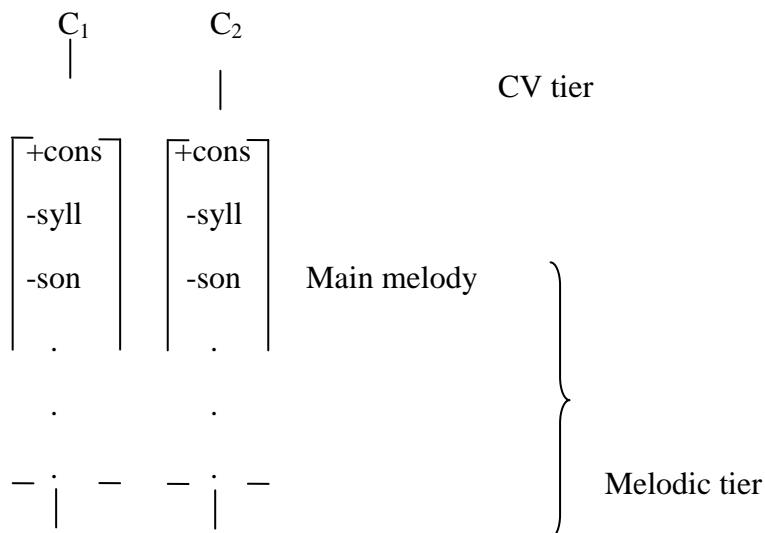
<sup>5</sup> In Owens (1984) this word is written as *uxfu:f + hum* → *uxfu:ffum*. However, I think the correct forms are the ones cited in (15).

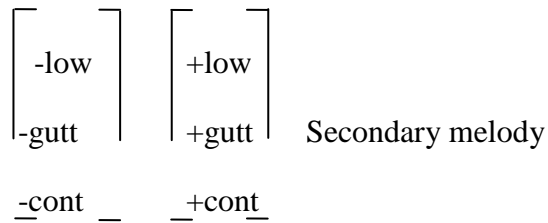
assimilation are the same in their manner of application and can be dealt with using the same mechanism whereby the melodies of the assimilated consonants are decomposed and then the secondary melody of the triggering consonant is linked with the main melody of the consonant that undergoes assimilation. For example, the total assimilation of /h/ to a preceding /k/ we have just presented in (15) goes on as follows (c.f. Abu-Salim, 1988, p. 61).

(16) a. Underlying representation

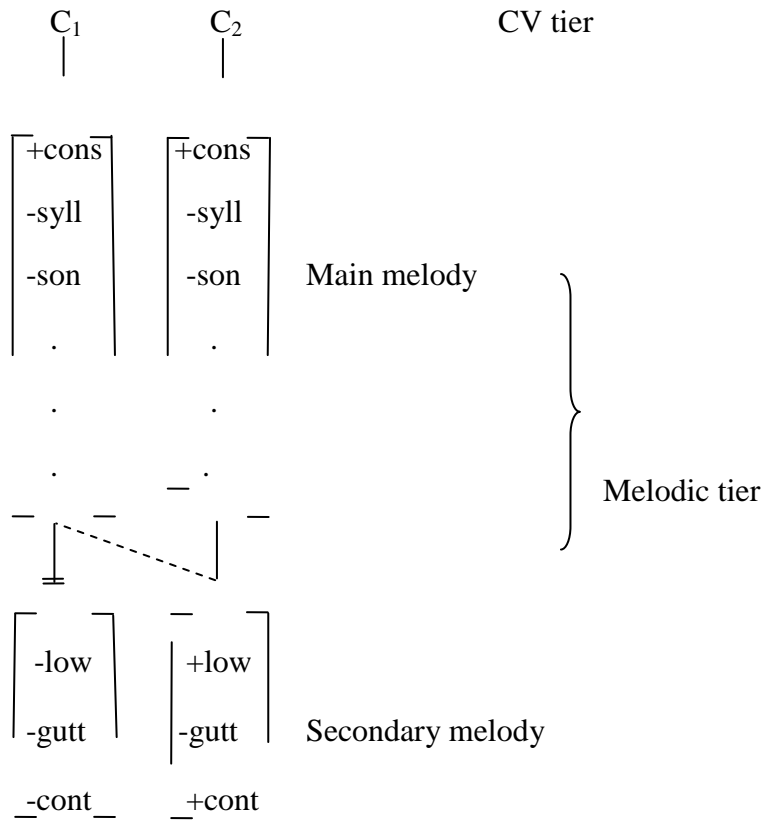


b. Tier decomposition



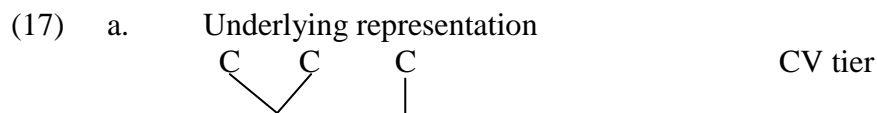


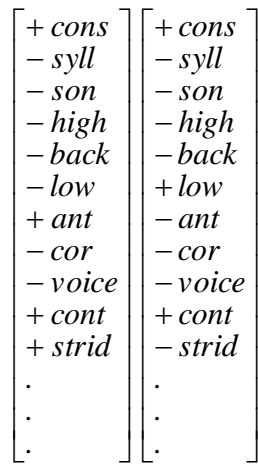
c. Assimilation/ spreading



Here the OCP should be allowed to act on the result of the assimilation so that sequences of identical melodies are disintegrated into one melody (See the representations in (19).)

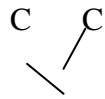
Abu-Salim, however, says that this analysis fails to block the assimilation of /h/ to the geminate consonant in *daff-ha* as assimilation rules “refer to the melodic tier, the others being irrelevant. The underlying representation of the intervocalic consonant cluster meets the requirements of /h/ assimilation” (p. 61). However, if this assimilatory process takes place, it will give rise to the ill-formed structure *\*daff-fa*, as can be seen in the following derivation:



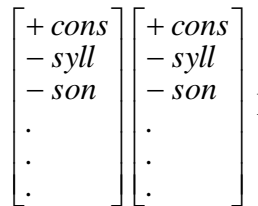


Melodic tier

Tier decomposition

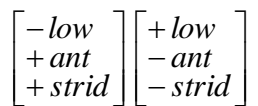


CV tier



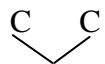
Main melody

Melodic tier

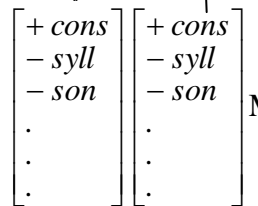


Secondary melody

Assimilation

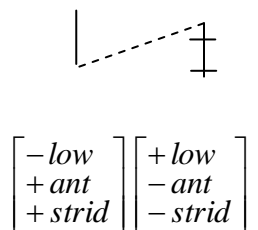


CV tier



Main melody

Melodic tier



Secondary melody

The failure of assimilation to take place can be attributed to the fact that there is no “three-way length contrast in Arabic” (Abu-Salim, 1988, p.60). Segments can be represented only in a



However, syncope is inapplicable if it would yield clusters of three identical consonants, as can be seen in the following forms:

- (23) a. bisabbeb 'he causes'  
 bisabbəbu 'they cause'  
 \*bisabbbu
- b. taxaşşoş 'specialization'  
 taxaşşəşak 'your (m. sg.) specialization'  
 \*taxaşşşak

Moreover, no syncope is witnessed if it would result in three nongeminate consonant clusters that would become identical through assimilation (McCarthy, 1986, p. 242).

- (24) a. madd + et 'she stretched'  
 maddəto 'she stretched it'  
 \*maddto → \*mattto
- b. haţţ + et 'she put'  
 haţţəto 'she put it (m.)'  
 \*haţţto → \*haţţto
- c. fađđ + et 'silver of'  
 fađđəto 'his silver'  
 \*fađđto → \*faţţto

To account for the inapplicability of phonological processes that may result in triply-linked structures, Abu-Salim (1988, p. 64) extends the constraint introduced in (21) and rephrases it as in (25).

- (25) Phonological rules are blocked if they would ultimately create triply-linked melodies.

The discussion so far can be translated in OT terms into a markedness constraint militating against triply linked structures. This is stated in (26).

- (26) \*TRIPLY-LINKED  
 Triply-linked structures are banned.

(27)

Input: daff –ha	*triply-link	IDENT-IO
a. □ daff-ha		
b. dafffa	*!	

Candidate (27b) assimilates /h/ to the preceding voiceless consonant; however, it is ruled out on violating higher ranked \*TRIPLY-LINKED, unlike candidate (27a) which fails to make /h/ agree with the consonant preceding it but is optimised as it respects the higher ranked constraint.

Before concluding, note that Shawish says that in Derna dialect<sup>6</sup> the voiceless emphatic segments /t/ and /s/ do not trigger assimilation of /h/, unlike the other voiceless consonants. Thus, according to Shawish (1982, p. 13), phonetic forms like \*[ħaṭṭa] ‘he put it’, \*[xuruṣṣa] ‘her earring’, cannot be derived from the underlying forms /ħaṭṭ+ -ha/ and /xuruṣ+ -ha/, respectively. However, the blocking of assimilation here seems to be irrelevant to the presence of the feature [+covered], which Shawish uses to denote emphatic segments. The reason why /h/ does not assimilate to the /t/ in /ħaṭṭ+ -ha/ is that this /t/ is actually a geminate rather than a singleton. So, this form is in fact /ħaṭṭ+ -ha/ underlyingly: blocking of /h/ assimilation to geminate consonants has been detailed above. I could hear the form [ʔiħtiyaatṭa] ‘her precaution’ (for /ʔiħtiyaat + -ha/) in the speech of a speaker from the North of Jordan. Likewise, I could hear the form /xabaṭ + -ha/ pronounced as [xabaṭṭa] ‘he hit it f.’ by a speaker from the Syrian city of Dar’a. Both varieties manifest similar assimilatory processes to those found in ELA. In both forms, the second /t/ is obviously a product of /h/ assimilating progressively to /t/. As for the form [xuruṣ+ha], the expectation is that assimilation will take place. For example, Owens (1984, p. 46) cites the example /xallaṣ+ hin/ surfacing as [xallaṣṣin]. Moreover, Al-Sulaiti (1993, p. 154) presents the form /xallaṣ-hum/ → [xallaṣṣum] ‘he finished them’ in which /h/ in the pronominal clitic -hum ‘theirs’ and -ha ‘hers’ undergoes total regressive assimilation to the voiceless emphatic /s/ it follows.

### 1.3 Conclusion

The paper has presented an optimality theoretic analysis of the regressive voicing assimilation of the continuant gutturals [ʕ] and [ɣ] and progressive place assimilation of suffixal /-h/. All the sounds involved in this process are [+guttural]. Guttural segments have therefore been shown to be behaving as an independent class whose members are required to share place and voice specifications when they are adjacent.

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<sup>6</sup> This process is attested also in the speech of the inhabitants of Benghazi and Ajdabiya, among others. (Both cities are located to the west of Derna; Benghazi is about 300 km and Ajdabiya is approximately 450 km west of Derna.) Therefore, a more comprehensive term than *Derna dialect* is *Eastern Libyan Arabic* (ELA) (see Owens 1980, 1984; Mitchell 1952).



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**A MUSLIM ALLY OR ENEMY? EUROPEAN CONCEPTION OF PERSIA IN EARLY  
MODERN TRAVEL LITERATURE**

### Abstract

In this article the representations of Persia in travelogues and some literature of the early modern time are shown in the background of political circumstances of the age. By a close reading of the travel writings and literature of this period and applying New Historicism approach on them, it will be seen that while European countries needed the help of Persia to overcome the Ottomans, and in spite the commercial advantages that relationship with the country could brought to them, they considered Persia as an inferior that needs to be subdued.

### 1. Introduction

In the sixteenth and seventeenth centuries, Persia was part of the chain of political and cultural power which included the Fertile Crescent and the Ottoman Empire. It covered a vast area extending from parts of Russia to the north, to Afghanistan and parts of India and Pakistan to the west, and parts of Iraq to the east. Being one of the neighbouring countries of the Ottomans, but not sharing their cause for advancing towards Europe, Persia played an important role in the balance of power in the area for the Europeans' interest. This strategic role of the country as well as a desire to open trade with it drew some Europeans to visit Persia to achieve endeavours as different as signing treaties to unite against Turks, to selling horses to the Persian court (Davies, 82).<sup>7</sup> The experiences of these early travellers to the country are mostly recorded in travelogues, but are depictions of only certain aspects of these contacts which altogether have not been investigated fully so far. One reason for this prevailing of the Moors and Turks, rather than Persians, in studies about early modern travel literature is that Europeans had much closer contact with them than with Persians.<sup>8</sup>

Also, Persia being a Muslim ally of Europe made it difficult for Europeans to justify the existing faith conflicts between the East as Muslim and West at that time. This difficulty was enhanced by nationalistic pride and aspirations which motivated Europeans to apprehensively approach and sometimes subdue other nations. This is illustrated through juxtaposing the political circumstances of the age with the representations of Persia in early modern travel narratives and literature which are the refractions of the role of England and its emerging status in the world. This makes the application of New Historicism essential to elaborate on the thematic aspects of literature, travelogue and discourse of power in the period. New Historicists frequently present the various texts in the constructed ensemble as linked by contiguity rather than subordination, leading to a sense of the text as simultaneously productive and reflective (Greenblatt, viii).<sup>9</sup>

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<sup>7</sup> On the long-held English interest in trade with Persia and the East see Davies, D .W. (1967). *Elizabethans Errant: The Strange Fortunes of Sir Thomas Sherley and His Three Sons*. Ithaca, NY: Cornell University Press.

<sup>8</sup> One of the reasons that before the Safavid period there was not much interaction between Persia and England is that there were few in England who could read and understand Persian. John Fine notes that the letters of the Persian Ambassadors which were presented to King James were, "un-understood for want of an interpreter nowhere to be found then in England" (Fine, 136). See Fine, J. (1656). *Finetti Philoxenis: Som Choice Observations of Sir John Finett Knight*. London: s. n.

<sup>9</sup> Greenblatt, Stephen J. (1988). *Representing the English Renaissance*. Berkeley: University of California Press.

An interesting point while reading travel narratives about Persia is how authorial subjectivity becomes the most important feature of this period which, in turn, shows that it is political hostility which drives the polemics of otherness in this period. Having this point at the background, this paper is an attempt to investigate the presentations of Persia in travelogues and literature of the age, with a particular focus on the ways that these texts were designed to define and highlight the nature of English and European Self, and create the culture by which they were originally created. In order to look at these subjects, this article falls into three parts. The first is an overview of the political context of the age, which clarifies on the history and nature of Persia's relationship with Europe. In the second part, the ways that Europeans' conception of non-English can be applied to travel narratives about Persia are investigated. This part is followed by representations of Persia in the literature of the age. While political agents tried to present the Persian better than the Turks in order to justify their political alliance with Persians, other non-political Europeans unconsciously jumped into celebrating their national identity at the cost of downgrading nations such as Persia.

## 2. The Relationship between Persia and Europe in Early Modern Period

Persia has enjoyed a long relationship with Europe, which goes back to the fifteenth century when the representatives of the Venetian government set up the first Persian-European relationship and Caterina Despina, the Greek princess, married the current ruler of Persia, Amir Hassan Beig, in 1448 (Tāheri, 23).<sup>10</sup> It is interesting to note that she remained Christian till the end of her life and was the grandmother to Shah Ismail I (reigned 1501–24), the founder of the Safavid dynasty, under which Shi'ism became the State religion. It is from then on that most Persian kings received European envoys warmly, out of open-mindedness and a desire to open new horizons of technology and political relationship.

In Europe, at the close of the fifteenth century, the Byzantine Empire had, after a long and gradual decline, crumbled into ruins which were caused by the Ottoman Empire whose stability and vitality diminished any hope for Venetians to withstand them. Hungary and Poland were engaged in continuous wars with the Ottomans and the petty jealousies and internal troubles caused the other powers to look coldly at the proposed alliance by the Republic of Venice, the most exposed and vulnerable of all the European powers to the Turks. Loss of market, the threat of the spread of Islam and confronting the Turks made Venice and later on some other European countries to cast their eyes to Persia which they considered as the inveterate foe of the Turks. Nonetheless, as Ferrier points out,

Spanish-Portuguese policy was based on keeping the Persians and Turks at war without committing themselves, promoting missionary activities both for the greater glory of God and their own political ends, maintaining their predominant position in the Persian Gulf through their bases on both shores (Ferrier, 78).<sup>11</sup>

The vital strategic role and power of Persia for Europeans in Asia Minor is attested by the Venetians' attempt to encourage Persia to campaign against Ottoman at the end of the fifteenth century. The policy remained in place to, at least, the end of the seventeenth century as is testified by a letter by Father Raphael Dumans who wrote from Isfahan to Venice in 30 June 1685 declaring that in spite of sending many letters from Europe urging Persia to wage war against the Ottomans, the Persian government was not willing to do so.<sup>12</sup> Unable to resist the hostile policies of

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<sup>10</sup> Tāheri, Abol-qāsem. (1971). *Tārikh-e Siāsi va Ejtemāie-ye Iran*. Tehran: Jibie Books Publications.

<sup>11</sup> Ferrier, Ronald W. (1973). The European Diplomacy of Shah Abbas I and the first Persian Embassy in England. *Iranian Studies: Bulletin of the Society for Iranian Studies* XI. 70-87.

<sup>12</sup> *Great Britain Royal Commission on Historical Manuscripts*, 75/11, 38.

Ottomans, Europeans frequently requested Persia to attack from the south to prevent the Turks going further into Europe. However, their lip services to the idea of supporting a war against Ottomans lasted only till 1606, when in November a peace treaty was signed between Europe and the Ottoman Empire.

England's relationship with Persia was more commercially oriented than political. The early modern period was the time when nationalistic aspirations in England were at peak. This involved attempts by the English to discover, capture and open trade with other parts of the world, depending upon the feasibility of these endeavours. In the case of Persia, the possibility of domination was nonexistent; instead, trade with the country sounded rather profitable. Jonas Hanway describes the advantageous trade between England and Persia as "a generous give and take, to establish friendship and share God's blessings" (Hanway, 1).<sup>13</sup> The willingness to open trade with Persia is testified by letters sent from Queen Elizabeth I, James I and Charles I to the Persian court, expressing their pleasure if Persia takes into serious consideration trade with England.<sup>14</sup> It will be seen that the relationship between the two countries led to quite a promising and productive exchange of artistic and commercial knowledge. The first Englishman sent on a mission to Persia was Anthony Jenkinson who, in 1562, along with his delegation, presented Queen Elizabeth I's letter to Shah Tahmasb, the king of Persia (*The Hakluyt*, 3:8).<sup>15</sup> In this letter the Queen proposed trading with Persia in the name of such an alliance that "neither the earth, the seas, nor the heavens have so much force to separate" (*The Hakluyt*, 72:114).<sup>16</sup>

Later on, travellers such as Anthony Shirley, Robert Shirley and Thomas Herbert visited the country.<sup>17</sup> Interestingly, Shah Abbās I used foreign travellers such as Anthony Shirley in his embassies and trade delegations to Europe.<sup>18</sup> Further propositions for trade with Persia were carried out by envoys sent by the Muscovy Company and merchants such as Christopher Burroughs, who went to Persia in 1579 and returned in 1581. In 1625-26, the first Persian ambassador to England, Naghd Ali Beig, went to the country. Later on in 1627, when the first British embassy was maintained in Persia, it took the form of largely missionary activities under the auspices of the French East India Company. England's interest to continue trade with Persia continued up till the eighteenth century when in 1738 Mr. John Elton was to establish trade to Persia through Russia (Hanway, 20).<sup>19</sup> The mission was successful and the current Shah received him warmly and welcomed trade with England. These records indicate what was actually going on between Persia and Europe. Nevertheless, what was presented to a European audience was a

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<sup>13</sup> Hanway, Jonas. (1754). *An historical account of the British trade over the Caspian Sea: with a journal of travels from London through Russia into Persia*, 2 vols. Dublin: s. n.

<sup>14</sup> In a letter written in 1601, James I praised the military success of Shah Abbās I against the Ottomans and hinted at future help from England in these endeavours, *Letters and State Papers During the Reign of King James the Sixth*, ed. Maidment, James. (1838). Edinburgh: s. n. 41-43; printed in Shirley, Evelyn P. (1848). *The Shirley Brothers*. Chiswick: s. n.. Appendix C; Baumer, Franklin L.(1944). England, the Turk, and the Common Corps of Christendom. *American Historical Review* 50: 37, n. 59.

<sup>15</sup> *The Hakluyt Society*, Vol. 3, 8.

<sup>16</sup> *The Hakluyt Society*, Vol. 72, 114.

<sup>17</sup> Thomas Herbert went to Persia in 1627-29 as a secretary in the company of Sir Dodmore Cotton who was on a mission from the earl of Pembroke to the country.

<sup>18</sup> For more information see Burton, Jonathan. (2009).The Shah's Two Ambassadors: The Travels of the Three English Brothers and the Global Early Modern. In *Emissaries in Early Modern Literature and Culture: Mediation, Transmission, Traffic, 1550-1700*, ed. and intro. Brinda Charry and Gitanjali Shahanii. Surrey: Ashgate.

<sup>19</sup> Hanway, *An historical account*, 20.

falsely constructed picture, based on the distorted terms and conditions through which public discourse on Persia took place.<sup>20</sup>

### 3. Representations of Persia in Travel Narratives of Early Modern Europe

While allowing the benefits of commerce with Persia, early visitors to the country and later on Victorian historians such as Sykes, Curzon and Hodgson emphasised negative personal qualities of the kings and misinterpreted historical events in a way that consolidated long-established western apprehension about the East. Although Persia provided a model for a powerful Islamic alternative to the Ottomans, and the contrast between Sunni and Shi'i was explored frequently (if not always accurately) to make parallels with the tension between Catholics and Protestants in Europe, some travel accounts were inclined to present Persian rulers as even more despotic than their Turkish counterparts. It seems that the contradictory interpretations of both early travellers and later historians have their roots in English nationalism and the anti-Muslim sentiments of the age, as well as in an inclination to subdue other nations.

This is not to say that all images of Persia in travel narratives are negative. Nevertheless, the representations are the results of visualisations which contribute to the definition of the Self from the viewpoint of a European-based culture; even though Persia was not so much Europe's other as it was its opposite or foil, and sometimes the image of the country was a true depiction of the circumstances there. Thus, there are representations rather than a single representation of Persia. The heterogeneous portrayals of Persia could be traced back to the accounts of European diplomats who were well aware of the proceedings at court, cultural milieu and the role of Persia in balancing the power for their advantage.

The difference in subjective narratives also lies in the social and political standing of the narrator as well as the political standing of the country. This subjectivity was encouraged by sixteenth century narrative conventions, which freely mixed observation and hearsay, seldom including editorial notation on source validity. It is instructive to compare how Venetian envoys whose country enjoyed close political and economic relationship with Persia described Persians, with non-political narratives by other Europeans. While the Venetians presented Persians as a well-behaved and gentle nation who lived in peace and prosperity, the latter group including Jeffery Duckett and Thomas Banister wrote in 1543 that the Persians "have few books and less learning, are brutish in all kinds of silke works, and in such things as pertaine to the furniture of horses, in which they are good. Their laws are, as is their religion, wicked and detestable" (*The Hakluyt*, 73:436). In other narratives Persians are also labelled as Moors, as homosexuals, and as a superstitious race who do not even deserve the natural wealth of their country. Duckett goes further and claims the merit of being Christian and therefore, having purer money than the Persians. In an anecdote which he relates about Shah Tahmasb, the Shah is said to consider English coinage more pure than Persian, and therefore more suitable for sending to Mecca.

Attempting to maintain their national pride, travellers such as Duckett and writers such as Ferrier and Palmira Brummett picture the relationship between Persia and Europe in a centrifugal pattern. In their work the elevation of Persian rulers resonates with the supposed superiority of Europe to underestimate the glory of the Persian Empire. It is true that Persian kings such as Amir Hassan Beig, Shah Ismail I and Shah Abbās I desired unity with Europe against the Ottomans; but,

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<sup>20</sup> In terms of the cultural developments of the country, the indubitable richness of Persian architecture, philosophy, astronomy and art, including visual art, as well as literature and music carried out under the aegis of Sufism in the Persian zone embody those Persian-Islamic values which are not fully appreciated; for more information see Nasr, Seyyed Hossein. (1964). *Three Muslim Sages: Avicenna, Suhrawardi, Ibn 'Arabi*. Cambridge, Mass.: Harvard University Press.

as the correspondences between Safavid kings and Europe shows, they were not as desperate as the European countries in their hostility towards the Turks. Through documenting dubious sources, Brummett presents Shah Ismail I, the founder of the Safavid dynasty, as a mysterious figure who was desperately in need of Europeans' help and resorted to a religious language to achieve political goals. Once projections that his army would redeem the Christendom from the Turks declined in 1516, narratives about him shifted to his failures and the language describing Safavid's army as the symbol of Persian power lost its messianic quality. It seems that the recombinant options for narratives of Persia emerge primarily from a power discourse between Europe and the East which is geared towards articulating the inferiority of Persians.

Europeans found Muslims either undefeated like the Turks or a powerful ally such as Persia that could not be dominated. Thus, they "entered into a triangular exchange and an interborrowing of discourse: they constructed the sexual and military identity of the non-Christian/Indian Other, and through this construction they initiated a discourse of separation from, and altering with, the Muslims" (Matar, 19).<sup>21</sup> The Other, according to Greenblatt, was "the product of 'a workshop', and best approached as collaborations, or even as disindividuated products of their [Europeans'] culture" (Greenblatt, xii).<sup>22</sup> As for Persia, the failure to manifest the real circumstances existed in the fifteenth and early sixteenth centuries of the country has been utilised to show a distorted picture of Persia which, in turn, serves the aforementioned purpose. Early modern writers were reluctant to accord Islam the status of a religion in the fullest sense and knowing less about Persia than the Ottoman Empire, in some cases generalised Persian nation, a Muslim society then, on the basis of the latter. Being represented as an enemy of the Turks and a friend of Christians, Persia was sometimes approached as a non-Muslim country; yet, still treated as inferior to Europe. The process started with references to the ancient civilisation of the country and of it being Zoroastrian, rather than Muslim. Some travellers such as Tome Piéres, a Portuguese agent, went further and suggested that the Shi'ies (Persians) and their first imam, Ali, were somehow not really Muslims, contrasting them with the Sunnis whom he called Moors (Piéres, 26-29).<sup>23</sup>

These references were produced in the accounts of other European travellers such as Italians. In their accounts, they considered the political interests of Venice and the Safavids to be the same, but assumed the natural affinity of Venice and Shah Ismail I by virtue of shared religious sentiments, which did not really exist. As Brummett argues, in the Europeans' account of Persia and especially Shah Ismail I, there is

a wish to see them stay the military expansion of the Ottomans and to provide a sympathetically trading partner in the territory between the Indian Ocean and Mediterranean. For this purpose, the delineation of a uniform Islamic world was inadequate. The Islamic space, from the Mediterranean to India, had to be differentiated (Brummett, 346).<sup>24</sup>

So, although states such as Venice, France, Portugal, and Rome initiated correspondences with Persia in Shah Ismail I's time to explore the possibilities of establishing more formal relations, an actual alliance required legitimization. The avenues of this legitimization were, as mentioned

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<sup>21</sup> Matar, Nabil. (1999). *Turks, Moors and Englishmen in the Age of Discovery*. New York: Columbia University Press.

<sup>22</sup> Greenblatt, Stephen. (1994) Introduction to *Mapping the Renaissance World: the Geographical Imagination in the Age of Discovery*, by Frank Lestringant, trans. David Fausett. Cambridge: Polity in association with Blackwell.

<sup>23</sup> Piéres, Tome. (1944). *Suma Oriental, Hakluyt Series*, 2: 89. London: s. n.

<sup>24</sup> Brummett, Palmira. (1996). The Myth of Shah Ismail Safavi: Political Rhetoric and "Divine" Kingship. In *Medieval Christian Perceptions of Islam: A book of Essays*, ed. John Victor Tolan . New York and London: Garland Publishing Inc.

earlier, through affirming a religious dichotomy between Persians and Turks, and the presentation of the identity of Persian religion as potentially close to Christianity.

In travel narratives, the legitimization is mixed with a subjective authorial intention which serves the self-fashioning of European and English travellers. While some Europeans such as Minadoi attributed the same negative adjectives they used to describe the Turks and Moors for Persians and calling them both among the barbarians and superstitious, others were more sympathetic and viewed the country as a noble nation with a stupid religion (Mirandoi, 74-5).<sup>25</sup> For instance, referring to the differences between Persian and Turkish ways of preparation for reading the Quran, Anon says, “these are ridiculous Ceremonies which I learnt as soon as I set forth in Persia, which moved me so much the more, to see that a Nation otherwise so docible, and altogether endu’d with Reason, yet so blind and stupid in matters of Religion” (Avril, 59-60).<sup>26</sup>

The materials of the travel perception were wrought into an augmentable tradition that could be continually consolidated by individual writers. This tradition became powerfully operative in the forging of cultural definitions, from which the traveller commenced his journey. The individual traveller’s vision by nature of its subject to his membership of a certain society, whether he upheld the principle of that society or not, became a medium that ultimately served to forge the values of that certain society. So, most descriptions serve as a means of self-glorification, especially Christian superiority, which was explained as a result of old morality and was inflicted on Persians’ ancient religion, Zoroastrianism, and on Islam.<sup>27</sup> John Fryer calls practicing Zoroastrians as the “miserable posterity of the *Persians* who are dwindled and degenerated” (Fryer, 266).<sup>28</sup> Elsewhere, when he talks about Islam in Persia, he refers to it as a carnal religion which is not “appropriate to the Souls of Men because human beings are superior to Brutes and cannot embrace a Carnal Religion, but an Holy, Pure, and Spiritual; which is nowhere to be found but in Christianity” (Ibid., xii, xiii).

As it is gathered from the travel narratives, the traveller often sticks to the precepts of his culture, his moral vision unaltered, and his personality strengthened. Thus, his eyes were often searching out the instances of differentness that he could present an audience with. For instance, it is instructive to note that travellers such as Thomas Herbert gives a full and long detailed account of the way Shah Abbās I blinded his son, but refrains from pointing out to the glory, intellectual milieu and architectural developments at the current Persian society. *It* is highly unlikely that he was unaware of Persians’ engagement in science, medicine, music, painting and cloth industry while having good knowledge of the history of cities and past life of Christians and other minorities in the country. Among sixteenth century Persian philosophers and metaphysicians, Sadr al-Dīn Shīrāzī and Mīr Dāmād were contemporaries to Descartes and Leibniz. As Nasr argues, they developed a metaphysics which included a dimension of gnosis and intuition which the European philosophy of the period lacked (Nasr, 1981, 78).<sup>29</sup> Corbin has called Sadr al-Dīn Shīrāzī, a “combination of a St. Thomas, and a Jakob Böhme which the context of Islam in its Persian manifestation alone could make possible” (Corbin, iii).<sup>30</sup> *The representation of intellectual*

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<sup>25</sup> Minadoi, Giovanni Tommaso. (1595). *The history of the vvarres betveene the Turkes and the Persians*, London: by [John Windet for] Iohn Wolfe.

<sup>26</sup> Avril, Philippe. (1693). *Travels into divers parts of Europe and Asia*. London: Cambridge University Press.

<sup>27</sup> Zoroastrianism is still practiced in Iran, and the celebration of the Iranian New Year is based on Zoroastrian calendar.

<sup>28</sup> Fryer, John. (1698). *A new account of East-India and Persia, in eight letters being nine years travels begun 1672 and finished 1681*. London: Printed by R.R. for Ri. Chiswell.

<sup>29</sup> Nasr, Seyyed Hossein. (1981). *Islamic Life and Thought*. London; Boston: G. Allen & Unwin.

<sup>30</sup> Corbin, Henry. (1964). *Le Livre des Pénétrations Métaphysiques*, by Sadr al-Dīn Shīrāzī, ed., trans., H. Corbin. Tehran: Amir Kabir Publications.

figures, who had courtly patrons and connections to the king, is completely absent from the narratives of early envoys and travellers, who were probably aware of the existence of these figures, regional schools of philosophy, and of other literary and scholarly gatherings and patronage at the court. The adverse representation and playing down of the promising circumstances of the country was essential for Europeans in order to justify and legitimize the relationship with a Muslim country.

An interesting point in the course of reading travel narratives is how certain images, once codified in language, become static and final. In some cases travellers depended on each other's testimony in creating their narratives. It is the same with the images of Persia. For instance, in the seventeenth century, Chardin's writings on Persia were instrumental in the forging of the eighteenth century views of the country. He furnished his readers with anecdotes which helped keep in currency notions of a cruel and vengeful eastern male who vilely abused his women. In one of his anecdotes, he recounts that Shah Abbās I much taken with a concubine, is asked by her to refrain from sex because she is indisposed. Suspicious of her excuse, he has the matter investigated, and finding her to be free from "incommodite de femme", he has her burnt alive (Chardin, II: 279).<sup>31</sup> In an account similar to Chardin's story about Shah Abbās I, Duckett has picked on Europeans' stereotypes of women as being miserable in Persia, and compares the temporary marriage in the country then to hiring hackney horses in Europe (Hakluyt, 400-401).<sup>32</sup> He might have not known about the active role of women in social life at that time. In the words of M. Ambroseio Contarini, the ambassador of the Signory of Venice in 1473, "Persian women are dressed in a very becoming manner, and surpass their men, both in their dress and in their riding" (*The Hakluyt*, 49:59). Also, Zeno, the Venetian ambassador, points out that "Persian ladies themselves follow in arms the same fortune as their husbands, and fight like men, in the same way as those ancient Amazons who performed such feasts of arms in their time" (Ibid.). Princess Pari Khān Khānom is representative of Persian women whose majesty and wisdom helped the resolution of some disturbances in the country in the early sixteenth century. She had an army at her command and was possibly the first person in the Persian history who called a council to control the country (Tāheri, 239-40).

*The rhetoric about Persia changes when it is put in its ancient non-Islamic culture. For instance, according to Herbert Persia is glorious only when it is set in its ancient civilization and religion. Among the few positive aspects that Herbert mentions about the country is his appreciation of the combination of art and nature in Persepolis. Herbert's book, A description of the Persian monarchy now being: the orientall Indyes Iles and other parts of greater Asia and Africka, which was published in 1634, contained a description of Persepolis on pages 56-60 and shows his enthusiasm about the place as the cradle of Persian civilization before Islam.*<sup>33</sup> *He felt that it was a "great pity that some illustrious prince or noble person valuating rarities has not ere (before) this sent some painter or other like artist to take a full and proper draught of this so ancient an monument"* (Foster, 109f).<sup>34</sup> *It was at Herbert's praise of Persepolis that Charles I sent Nicholas Wilford to Persia in 1637 to accomplish artistic and commercial missions. Charles I asked him to collect as many as he can of antique statutes, and to design all ancient buildings and*

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<sup>31</sup> Chardin, Jean. (1686). *Voyages de Monsieur le chevalier Chardin en Perse et Autres lieux de L'orient*, 2 Vols. Amsterdam: s. n.

<sup>32</sup> Hakluyt, Richard. (1599-1600). *The principal nauigations, voyages, traffiques and discoveries of the English nation made by sea or ouer-land*. London: By George Bishop, Ralph Newberie, and Robert Barker.

<sup>33</sup> The book was printed in London by William Stansby. It appeared in an expanded second edition in 1638 under the title *Some Yeares Travels into Divers Parts of Asia and Afrique*. (1638). London: printed by R. Bip. for Iacob Blome and Richard Bishop.

<sup>34</sup> Foster, William. (1928). *Thomas Herbert, Travels in Persia 1627-29*. London: s. n.



*edifices such as are either famous for antiquity or architecture, and if they “are immoveable, then so to design them as to be able to render a just account both of their magnitude, position and proportion”.*<sup>35</sup> Before that in 1630, Charles I sent the Earl of Denbigh to the court of Persia to acquire information about knowledge and art in Persia.<sup>36</sup> The Earl did not reach Persia, but later in 1634 Charles requested the East India Company to obtain Arabic and Persian manuscripts.

Charles’s interest in Persia had its roots in the travel accounts and activities of the Shirley brothers as well. The admirable portraits of Sir Robert Shirley and his wife Teresa, in Persian and Turkish dresses respectively, were painted by Van Dyke and came into Charles’s collection. They had particular artistic and historical distinction in their right. Also, Inigo Jones, Ben Jonson and D’Avenant included characters dressed in Persian style in his court masques. These coincided with the demand by the king of Persia for colors for painting. It was forwarded by President Methwold to the East India Company on 28 April 1636. The colors were probably sent with the Swan to Persia from Surat, 24 November 1637.<sup>37</sup> It can be said that to some extent in descriptions of Persia, Europeans’ hatred of Islam overpowers their love for Persian art and antiquity.

#### **4. Non-Muslim Minorities in Persia**

The give and take between Europe and Persia was facilitated by non-Muslim minorities, especially Christians whose missionaries acted as interpreters at Persian court. Non-Muslims’ involvement in politics had a reciprocal relationship with their life conditions in the country. As a result of contributing to the running of affairs at court, they could exercise authority with regard to their religio-social rights in society. Father Philippe Avril points out that Christians enjoy good life and reputation in Persia and their effort is always appreciated. He adds that the king has accredited them with the title of “Gentlemen” because of their and their ancestors’ services to the Crown (Avril, 140). *John Fryer who went to Persia in 1672 observed that,*

*in all the Cities of Persia, as well as this, there are abundance of the Jewish Nation (known only at Lhor, where the Caun is an Hodge, by the upper Garment, marked with a Patch of Cloth of different Colour); Banyans also, and Armenian Christians, with Europe Roman Catholicks; driving a Trade, and exercising the Superstitions of their several Religions with freedom (Fryer, 249).*

*There were also letter exchanges from the King of Persia to the Pope. It was in 1604 that Francis de Acosta, a Jesuit and native of Goa, and Diego de Miranda who was a Portuguese man came from the East Indies to Venice. While passing from Persia, Acosta had heard that the king was welcoming towards the Christians and had sent ambassadors to the Pope and the King of Spain; the two who were assisted by the bishop of Pistoia and his brother, went to Rome and “got a commission to go from the Pope to the King of Persia. The Pope delegated the management of the affair to Cardinal St. George who thought it proper to send a third person with them”.*<sup>38</sup>

#### **5. Sunni and Shi’i Conflict**

*Misconceptions about the country extended to the point that in some passages the enmity between Catholics and Protestants was applied to the relationship between the Persian and the Ottoman Empires. In his book A Briefe Description of the Whole Worlde, George Abbot described*

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<sup>35</sup> *India Office Records, G/29/I.*

<sup>36</sup> *Public Record Office, State Papers 102/104, pt. I.*

<sup>37</sup> *India Office Records, E/3/15/1547, April 28<sup>th</sup>. 1636; E/3/16/1614, January 13<sup>th</sup>. 1637/8*

<sup>38</sup> *Great Britain Royal Commission on Historical Manuscripts, Reports, 7/11, 23a.*

the sectarian division between the two Islamic countries as the cause of their fighting, and related this contestation between Sunni and Shi'i as the counterpart of the division in Christianity (Abbot, sig. B4r).<sup>39</sup> It is true that there was a religious dichotomy between Persia and the Ottomans, but the war and ill intention of the two countries towards one another had more national and political causes than religious ones. While some travellers and later writers highlighted the Shi'i-Sunni conflict in the relations between Persia and the Ottomans, references to this is absent from Venetians' accounts who were well informed about the views of Persian court. One of the reasons for this could be that, as was said, it was not so strong a cause for the animosity between the two countries as was expressed in some travelogues. The amicable letters that different Safavid kings sent to the Ottomans are indicative of their irenic attitude towards the Turks.<sup>40</sup> It is interesting to note that Persian historians such as Tāheri tend to focus on other grounds than Shi'i-Sunni tension as the cause of hostility between the two countries. According to him,

*the primary cause of Ottoman's enmity towards Persia is that the Ottomans were quite aware of the relationship between Persia and Europe. Being deprived of the support of his allies, Jahanshah and Abusaid, the current ruler of the Ottoman Empire, Mohammad, did not bear and expect the friendship of a Muslim country with his enemy (Tāheri, 61).*

*This is consolidated by what actually happened in the battle of Escere. Having defeated the Persian army, Mohammad did not advance further, ensuring no more campaigns from his Muslim neighbour. Nevertheless, the underlying motives of presenting this religious disunity as the cause of struggle between Persia and the Ottomans might be to emphasise potential similarities between Persia and England in terms of breaking of the two countries from the majority denomination of their own faith. It is also linked to the way that narrations about a certain nation is actually a reflection of the narrator's own situation, where the description functions as a foil to support the existing circumstances, which in this case could be to support the split with Rome and the Anglo-Persian relationship.*

## **6. Representations of Persia in Literary Texts**

When it comes to literary texts which were the bedrock of receiving and refracting the travel accounts, there is an abundance of references to Persia. According to Linda McJannet, there are some thirty three early modern plays and masques with some Persian materials (McJannet, 240).<sup>41</sup> For instance, references to Persia in *Tamburlaine the Great* can be read in the context of Marlowe's critique of power and ideology. Also, in Milton's *Paradise Lost* and *Paradise Regained*, images of Persia can be interpreted in the context of Milton's anti-monarchical stance and religious views. *Basically, in these texts it is the political stance of the writer that is refracted in the imagery of Persia in his work. Early modern writers are differently inflected and their works serve various thematic and ideological purposes. In terms of "Englishness" and the idea of an imperial England, The Faerie Queen stands the first in early modern poetry. In the poem, Spenser uses images, figures and pictorial details from the available sources he had about exotic places such as Persia to glorify England. Most of the materials on Persia in The Faerie Queen include traces of an emerging discourse which is developed by using some of the most important relevant Eastern motifs such as pride and luxury. For instance, the following stanza can be read in the*

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<sup>39</sup> Abbot, George. (1599). *A Briefe Description of the Whole Worlde*. London: s. n.; see also Parker, Kenneth Parker. (1999). Ed. *Early Modern Tales of Orient: A Critical Anthology*. London: s. n.

<sup>40</sup> For the letters see Welāiati, Ali Akbar. (1996). *Tārikh – e Ravābet-e Khāreji-ye Irān dar asr-e Safavi* [the history of Iran's foreign relations during the Safavid]. Tehran: Foreign Ministry Publications.

<sup>41</sup> McJannet, Linda. (1999). Bringing in a Persian. *Medieval and Renaissance Drama in England* 12.

context of England's colonial attitude and the relationship between literature and the ambitions of empire-building as well as English nationalism.

And of these a mighty people shortly grew,  
And puissant kings which all the world warrayd,  
And to them selves all Nations did subdew:  
The first and eldest, which that sceptre swayd,  
Was Elfin; him all India obeyd,  
And all that now America men call: (II. x. 72)<sup>42</sup>

Here, the East, which is represented by "India obeyd", is the nation to be subdued by England. This is gathered through contextualising the poem which is written at a time when the familiarity between the East and Europe was associated with a tendency to transgress the boundaries of other countries. For England, it was the English nationalism which was manifested in an attempt to subdue other nations and expand its realm of dominance.

Some of the other images of Persia in *The Faerie Queen* reproduce a number of significant motifs such as pompous show, luxury, riches, sensuality and pride. For instance, by using a simile the poet compares Malecasta to the "proud Persians Queenes" (III. i. 41) in order to show the zenith of glamour and sensuous luxury in which Malecasta is "swimming deepe" (III. i. 39). The image of Malecasta is further used in juxtaposition with Britomart or Belpheobe. While her house reveals "the forces opposed to chastity", Britomart or Belpheobe are the manifestations of Queen Elizabeth's character, the symbol of chastity (Hamilton, 302).<sup>43</sup> C. S. Lewis argues that, "luxurious corruption" is used to make Malecasta a foil to chaste Britomart who disdains her and all that is associated with her (Lewis, 7).<sup>44</sup> This is how in a book treating of purity the allusions to Persia function to embellish a backdrop of seductive luxury, pomp and sensuality. This discourse on Persia which was initiated by classical writers and enhanced in early modern travelogues, makes the images and tropes which are associated with the country suitable materials for the poem. In other parts of the poem there are representations of Persia by references made to Cyrus. Also, there is one instance in which the motif of Persian luxury is not used in association with an evil character but, with wealth and "antique guize" (Canto 3, Book IV). Nonetheless, it does not seem to be an overstatement to say that in the poem, the Persian is the cultural Other, a nation who lacks values which exist in a Christian society. The metaphors associated with Persia are also used to define England as a glorious nation that deserves to preside over the sinful, pompous proud nations such as Persia.

In drama, one of the most important texts which deals with the actual relationship between England and Persia is *The Travels of the Three English Brothers*. Representing the good political relationship between the two countries, the play contains references to Persians as culturally backward. The play dramatizes the time when Shah Abbās I, who is known as the Sophy in the play, devises a competing display of battles, a Persian battle in which "the one halfe driue out the other, then enter with heads on their swords" (sig. A3b), and a "Christian battell showne between the two Brothers [Robert and Anthony Shirley], Robert driuen out, then enters S. Anthonie and the rest with the other part prisoners" (sig. A4a). Scene A4a is a reference to Persian primitivism by

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<sup>42</sup> All references to *The Faerie Queene* are to this edition: Spenser, Edmund (1977). *The Faerie Queene*, ed. A. C. Hamilton. London: Longman.

<sup>43</sup> Hamilton, A. C. (1972). Ed. *Essential Articles for the Study of Edmund Spenser*. Hamden, Conn.: Shoe String Press.

<sup>44</sup> Lewis, C. S. (1972). "The Faerie Queene". In *Essential Articles for the Study of Edmund Spenser*, ed., A. C. Hamilton. Hamden, Conn.: The Shoe String Press.

their reaction to cannon-fire: “Mohomet, it thunders ... Sure ‘tis a Divell” (A 4b). It is significant that these two shows of battles, a Persian and a Christian, should articulate the Persian astonishment at the whole idea of taking prisoners, and define a cultural gap across the notion of honour.

In the play, conceptions such as honor, which are among the distinguishing features of a noble nation, are used as the touchstone of a superior nation. The process of differentiation in favor of Europe starts with a contrast between the Shah’s confident and proud explanation, “then we are sure our enemie is dead, / when from the body we diuide the head” (sig. A3b), and his enquiry about the Christian prisoners, “why do they live?”(A4a). Then it is to the Englishman, Sir Anthony, to explain that the prisoners are both a mark of clemency and a source of ransom for “our friends life” or “for Gold”, and “that hardens valour, / when he that wins the honour, gets the spoile”. Having heard this, the Shah makes the statement, “we neuer heard of honour vntill now” (A4a-b). This may be considered as one of the sub-motives in the play, but it lays the background for representing the cultural gap and inferiority of Persians in terms of their understanding of essential concepts that a noble nation should embrace. These references provide a thematic focus for the rest of the play, where the treatment of prisoners and the definition of honor is the means for cultural superiority. The opposition between Persian and Christian practices is finally resolved by the Shah standing as god-father at the Christening of Robert’s child and allowing him to construct a church and arrange for Christian children to be separately educated. In the play, the matter of Persia is used not so much as a comment on Persia and its treatment per se, but as a site and setting for displacing and treating the interdependent issues of ideology and power.

## 7. Conclusion

On the whole, representations of Persia in travel narratives and literature of early modern England are compounded with considerations extending from Europeans’ tendency to secure their political status to improving their economic situation. While the matter of Persia is not treated as completely as the Ottomans, there are significant points which are refracted in the travel narratives and some literature of the age which help the differentiation of the country as culturally inferior. This dichotomy has its roots in the political relations and milieu of the age, which defined cultural affinity in terms of political and commercial advantages. Nevertheless, there have been artistic and technology give-and-takes between the two nations which leave much to be investigated.

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# Negation in Non-Verbal Clauses: Modern Standard Arabic (MSA) and Spoken Hijazi Arabic (SHA)

By Mohammad Al Zahrani

## ABSTRACT

This paper describes the Modern Standard Arabic (MSA) negative particles in general, and focuses on their morphological impacts in the sentence in comparison to the Spoken Hijazi Arabic (SHA) negatives. More specifically, it investigates the case system in nominal sentences where some negatives trigger a change in case from nominative to accusative and/or genitive.

It provides an overview of the negatives in MSA and SHA and some aspects of their inflectional impacts. In this work, we will see the eight negative particles used in MSA and their counterparts in SHA when they occur in non-verbal sentences.

This paper argues that the eight negatives of Classical Arabic (CA) *laa*, *maa*, *laysa*, *'in*, *latta*, *lam*, *lamma*, and *lan* are used in MSA and they have only two SHA counterparts—namely, *laa* and *maa* along with the allomorphs of *maa*, [*muu*] which is used with masculine and [*mee*] which is used with feminine. In addition, it proposes that the two allomorphs [*muu*] and [*mee*] are derived from the negative *maa* and the pronouns *huu* and *hee* for masculine and feminine respectively where the voiceless pharyngeal fricative /h/ has been elided. It is worthy of note here that SHA is descendant from CA which has the eight negatives. Therefore, SHA must have lost the inflected variants of *laa*.

Interestingly, MSA and SHA have the same underlying negatives, namely, *laa* and *maa*, but MSA has a variety of inflected form of *laa* that SHA does not have. However, although SHA has lost the other six negatives, some of them still exist as morphemes functioning in non-negative ways. These other functions are also found in MSA alongside their negative functions.

It is argued throughout this dissertation that while some of the MSA negatives affect the form of what is following them and some do not, the SHA negatives have completely lost their morphological impact.

## 1.1 Introduction

Classical Arabic negative particles include *laa*, *maa*, *lan*, *lam*, *lamma*, *laysa*, *latta* and *'in*. They are the particles used in MSA<sup>45</sup>. Although Arab grammarians consider them as negative particles, some of them have other functions. For example, *maa* can behave as an interrogative particle as in, *maa da tafaqalu?* (What are you doing?), an indefinite relative pronoun as in, *hada maa faqaltu*, (This what I did), and so forth.

The negatives *laa*, *maa*, *laysa* and *'in* can come with both nominal and verbal sentences while the negative *latta* is peculiar to nouns denoting time. On the other hand, the negatives *laa*<sup>2</sup>, *laysa*, *lam*, *lamma* and *lan*

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<sup>45</sup> Some linguists like Harrama (1983), Onaizan (2005) and Ul-Haq (1984) claim that MSA has all the eight particles; others like Benmamoun (2000), Wright (1898), and Al-Arja (2001), propose that MSA has lost *'in* and *latta*. However, this dissertation will not try to finalize this issue. Rather, it will explain all of them.

are restricted to the imperfective form of verbs and this restriction can be accounted for by the "anteriority"<sup>46</sup> that Fehri (1993: 170) suggests, where he states that:

"Negation morphemes differ with respect to whether they are compatible with both anterior and non-anterior forms of the verb, or with only one of these forms....Some morphemes select only non-anterior forms ...Both *laa*<sup>47</sup> and *laysa* are incompatible with Past and Perfect forms..., non-anteriority should be encoded as a selectional feature of these negatives."

This is very clear when considering the following sentences.

(1)     *maa*         *ḥasal-a*         *ḥada*  
      Neg         happen-Perf     this  
      This did not happen. (Fehri 1993: 170)

(2)     \**laysa/laa*         *ḥasal-a*         *ḥada*  
      Neg         happen-Perf     this  
      This did not happen. (Fehri 1993: 170)

This ungrammaticality is accounted for by the anteriority that explains how *laa*, *laysa*, *lam*, *lamma* and *lan* do not accept the perfective forms of the verbs while *maa* does.

It is worth noting that "the negative particles may as in the Indo-European languages, deny any part of the sentence, the predicate, the subject, the object, the *hal* or the circumstantial expression, etc" (Wright 1898: 299). In other words, the scope of negation could be the whole sentence or a constituent.

## 1. 2. Morphological issues on the MSA negative particles

Linguists argue about the diversity of these particles and their origins. Some linguists suggest that there was only one original particle—namely, *laa*; others, that there were two original particles from which other particles have been generated. Among those linguists, Cantarino (1974: 101), states

"...it is generally accepted by philologists that only the old Semitic *laa* is to be considered as being originally a negative particle. All others either are compounds of the negative *laa*, such as *lam*, *lamma*, *lan*, and *laysa*, or have become negative particles only after their original meaning had become obscure completely or in certain positions as, e.g. with the interrogative particles *'in* and *maa*."

Similarly, Benmamoun (1996, 2000) proposes that there are five sentential negatives in MSA<sup>48</sup>: *laa*, *lam*, *lan*, *laysa*, and *maa*. He divides them into two groups: *laa* and its variants, *lam*, *lan* and *laysa*, on one hand, and *maa* on the other hand. This morphological division allows Benmamoun to argue that there are only two underlying negatives in Standard Arabic—namely, *laa* and *maa*. The other three negatives, *lam*, *lan*, *laysa* are all inflected variants and suppletive forms of *laa*.

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<sup>46</sup> Anteriority refers to the anterior (perfective) and non-anterior (imperfective) forms of the verb. For further details, see Fehri (1993).

<sup>47</sup> This is "if it is not interpreted as a wish" (Fehri 1993: 170).

<sup>48</sup> Benmamoun does not mention the other three particles.



These views mean *lan* is a particle which has been compounded from *laa* + '*an* and then contracted to such a particle. The particle *lam* is originally from *laa* + *maa*. The negative *lamma* is from the combination of *lam* + *maa* (Ibn Manzuur 1970; Wright 1898).

Moreover, Ibn Manzuur (1970) indicated that Al-Farraa<sup>49</sup> believed that *lan* and *lam* were derived from *laa* where the long vowel in *laa* becomes /m/ to produce *lam*, and /n/ to produce *lan*.

For *laysa*, it is argued by Wright (1896: 96) that "...*laysa* is compounded of *laa* "not" and the unused *aysa* or *yisa* signifying being, existing as in the phrase "*laa yaarifu aysa min laysa*", meaning, "He does not know what is from what is not."

Apart from the particles '*in* and *maa*, the other particles have a common negative stem. It is the consonant [l] at the beginning of each particle. This consonant is followed by either long or short vowels which may be followed by other vowelled or unvowelled consonant(s). For example, in *laa*, the common stem is followed by a long vowel; in *lam* it is followed by a short vowel which is followed by an unvowelled consonant. The negative *lamma* is followed by a short vowel that is followed by a vowelled geminated consonant (Walker 1895 in Ul-Haq 1984).

## 1. 3. Non-Verbal negatives

### 1.3.1. The negative particle *laa*

This particle is the most frequent negative particle because it comes with nominal sentences and with a substantive. Ouhalla (1993, 2002) argues that it occupies roughly the same position as the English "not".

In MSA, the particle *laa* is used commonly in nominal sentences. It may affect the case of its subjects differently according to their definiteness and indefiniteness, i.e., it can change the subject case from nominative to accusative as can be seen in the next sub-section.

#### 1.3.1.1 *Laa* with indefinite subject in MSA

The negative particle *laa* is used before an indefinite subject to negate the existence of the subject showing the absolute negation where its subject must immediately come after it. This immediate following results in changing the subject case from nominative to accusative but with no *nunation*<sup>50</sup>. Furthermore, if it is followed by two nouns, the former will be its subject, in the accusative case, and the latter will be its predicate, in the nominative case (Ghalayini 1986; Ryding 2005; Wright 1898). This *laa* is very well-known by traditional Arab grammarians as the *laa* of categorical negation where it negates an entire category (Bedawi et al 2004).

The following examples show how the nominative subject *rajul-un* has been affected by the particle *laa* to change its case into accusative.

- (3)      *rajul-un*      *fi*      *al-dar-i*  
         man-Nom    Prep    Det-house-Gen

<sup>49</sup> Abu Zakarriyya Al-Farraa' was a prominent grammarian of the Kufan school of grammar. He was active in Kufah and died in 822 at the age of 67 (Ul-Haq 1984: 208).

<sup>50</sup> In some Semitic languages, notably Arabic, *nunation* is the addition of a final -n to a noun or adjective to indicate that it is fully declinable and syntactically unmarked for definiteness (Al-Khuli 1991: 189).

There is a man in the house.

- (4) *laa rajul-a fi al-dar-i*  
Neg man-Acc Prep Det-house-Gen  
There is no man in the house.

Sentence (4) negates the existence of a single man in the house, but allows that others may be in the house. Therefore, we can affirm that there is an *imra'at-un* (a woman) in the house, and the case must be nominative.

- (5) *laa rajul-a fi al-dar-i bul imra'at-un*  
Neg man-Acc Prep Det-house-Gen but woman-Nom  
There is no man in the house, but a woman.

The following sentence shows that the predicate of *laa* does not change as it remains nominative.

- (6) *talib-un daki-un*  
student-Nom smart-Nom  
There is a smart student.

- (7) *laa talib-a daki-un*  
Neg student-Acc smart-Nom  
There is no smart student.  
Literally: no a smart student

As stated above, for such absolute denial, this *laa* must be followed by an immediate subject. The following sentence shows the state where the subject does not immediately occur after the particle *laa* in which *laa* has lost the ability to change the case of its subject. This separation has caused the subject's case to change to nominative and requires the structure to have the correlative clause *laa wa laa*. Hence, the ungrammaticality of (9).

- (8) *laa fi al-dar-i rajul-un wa laa imra'at-un*  
Neg Prep Det-house-Gen man-Nom and Neg woman-Nom  
There is neither a man nor a woman in the house.

- (9) \**laa fi al-dar-i rajul-un*  
Neg Prep Det-house-Gen man-Nom  
There is no man in the house.

*Laa* might be followed by the immediate nominative subject where, however, it will not be an absolute negation, as Al-Arja (2001) and Ul-Haq (1984) describe this case of *laa* when it must have the adversative clause.

- (10) *laa rajul-un fi al-dar-i bul rajul-aan-i*  
Neg man-Nom Prep Det-house-Gen but man-two-Gen  
There is not one man in the house, but two.

It is apparent that *laa*, when followed by an immediate nominative subject, does not negate the existence of the subject because the "man" is there in the house with another man. That means it is ungrammatical to say "*laa rajul-un fi al-dar-i*" without *wa laa* for an adversative clause.

### 1.3.1.2 *Laa* with definite subject in MSA

Wright (1896) proposes that *laa* before the definite subject will not cause the case to change. Therefore, the case will remain in its nominative case. In such a situation, this *laa* indicates the simple negation of the sentence and it must be repeated with the use of *wa laa* to show the correlative clause as in (11). Otherwise, the sentence will be ungrammatical as in (12).

- (11) *laa Mohammad-un wa laa Ali-un aqweya-un*  
Neg Mohammad-Nom and Neg Ali-Nom strong-Nom  
Neither Mohammad nor Ali is strong.

- (12) \**laa Mohammad-un qawe-un*  
Neg Mohammad-Nom strong  
\*Mohammad is neither strong.

Clearly, sentence (12) lacks the correlative structure *laa wa laa* to be grammatical.

### 1.3.1.3 *Laa* with indefinite and definite subjects in SHA

Unlike in MSA, the SHA *laa* is not so complicated as it has lost a lot of its uses. It is, in SHA, used before definite and indefinite subjects only with the correlative construction *laa wa laa* where it may be repeated more than once with the conjunction *wa* before each repetition.

- (13) *laa rajul wa laa walad wa laa bent wa laa marah.*  
Neg man and Neg boy and Neg girl and Neg woman  
Neither a man, a boy, a girl nor a woman ...

- (14) *laa Ali wa laa Amal wa laa Nada huna*  
Neg Ali and Neg Amal and Neg Nada here  
Neither Ali, Amal nor Nada is here.

The correlative clause is repeated two other times in addition to the first obligatory one which is essential for the use of this *laa* in SHA before definite and indefinite subjects. Apparently, SHA has lost the case marking system as we can see the subjects *rajul, walad, bent, marah, Ali, Amal, Nada* have no endings for case marking at all.

SHA does not negate the existence of the subject by using the negative particle *laa* before definite and/or indefinite subjects while the MSA negative *laa* does, as in (4) above "*laa rajul-a fi aldar-i*". However, SHA can negate such a sentence with the negative *maa* or with *laa* where it must be repeated at least once.

- (15) *laa rajul fi al-bait wa laa marah*  
Neg man Prep Det-house and Neg woman  
Neither a man nor a woman is in the house.

- (16) *maa fih rajul fi al-bait*  
Neg there man Prep Det-house  
There is no man in the house.

Also, SHA does not accept the adversative construction with this particle. Therefore, for this and all other MSA uses of *laa*, Hijazi people use the negative particle *maa*.

#### 1.3.1.4 *Laa* before the substantive in MSA

This negative particle can come immediately before a substantive to simply negate that substantive. Ul-Haq (1984) and Onaizan (2005) claim that this is an affixal negation in which only the substantive occurring immediately after the prefix *laa* is denied as in *laa-shai'* (nothing), *laa-wujuud* (non-existence) and *laa-aaqil* (unwise). This means that this *laa* works like the English negative prefix morphemes /un-/, /in-/, /im-/, and /ir-/.

Interestingly, the morpheme *laa* is suffixed into another morpheme, namely, /-bi<sup>51</sup>/, to form one unit *bilaa* for giving the meaning of "without".

- (17) *haḍa al-walad-u bi-laa 'ab-in*  
this Det-boy-Nom Prep-Neg father-Gen  
This boy is without a father.

- (18) *Yadrus-u bi-laa fahm-in*  
study-Ind Prep-Neg understanding-Gen  
He studies without understanding.

This construction of /bi/ + /laa/ has caused the case of the negated substantive to change to genitive case which is indicated by the nunation 'in.

#### 1.3.1.5 *Laa* before the substantive in SHA

Unlike in MSA, SHA uses /bi/ + /doon/, meaning "without", to function instead of the MSA compound /bilaa/. This becomes clearer when comparing the above two sentences with the following ones.

- (19) *haḍa al-walad-Ø bi-doon 'ab-Ø*  
this Det-boy- Ø Prep-without father-Ø  
This boy is without a father.

- (20) *yadrus-Ø bi-doon fahm- Ø*  
study-Ø Prep-without understanding-Ø  
He studies without understanding.

It is clearly observed that *bidoon* has lost its effect on the negated substantive occurring immediately after it to be in its genitive case. It is important to mention that *bidoon* is not completely a SHA morpheme. Rather, it is used in CA as well as in MSA with the substantive in the genitive case where it means "without". This concludes that the MSA *bilaa* is lost in SHA and its substituent *bidoon* also has lost the effect to create the appropriate case for its substantive. Nevertheless, the parallel in the structure can be noticed in using the prepositional morpheme /bi/ in both MSA and SHA with the *laa* or *doon* respectively.

### 1.3.2 The negative particle *maa*

Early in this paper, we noticed that the morpheme /maa/ has more than one function where it might function as an interrogative particle, a relative pronoun or a negative particle (Al-Arja 2001; Ibn Aqeel 1964; Ghalayini 1986). Linguists have argued about what its major function is. Walker (1895) claims that this

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<sup>51</sup> /bi-/ is a preposition that corresponds to the English preposition "with".

morpheme was originally a rhetorical interrogative substantive as it can be a subject, a predicate, an object and an adverbial. Then, its transition as a negative is assumed to have developed through the rhetorical question which is the most emphatic expression for a negative idea"<sup>52</sup>. However, this paper will deal with it as a negative particle.

### 1.3.2.1 *Maa* before nominal sentences in MSA

*Maa* before nominal sentences may or may not affect the form of its predicate. For the effect to take place and change the predicate from nominative into accusative, there are three conditions: (a) that the predicate never comes before the subject but after it, i.e., SV order, not VS order; (b) that the exceptive particle *illa* is absent; and (c) that the corroborative particle *'in* is not attached to the negative particle *maa*. Under these three conditions, the negative *maa* functions like the negative particle *laysa* (Al-Arja 2001; Ibn Aqeel 1964; Wright 1898). Therefore, they can work interchangeably.

(21) *anta bashar-un*  
 you human being-Nom  
 You (are) a human being.

(22) *maa anta bashar-an*  
 Neg you human being-Acc  
 You (are) not a human being. (Rammuny 1978: 255)

(23) *lasta<sup>53</sup> (anta) bashar-an*  
 Neg you human being-Acc  
 You (are) not a human being.

Sentence (21) is affirmative where the subject and the predicate are both in the nominative case. For the predicate, its case changes to accusative after the occurrence of *maa* as in (22). Sentence (23) shows how *maa* and *laysa* can work interchangeably.

If one of the three conditions is missing, the negative particle *maa* will lose its ability to work like *laysa*; i.e., it will not affect the case of the predicate any more as in the following examples.

(24) *maa bashar-un anta*  
 Neg human being-Nom you  
 You (are) not a human being.

(25) *maa anta illa bashar-un*  
 Neg you exp human being-Nom  
 You (are) nothing but a human being.

(26) *maa-'in anta bashar-un*  
 Neg-corro.part. you human being-Nom  
 You (are) not a human being

<sup>52</sup> This claim has been provided with several examples of semantic and syntactic explanations to show this transition. For more detail see Walker (1895: 21).

<sup>53</sup> *Lasta* is a form of *laysa*, which is a negative particle that inflects for person, number and gender. This will be dealt with in more detail when discussing this particle in Section 1.3.3. Also, see Table 1.1.

In (24), the first condition is missing where the predicate *bashar* comes before the subject *anta*, so the predicate has the nominative case with its marker *-un*. Sentence (25) has missed the second condition where the exceptive particle *illa* is interposed between the subject and the predicate, hence the nominative case for the predicate. Sentence (26) has the corroborative particle *'in* attached to the negative particle. This attachment causes the particle *maa* to lose the ability to cause the predicate to change its case to accusative.

### 1.3.2.2 *Maa* before nominal sentences in SHA

This negative is used commonly before nominal sentences in SHA. However, it is not used in SHA with nominals as *maa* but as [*muu*] or [*mee*]. This paper claims that [*muu*] and [*mee*] are gender-based allomorphs of /*maa*/ (See Section 1.3.3.2). The following sentence shows the use of [*muu*] instead of *maa* and the loss of the marking system in SHA. More examples of [*muu*] and [*mee*] will be provided when discussing *laysa*.

- (27)    *enta muu bashar-Ø*  
           you Neg human being-Ø  
           You (are) not a human being.

### 1.3.3 The negative particle *laysa*

Arab grammarians consider this morpheme very controversial. As a morpheme, some (like Wright 1896) say it is a combination of the negative particle *laa* and *ays* which is a substantive in Aramaic that signifies being or existing. However, the majority say it is "a single word, converted from *layisa* by omitting the vowel /i/" (Tawfeeq 1972).

Al-Makhzumi (1964) says that some traditional Arab grammarians consider *laysa* a negative verb while the majority of them consider it a negative particle<sup>54</sup>. As a matter of fact, this controversy is caused by the functions of the morpheme *laysa* itself. In this dissertation we will observe that *laysa* is considered a verb and this is proved by the fact it is not frequent with verbal sentences but, however, when it comes with them, it is very restricted to the imperfective. Nevertheless, all grammarians agree that this morpheme is used to negate verbal and nominal sentences where it shows the negation in the present.

There are some characteristics of *laysa* which make it different somehow from the other particles. Ryding (2005: 641) mentions two aspects of this morpheme where "it is inflected only as a past tense verb but it negates the present tense of "be", i.e., it "occurs in the Perfect only" (Thatcher 1922: 194) "and has no imperfect" (Tritton 1943: 45). They claim this because *laysa* appears on the surface, like all the sisters of *kana*<sup>55</sup>, to resemble verbs in the past tense where they have the morpheme /-a/, the past tense marker. On the other hand, *laysa* is specialized and limited for negating the present tense of "be" where the other particles can be used for negating other tenses. Therefore, it is a "defective"<sup>56</sup> verb and it has a unique feature that it always has present reference in spite of its perfective form" (Bedawi et al 2004: 772).

<sup>54</sup> Al-Makhzumi (1964) mentions the controversial issues of the negative particles between the two great schools of the traditional Arab grammarians which are "*The Basras*" and "*The Kufans*" where the latter, but not the former, consider *laysa* a negative particle.

<sup>55</sup> "*Kana* and its sisters" is a set of verbs that cause the predicate of an equational sentence to change its case from nominative to accusative. Hassan (1987) says that there are thirteen of these verbs and the most common ones in MSA are *laysa* (not to be), *ṣarra* (to become), *baata* (to become), *aṣbaḥa* (to become) and *zala* (to remain).

<sup>56</sup> A defective verb is a verb with third root consonant of *waw* or *ya*. (Bedawi et al 2004: 772)

Moreover, the particle *laysa* is a sister of *kana* and therefore it requires its complement to be in the accusative case. In addition, Benmamoun (2000) and Onaizan (2005) claim that this negative particle, unlike other particles, carries agreements, i.e., it inflects for person (first, second and third), number (singular, dual and plural) and gender (masculine and feminine). Onaizan (2005) suggests that this agreement proves *laysa* is a verb, and he mentions that *laysa* is unlike *kana* where the former does not have aspect.

Moreover, Benmamoun (2000) adds one more crucial property for *laysa*, being distinctive from the other particles, where it is mobile in the sense that it can be separated from the verb by the subject. This is another proof for the claim that *laysa* is a verb, like other verbs, that has the ability to show word order alternations; i.e., the negation of subject order and vice versa.

Because this particle inflects for person, number and gender, Ryding (2005) proposes that *laysa*, like a hollow verb<sup>57</sup>, has two stems: a short one, *las*, used when the suffix starts with a consonant, and a longer stem, *lays*, used when the suffix starts with a vowel or is only a vowel. The following table<sup>58</sup> shows the paradigm of the different morphological forms of the negative particle *laysa*.

Table 0.1 Morphological Forms of *laysa*

Person	Number	Gender	Affix	Form
1	sg.	Masc.	-tu	<i>lastu</i>
1	sg.	Fem.	-tu	<i>lastu</i>
1	dl	Masc.	-naa	<i>lasnaa</i>
1	dl	Fem.	-naa	<i>lasnaa</i>
1	pl.	Masc.	-naa	<i>lasnaa</i>
1	pl.	Fem.	-naa	<i>lasnaa</i>
2	sg.	Masc.	-ta	<i>lasta</i>
2	sg.	Fem.	-ti	<i>lasti</i>
2	dl	Masc.	-umaa	<i>lastumaa</i>
2	dl	Fem.	-umaa	<i>lastumaa</i>
2	pl.	Masc.	-tum	<i>lastum</i>
2	pl.	Fem.	-tunna	<i>lastunna</i>
3	sg.	Masc.	-a	<i>laysa</i>
3	sg.	Fem.	-at	<i>laysat</i>

<sup>57</sup> A hollow verb is a verb whose lexical root contains a semi-vowel in the medial position. (Al-Khuli 1991: 120)

<sup>58</sup> The table is derived from both Benmamoun (2000) and (Onaizan) 2005.

3	dl	Masc.	-aa	<i>laysa</i>
3	dl	Fem.	-ataa	<i>laysataa</i>
3	pl.	Masc.	-uu	<i>laysuu</i>
3	pl.	Fem.	-na	<i>lasna</i>

These four characteristics of *laysa* make it distinctive among other negative particles. It shares some aspects of *kana* and its sisters where it assigns accusative case but it differs from them in that it "has no tense or modality" (Bedawi et al 2004: 773), besides its ability to negate. The following sub-section explains with examples how this negative behaves like the copular *kana* and its sisters and how it comes before nominal sentences in MSA.

### 1.3.3.1 *Laysa* before nominal sentences in MSA

*Laysa* is used more frequently, as Rammuny (1978) proposes, with equational sentences. Holes (1995), argues that the main uses of *laysa* include negating adjectival or nominal attribute and negating the existence of something. It is used to negate the existence of the subject or to merely negate the reference of the subject to the predicate where Ul-Haq (1984) claims that *laysa* acts as the negation of *kana* which is a substantive verb that expresses the idea of being or existing in the past. However, there is a difference between the two cases, as Wright (1898) proposes that, in the case of negating existence, *laysa* negates the complete *kana*<sup>59</sup>, where it is connected to the subject only and attributes its inherent existence to that subject.

- (28) *hunaaka*      *tajer-un*      *amin-un*  
there      merchant-Nom      honest-Nom  
There is an honest merchant.
- (29) *kana*      *hunaaka*      *tajer-un*      *amin-an*  
be      there      merchant-Nom      honest-Acc  
There was an honest merchant.
- (30) *laysa*      *hunaaka*      *tajer-un*      *amin-an*  
Neg      there      merchant-Nom      honest-Acc  
There is no honest merchant.

The first example shows the nominative cases of both the subject and the predicate. The second sentence shows the existence of the subject by using *kana* (be) and it is in the past because of the perfective form *kana*. The third sentence negates the existence of *kana* but it is in the present. Also, *laysa* and *kana* both cause the nominative predicate to change its case into accusative.

<sup>59</sup> It is called a complete "*kana*" or the absolute "*kana*" because it contains the attribute in itself and does not require any other (Wright 1898: 100). *Kana* and its subject form a complete sentence and give the sense of "to be", "to occur" or "to exist".



According to Ul-Haq (1984), when *laysa* is used as a negative particle of "the complete *kana*", it occurs mostly with an indefinite subject preceded by an operator of obliqueness and an oblique element<sup>60</sup> as in the following examples.

(31) *laysa aalai-ka junah-un 'an tusafer-a*  
 Neg Prep-Masc.2sg.Gen blame-Nom Subjn.e travel-Subjn  
 There is no blame on you to travel.

(32) *laysa la-kum aalaya sultan-un*  
 Neg Prep-you-Masc.sg.Gen on me authority-Nom  
 You have no authority over me.

In contrast, the case of negating the reference of the subject to the predicate is when the morpheme *laysa* negates the "incomplete *kana*<sup>61</sup>", *kana* when it "supplies [occupies] the place of the logical copula and requires the predicate to which the subject refers" (Wright 1898: 302).

(33) *kana Mohammad-un tajer-an*  
 be Mohammad-Nom merchant-Acc  
 Mohammad was a merchant.

(34) *laysa Mohammad-un tajer-an*  
 Neg Mohammad-Nom merchant-Acc  
 Mohammad is not a merchant.

It is observed that the first example shows the relation of *Mohammad*, the subject of *kana*, with the predicate *tajer-an*. The perfective form of *kana* indicates the past tense. In the second example, the use of *laysa* instead of *kana* negates the reference of the subject to the predicate in the simple present. Therefore, some Arab grammarians like Ibn Aqeel (1964) and Ghalayini (1986) consider *laysa* one of the sisters of *kana* "was" and the negative counterpart of *yakunu* "to be" which is the imperfective form of *kana*.

*Laysa* allows prefixing the preposition *bi* to the predicate when negating equational sentences to strengthen the meaning of the negation by *laysa* (Onaizan 2005; Rammuny 1978; Thatcher 1922).

(35) *al-fatat-an dakiya-ta-an*  
 Det-girl-dl-Nom smart-dl-Nom  
 The two girls are smart.

(36) *al-fatat-an laysa-taa dakiya-tain-i*  
 Det-girl-dl-Nom Neg-dl-Fem smart-dl-Acc  
 The two girls are not smart.

(37) *al-fatat-an laysa-taa bi-dakiya-tain-i*

<sup>60</sup> Oblique means the case of nouns mainly after preposition(al)s and as a second element of annexation, traditionally called the genitive. Annexation means the compounding of two juxtaposed elements- noun + noun, noun + pronoun, or noun + sentence into a fixed and inseparable unit, often referred to traditionally as genitive (Bedawi et al 2004: 771-775).

<sup>61</sup> It is called "the incomplete *kana*", "the defective" or "the relative *kana*" because it requires an attribute to complete the sense (Wright 1898: 100). Shehadi (1982) says it is described so because it and its subject alone do not form a sentence. A predicate is needed. This kind of *kana* has the sense of (to be such) and corresponds to the predicative link between the subject and its predicate.

Det-girl-dl-Nom    Neg-dl-Fem    Pref-smart-dl-Gen  
 The two girls are not even smart.

The first example is the normal case where it has a subject and its predicate where each is nominative. The second example shows the negation with the use of *laysa* where it agrees with the subject in person, number and gender; it also causes the predicate case to change to accusative. The last example shows stronger negation by prefixing /bi-/ onto the predicate. Hence, its case changes into genitive.

### 1.3.3.2 *Laysa* before nominal sentences in SHA

SHA has lost *laysa* but it uses two other allomorphs—namely, [mee] and [muu]. I claim that [muu] and [mee] are allomorphs of /maa/. This claim is because [muu] and [mee] were originally "maa huu" and "maa hee" respectively where /huu/ is the SHA<sup>62</sup> masculine singular pronoun; and /hee/ is the feminine singular pronoun. In SHA, you say *maa huu Ali* for (He is not Ali) and *maa hee Wafa* for (She is not Wafa). Then, for some phonological reasons, the phoneme /h/ in the combinations /maa huu/ and /maa hee/ has been elided, so this elision has resulted in the two allomorphs [muu] and [mee]. Accordingly, [muu] is used with masculine gender and [mee] with feminine gender. However, some Hijazi people use [muu] for both genders but never use [mee]. In addition, no one uses [mee] for both genders.

Moreover, [muu] has no overt markers to show gender distinctions like *laysa* as in *las-ti*, *laysa-t*, *las-naa*, (See Table 1.1). This absence of overt markers can be the reason for some Hijazi people using [muu] for both genders. Furthermore, [muu] has a special use in SHA where it might be used in tag questions whereas MSA uses *laysa*.

(38)    *anta*                *Saudi, 'a-laysa*                *kadalik?*  
           you                Saudi, Interro.Neg.        that  
           You are Saudi, aren't you?

(39)    *anta*                *Saudi, muu?*  
           you                Saudi, Neg  
           You are Saudi, aren't you?

(40)    *Amal*                *mee*                *dakiyah*  
           Amal                Neg-Fem                smart  
           Amal is not smart.

(41)    *Omar*                *muu*                *daki*  
           Omar                Neg-Masc                smart  
           Omar is not smart.

The first example is the MSA construction for tag questions. It prefixes the interrogative particle 'a into *laysa*. The other examples show the alternatives that SHA has instead of *laysa* where it uses [muu/mee]. This does not only prove the special use of [muu], but it also proves the uses of the two allomorphs in constructions where MSA uses *laysa*.

<sup>62</sup> It is *howa* (Masc.sg) and *heya* (Fem.sg) in MSA.

### 1.3.3.3 *Laysa* in other constructions

This sub-section will explain some situations of this morpheme when it is used to mean something else other than that of a negative particle as explained above. We will observe this morpheme when it behaves like an indeclinable negative prefix or like an exceptive particle and when it is combined with other morphemes—namely /*illa*/ and /*ghayr*/.

#### 1.3.3.3.1 *Laysa* as a negative prefix in MSA

*Laysa* can be used as an indeclinable negative prefix to deny the part to which it is prefixed in the sentence (Tawfeeq 1972). It may or may not have the correlative construction *laysa wa la*. In this behaviour, Wright (1898) suggests it will be stronger than the negative particle *laa*.

- (42) *laysa li-hada xuliqt-a wa laa bi-hada omer-ta*  
Neg Prep-this Psv.created-you and Neg Prep-this Psv-bidden-you  
You were not created for this, nor bidden to do this. (Ul-Haq 1984: 186)

Being a negative prefix, it does not inflect for person, number, or gender as can be seen in the following examples.

- (43) *laysa li-hada xuliqt-i wa laa bi-hada omert-i*  
Neg Prep-this Psv.created-you-Fem and Neg Prep-this Psv-bidden-you-Fem  
You (Fem) were not created for this, nor bidden to do this.

#### 1.3.3.3.2 *Laysa* as the exceptive particle *illa* in MSA

This morpheme may behave like the exceptive particle *illa* and in turn, it will cause the form of the excepted elements to change their case into accusative (Subhi 1980). In short, it functions exactly like *illa*.

- (44) *najah-a al-tullab-u illa Waleed-an*  
passed-Perf Det-students-Nom exp Waleed-Acc  
The students passed except Waleed.
- (45) *najah-a al-tullab-u laysa Waleed-an*  
passed-Perf Det-students-Nom exp Waleed-Acc  
The students passed except Waleed.

#### 1.3.3.3.3 *Laysa* combined with the exceptive particle *illa* in MSA

Wright (1898) proposes that the morpheme *laysa* may be combined with the exceptive element *illa* at the end of the sentence where it would convey, as Rammuny (1978) suggests, the meaning of "no more", "only" and "nothing more" in English.

- (46) *al-extibar-u safhat-un wahidat-un laysa illa*  
Det-exam-Nom page-Nom one-Nom Neg exp  
The exam is one page, no more.

#### 1.3.3.3.4 *Laysa* combined with *ghayr* in MSA

This combination of *laysa* and *ghayr* is used to express the meaning of the above combination *laysa illa* where both are the same (Ul-Haq 1984).

- (47) *aind-i dirhamain laysa ghayr*  
 Have-1sg dirham-two Neg exp  
 I have two dirhams, no more.

### 1.3.3.4 *Laysa*-constructions in SHA

We know that SHA has lost the morpheme *laysa* but it has the allomorphs [*muu*] and [*mee*] to function instead. However, when *laysa* functions as a negative prefix, it is only [*muu*] that SHA uses for such a construction. On the other hand, SHA uses the exceptive particle *illa* for exceptive constructions and the morpheme /*bas*/ instead of *laysa illa* and *laysa ghayr*.

- (48) *muu l-haq xuliqt-Ø wa laa b-hada omert- Ø*  
 Neg Prep-this Psv.created-Ø and Neg Prep-this Psv-bidden- Ø  
 You were not created for this, nor bidden to do this.

- (49) *najah-Ø al-tullab- Ø illa Waleed- Ø*  
 Passed-Ø Det-students- Ø exp Waleed- Ø  
 The students passed except Waleed.

- (50) *aind-i dirhamain bas*  
 Have-1sg dirham-two no more  
 I have two dirhams, no more.

The first example has substituted *laysa* for [*muu*], and the second example uses the exceptive particle *illa* without making other combinations, while the third example uses *bas* on behalf of the MSA combinations of *laysa illa* and *laysa ghayr*. In addition, SHA has lost the perfective form endings as well as the case marking system.

### 1.3.4 The negative particle '*in*

We have encountered this morpheme more than once<sup>63</sup> which proves that some of the eight negative particles have more than one function. This multifunctional behaviour affects the modern use of such a particle. Therefore, some linguists like Cantarino (1974) and Benmamoun (2000) argue that '*in* does not exist in MSA as a negative particle any more but it still exists as a conditional particle like "if" in English.

In addition, '*in* can be combined with other morphemes to show the negation. Therefore, Cantarino (1974), who proposes that this negative particle seems to have completely disappeared in modern Arabic, claims that it is, however, still used to introduce the first part of an exceptive compound /*in-illa*/ that means "not... if not" with an almost restrictive sense of "only".

- (51) '*in heya illa biddaatu quroosh*  
 Neg it-Fem exp few piasters  
 It was only a few piasters. [Literally: "It was not but a few piasters."] (Cantarino 1974: 128)

<sup>63</sup> It functions as a negative particle in 1.1, as an interrogative particle in 1.2, and as a corroborative particle in 1.3.2.1.

- (52) *'in heyā illa lahddah*  
 Neg it-Fem exp a moment  
 It is only a moment. [Literally: "It is not but a moment."] (Cantarino 1974: 129)

This means that the negative particle *'in* is used in MSA only with the negative *maa* as a corroborative, or with the exceptive particle *illa* but not alone as in CA.

It is worth pointing out that *'in*, as a negative particle, must not be confused with the conditional particle that has the same sound *'in*. Wright (1898: 306) suggests five differences in which the former differ from the latter. They are as follows:

- (a) It admits a nominal sentence after it.
- (b) It does not govern the jussive.
- (c) It lets the perfect retain its past signification.
- (d) Its predicate is sometimes put in the accusative, like that of *maa*.
- (e) It is joined, as a corroborative, to the negative particle *maa*.

The next subheading shows the occurrence of this negative particle before nominal sentences.

#### 1.3.4.1 *'In* in nominal sentences in MSA

In nominal sentences, this negative only comes with the exceptive particle *illa* (Ibn Hisham 1969).

- (53) *'in hadā illa iftirāa-un*  
 Neg this exp scandal-Nom  
 This is nothing but a scandal. (Ul-Haq 1984: 190)
- (54) *'in fī jaib-i illa fels-un*  
 Neg Prep pocket-my-Gen exp penny-Nom  
 There is nothing in my pocket except a penny (Ul-Haq 1984: 191).

This concludes that *'in* is not frequently used in MSA. If it is used, however, it must be accompanied by the exceptive particle *illa* in nominal sentences. Apparently, this negative has no morphological effects.

#### 1.3.4.2 The morpheme *'in* in SHA

This morpheme exists in SHA only as a conditional element. Therefore, SHA has totally lost the negative function of *'in*. This loss might be because it is not frequently used in MSA and its uses are conditioned by the exceptive particle *illa*, so it is not used in different structures with the perfective or in different moods of the imperfective. This limitation of its uses in MSA has resulted in its rare use in MSA and its loss in SHA. Ultimately, some linguists, like Cantarino (1974), claim that this archaic particle was already obsolete in CA and it has completely disappeared in MSA.

#### 1.3.5 The negative particle *latta*

Previously, we observed what Rammuny (1978) said about *latta* where its use has become very rare today. Moreover, Bergstrasser (1982) claims that this negative is very rarely used even in the texts of CA. Wright (1896) calls this negative the declinable *latta* which is also found in the Aramaic language. Wright (1898)

suggests this negative is special in two ways: its government seems to be restricted to nouns denoting time; and its subject is omitted<sup>64</sup>. This means that the subject is covert while the predicate is overt.

- (55) *latta* *heen-a* *manas-in*  
 Neg time-Acc escape-Gen  
 There was no time to escape.

Underlyingly, this sentence was:

- (56) *latta* *alheen-u* *heen-a* *manas-in*  
 Neg this-time-Nom time-Acc escape-Gen  
 This time is not the time of escape (Ibn Aqeel 1964 vol.1: 319).

The underlying structure in (56) shows the subject *alheen-u*, which is ellipsed in (55), in the surface structure, and the time word is influenced by *latta* in having the accusative case while the predicate has the genitive case.

Moreover, Ul-Haq (1984) and Ibn Hisham (1969) add one property where this negative is limited to nominal sentences in which it possesses a syntactical environment similar to the negative particle *laysa*<sup>65</sup>.

Like *laysa*, *latta* is a controversial morpheme among the traditional Arab grammarians and they have different views about it which are as follows: (Tawfeeq 1972).

- a) It is basically a verb that can be conjugated but figuratively it is referred to as a negative morpheme with only nominal sentences.
- b) It is originally *laysa* but through the morphological changes of the diphthong, which is composed from the vowel /a/ and the semi-vowel /y/, it has become the long vowel /aa/; and the consonant /s/ has changed to /t/ with both changes resulting in /latta/.
- c) It is a combination of the negative *laa* and the feminine morpheme /-t/. Ul-Haq (1984) claims that this is the view of the majority of traditional Arab grammarians. This might be because the gender of all time words that occur after the negative particle *latta* is feminine like /*saqata*/ (hour), /*henal*/ (length of time) and /*lahddah*/ (moment).
- d) This view contrasts the previous one where it suggests that the negative *laa* is followed by the redundant /t/.
- e) In contrast to the previous two views, this view claims that the negative *laa* is combined with the plural morpheme /t/.
- f) It is a simple word used as a particle of obliqueness and denotes negation of its oblique noun.
- g) It has been borrowed from the Aramaic word *lait* meaning "it is not".<sup>66</sup>

<sup>64</sup> See also, Al-Makhzumi (1964) and Hassan (1987).

<sup>65</sup> This is the view of the majority of traditional Arab grammarians. For further detail, see also Tawfeeq (1972), and Hassan (1987).

<sup>66</sup> These views have been mentioned separately in traditional Arab grammar books. For more detail, see also Ibn Aqeel (1964); Ghalayini (1986), and Al-Makhzumi (1964).

So far, we have observed how this morpheme was a controversy among Arab grammarians; however, it is rather difficult to choose one view or another as the choice will not change its functions or effect in the sentence.

### 1.3.5.1 The negative particle *latta* in SHA

Like *laysa*, SHA has completely lost this negative. However, unlike *'in*, its function has transferred into the SHA allomorphs [*muu*] and [*mee*].

(57) *mee*            *saaat-Ø*            *nadam-Ø*  
 Neg            hour-Fem-Ø            repentance-Ø  
 It is not an hour of repentance.

(58) *muu*            *saaat-Ø*            *nadam-Ø*  
 Neg            hour-Fem-Ø            repentance-Ø  
 It is not an hour of repentance.

(59) *muu*            *waqt-Ø*            *nadam-Ø*  
 Neg            hour-Masc-Ø            repentance-Ø  
 It is not an hour of repentance.

(60) *\*mee*            *waqt-Ø*            *nadam-Ø*  
 Neg            hour-Masc- Ø            repentance-Ø  
 It is not an hour of repentance.

The above examples show the negative [*mee*] used with feminine time words while the negative [*muu*] can also be used because it comes with both masculine and feminine. It is not the case for [*mee*] to come with the masculine time word—namely */waqt/*.

## 1. 4. Summary

So far, we have considered the negatives in non-verbal sentences in both varieties where in MSA, morphologically, some of the negatives may cause the case to change from nominative to accusative or genitive while the other negatives do not. In contrast, SHA has totally lost the case marking system. The following table shows the MSA negatives in nominal sentences along with their morphological impacts where applicable.

Table 1.2 Negatives Impacts

Negatives	Case: Nominative to...
<i>laa</i>	<b>a) Acc</b> only with indefinite subjects occurring immediately after it <b>b) Gen</b> when suffixed with <i>/bi/</i>
<i>maa</i>	<b>Acc</b> under three conditions: <b>a)</b> The predicate never comes before the subject but after it; <b>b)</b> The exceptive particle <i>illa</i> is absent;

	c) The corroborative <i>'in</i> is not attached to <i>maa</i> .
<i>laysa</i>	<b>Acc</b> , when  a) behaving like <i>kana</i> ; or b) behaving like <i>illa</i>
<i>'in</i>	It has no morphological impact.
<i>latta</i>	<b>Acc</b> , for time markers occurring after it  <b>Gen</b> , for the predicate of the sentence in which it occurs

The following table summarises the SHA negatives whether they are the same as MSA and/or alternatives along with their case system ending markers.

Table 1.3 SHA Negatives and their Impacts

MSA Negatives	Existing in SHA	Alternative and/or additional	Case in SHA
<i>Laa</i>	Yes	-	Lost
<i>Maa</i>	Yes	-	Lost
<i>Laysa</i>	No	[ <i>muu</i> ] and/or [ <i>mee</i> ]	Lost
<i>'in</i>	No	Used as a conditional element	Lost
<i>latta</i>	No	[ <i>muu</i> ] and/or [ <i>mee</i> ]	Lost

This concludes that the inflected variants of *laa* have been lost while the negative *maa*, along with its allomorphs, has the functional load which MSA *maa* has. That is, while MSA uses *laa* and its variants for most negation cases, SHA uses *maa* and its allomorphs instead.

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# PRINCE OF PARTHIA AS AMERICAN HAMLET: CONSIDERATIONS OF THOMAS

## GODFREY'S PLAY

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Early American Drama (end of eighteenth – mid-nineteenth century) is an interesting cultural phenomenon; still up to now researchers have paid far too little attention to it. This has been primarily due to the fact that the artistic value of these works was generally quite low, and therefore critics have felt they are not worthy of serious academic investigation. The first American playwrights patterned their works after the European models, remaining essentially only imitators of the recognized masters. Saturated with excessive melodramatization and exaggerated patriotism, their plays have long been considered immature artistic products. So it is quite natural that in the numerous thesauruses on the genesis of the American literature U.S. drama has been chiefly associated with Eugene O'Neil, Arthur Miller, Sherwood Anderson, Tennessee Williams, and the names of their predecessors – Thomas Godfrey, Royal Tyler, William Dunlap, James Nelson Barker etc. – are not even mentioned, although at one time they were quite famous.

However, since the 1960-s this situation has been slowly changing. Various anthologies of literary texts that reflected the progress of the literary historical process in different periods of the formation of the American national cultural tradition have started to appear. Among them were collections of early American plays accompanied by editorial comments. In time, there were academic researches of R. K. Bank, H. Rankin, which covered the initial stage of dramatic art establishment in the New World. J. Barish, K. Halttunen, L. Levine, B. McConachie, who explored the role and place of the theater in the cultural space of the American society of the eighteenth and nineteenth centuries, greatly contributed to the rethinking of the socio-cultural and aesthetic significance of the first American plays. Due to the researches of the above-mentioned scholars drama of the American Enlightenment and Romanticism authors is being perceived as the fertile ground on which the strong tradition of the national theater has grown.

In the context of the Ukrainian literary studies' interest in the reception of the works and personality of the Great Bard in foreign cultures (as evidenced by researches of N. Zhuktenko (Zhuktenko 2010), T. Mykhed (Mykhed 2003), T. Khytrova-Branz (Khytrova-Branz 2009), D. Lazarenko (Lazarenko 2009), Yu. Cherniak (Cherniak 2010) and others), it seems expedient to identify and study Shakespeare's echoes in the works of the American artists.

The early reception of Shakespeare's legacy on the American continent is directly related to the theater practices and falls on the end of the seventeenth – the first half of the eighteenth century. Popularity of Shakespeare's plays in the American colonies, in circumstances where the dependence on the metropolis was not regarded as a negative factor in culture creation, predetermined the epigonous nature of early American drama. Thomas Godfrey (1736-1763), who is better known as a mathematician than as a writer, can be considered one of the founding fathers of the national theatrical tradition. His only work – the tragedy "The Prince of Parthia" – became the first American play, which was staged by a professional theater company in the time when the American stage was dominated Shakespeare's word. Remarkably, among the number of works that were mostly staged by amateur groups, the play by T. Godfrey was distinguished by the fact that it met the requirements of the theater repertoire of that time. One can assume that "learning from Shakespeare" inspired the creative pursuits by T. Godfrey.

So the purpose of this article is to reveal Shakespearean intertextuality in the tragedy of Thomas Godfrey "The Prince of Parthia" (1759), and to clarify the nature of Shakespeare's motives used by the American playwright.

In the opinion of the authoritative experts on the American theatre history A. Henderson (Henderson 64) and J. Richards (Richards XV) this play can be considered the first tragedy written on the territory of the United States of America. Created in 1759, it was first staged only in 1767, i.e. four years after the playwright's death. "The Prince of Parthia" was produced by Lewis Hallam – the head of the renowned "American company," the troupe that arrived in the New World from Britain and toured first as the "Company of comedians," and later in 1758 changed its name based on the timeserving reasons. It is interesting that Shakespeare's plays dominated in its repertoire, which was actually the key to the commercial success. Perhaps, both L. Hallam and his actors immediately felt that Godfrey's play was close to the works of the Great Bard they knew so well. The plot of this tragedy has some historical basis, as its pattern is borrowed from the history of the ancient Eastern state, Parthia. The dramatic peripeties that occurred in the family of the Parthian ruler, Artabanus, became the object of Thomas Godfrey's creative attention. Obviously, he knew Shakespeare's plays and combined legendary historical material with a number of Shakespearean motifs, collisions and images in his own work of art. Certainly, as a novice playwright Godfrey lacked compositional skill and artistic mastery.

The tragedy "The Prince of Parthia" has a five-act structure and is characterized by unreasonable plot drift. The action begins with the triumphant return of the prince Arsaces to Parthia after a long war with Arabia. Favored by the people, the King and the court, Arsaces soon falls prey to the many court intrigues. First, his brother Vardanes is jealous of him, and, second, his stepmother, Queen Theremusa, hates Arsaces because he delivered up her son Vonones to the King as a traitor, and he was executed. Moreover, the prince is successful in love: the young prisoner Evanthe who is courted by his father, King Artabanus, and his brother Vardanes, reciprocates the feelings of Arsaces. So Theremusa combines efforts with Vardanes to discredit Arsaces in the eyes of the King, and thus get rid of the hateful prince.

The conspirators had a chance to utter slander about Arsaces: one of the prisoners brought to Parthia from Arabia, Bethas, turns out to be the father of Evanthe, and Arsaces arranges a secret meeting for the father and the daughter, which is witnessed by Vardanes and his henchman Lysias. Vardanes libel Arsaces, and Artabanus imprisons his own son. Soon the King is killed, and Theremusa, feeling free to avenge Arsaces, goes to prison to kill the hateful stepson. However, the Queen meets the ghost of the killed King Artabanus.

Meanwhile, Vardanes violently holds Evanthe. First he tries to seduce the girl, but when she vigorously opposes he tries to force her. He is prevented from giving effect to this intention by the news that Arsaces escaped from prison and joined his army, which has trooped round the royal palace. A battle begins in the palace. Evanthe is waiting for the news about her lover, but her maid Cleone, erroneously reports that Arsaces was killed. Unable to overcome such a stroke of fate, Evanthe drinks poison. At this time the prince comes and the girl is dying in his arms. Arsaces cannot live through the death of his beloved Evanthe and impales himself on a sword. Other key characters – Vardanes, Lysias, Queen Theremusa, Bethas – also die in the final scene, and the youngest Artabanus' son Gotarzes who was nearly not involved in the described events becomes the King.

The borrowings from Shakespeare are mostly felt in this final stage with the recipient immediately bringing to mind the associations with "Romeo and Juliet" and "Hamlet." If resemblance to the piteous final of the tragedy of the Verona lovers is logically justified, since the love story line is advanced throughout the play, the conceptual copy of the last scene from "Hamlet" is considered Godfrey's artistic failure.

In the preface to the edition of "The Prince of Parthia," which was published in 1917, the researcher Archibald Henderson (Henderson 64-69) listed the most significant borrowings from Shakespeare's plays. Thus, the scholar correlates the scene with the appearance of the deceased ghost of the King Artabanus in front of the Queen (act 4, scene 5) (Godfrey 164) with the corresponding episode in "Hamlet" (act 3, scene 4). It should be added that Godfrey also borrows the motif of madness: after the encounter with the ghost the character communicating with it is perceived as a madman.

Extremely interesting are the parallels drawn by A. Henderson between the individual episodes of Godfrey's tragedy and several of Shakespeare's plays. For instance, in Gotarzes' story about Arsaces saving drowning Vardanes (act 1, scene 1) the researcher sees the influence of Shakespeare's "Julius Caesar" (Cassius story about Caesar pulling him out of the Tiber ("Julius Caesar," act 1, scene 2). Moreover, the scholar finds Shakespeare's episode similar to Gotarzes' rescue from a leopard (act 1, scene 1) (Godfrey 83) which is the reference to the scene where Orlando saved his brother from a lion ("As You Like It," act 1, scene 1). A. Henderson also pays attention to Evanthe's and Arsaces' death (act 5, the final scene) (Godfrey 186-188), which coincides with the tragic death of Romeo and Juliet.

The concentration of Shakespearean intertextuality in the final scene of Godfrey's tragedy is truly remarkable. Other than the plot parallels drawn by A. Henderson, there are also a number of episodes that were clearly "copied" from Shakespeare. In particular, Cleone's mistake who tells Evanthe about the death of her beloved is a kind of modification of the motif of the tragic coincidence, which is represented in Shakespeare's play by the scene with Friar John being late to Mantua, where Romeo was waiting for the news from Juliet. Death of all the main characters in the final of "The Prince of Parthia" reminds the reader of the last scene of "Hamlet." The transfer of the Parthian crown to Gotarzes, a minor character who was hardly participating in the plot development, is to some extent similar to Fortinbras' enthronement in Denmark.

In general, it seems that Godfrey outlined his play basing on Shakespeare's "Hamlet." First, "The Prince of Parthia" has the biggest number of plot parallels with the tragedy about the Prince of Denmark. Second, similar is the formulation of both dramas' titles: William Shakespeare's tragedy's name is "Hamlet, Prince of Denmark" while Godfrey slightly reduced this pattern and instead of "Arsaces, Prince of Parthia," called his drama "The Prince of Parthia."

As one can see, the plot of the tragedy "The Prince of Parthia" bears the imprint of having been deeply influenced by William Shakespeare's drama. In each of the five acts there are certain storylines or motifs borrowed from the works of the famous Englishman. The system of images is constructed with a focus on the most famous characters of Shakespeare's drama. Thus, Arsaces combines the features of Coriolanus, Hamlet and Romeo, while the image of Queen Theremusa is a combination of the features of Gertrude and Lady Macbeth. And the schemer Vardanes at times resembles either Iago or Richard III. Obviously, using such strategy of the image construction, the American playwright had intended, on the one hand, to make his play more recognizable to the American audience of the second half of the eighteenth century that was familiar with the works of the Bard. On the other hand, he wanted to make the structure of the plot and image collages more complicated so that his work could still be seen as new and original. Therefore, the reception of the Great Bard in the work of T. Godfrey, particularly in his tragedy "The Prince of Parthia", has certain timeserving undertones: with the help of William Shakespeare the young playwright was trying to introduce his dramatic artifact into the American cultural space and enroot it therein.

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# **Correlation between the Written and Verbal Performance of Punjabi Speaking Learners in the Area of English Lexical Stress**

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## **ABSTRACT:**

*Phonological patterns of a language can be studied at two different levels. They are segmental and suprasegmental levels. Segmental level means studying these patterns at phonemic level and these are observable at surface level whereas suprasegmental aspect deals with the phenomena like stress, intonation and contour which cannot be observed like segmental features since they lack concrete physical presence. Each world language has its own segmental as well suprasegmental mood. English is rich segmentally and it is stress timed in suprasegmental terms. This means each English word with more than one syllable should take (an predictable) stress on one of these syllables. The present study was carried out to find out correlation between the written and verbal performance of Pakistani learners in the area of pronunciation with regard to English lexical stress. The study sample(N=79) comprised Punjabi speaking Pakistani learners of English studying at Diploma Level in the National University of Modern Languages Islamabad, Pakistan. The data were collected by means of two tests: one for written performance and the other for verbal performance. Pearson Product Moment Formula was used for finding the degree of correlation between the written and the verbal performance of the study sample. The analysis of the data showed weak/moderate relationship in the area of English lexical stress which shows that the written and verbal performance of the study sample do not match up quite closely in this area where written performance is better than the verbal performance. It is suggested that foreign learners of English should be given more verbal practice of word stress. It is also suggested that the teachers should pay more attention to this suprasegmental aspect of English since it is an unusual phenomenon for the Punjabi learners of it whose language, being different from English, does not rely on word stress so heavily.*

**Key words:** suprasegmental, lexical stress, correlation, Punjabi

## **1.1 Introduction**

Pronunciation is a key component of foreign language learning. Learning a foreign language without paying attention to its pronunciation aspect makes the whole exercise useless since it does not serve the main purpose of learning the language. This main purpose is communication. In other words, communication cannot take place without right perception on the part of the listener that heavily depends on correct pronunciation on the part of the speaker. In case of English as a foreign language, it includes so much else beyond segmental level. This is the stress timed suprasegmental nature of English. Stress plays a very important role in maintaining the overall phonological framework of English and is naturally an important component for foreign learners of it. If taught the art of phonemic transcription, most foreign learners perform quite well in it but the same degree of precision is not shown by their verbal performance. Pakistani learners of English are not an exception to this. Their performance in written transcription and

verbal manifestation of the language also varies. With this idea in mind the researchers formed the following research question.

## 1.2 Research question

What is the degree of correlation between the written performance and the verbal performance of Punjabi speaking learners of English in the area of English lexical stress?

## 1.3 Objectives

The researchers undertook the study with the aim to find out:  
The degree of correlation between the written performance and the verbal performance of Punjabi speaking learners of English in the area of English lexical stress  
How Punjabi learners of English cope up with English lexical stress

## 1.4 Significance of the study

Phonemic transcription is an art which shows that the performer is able to recognize the phonemes of English language and he can also attempt them correctly. Unluckily, this is just one side of the picture which may show impressive performance on the part of the learner in most cases. The other side that goes untested is the verbal side. Considering the immense importance of what relationship the written performance has with its verbal counterpart, the present study is surely significant. Besides, the study is also important in judging the effectiveness of teaching phonemic transcription with regard to degree of improvement in learners' verbal manifestation in the area of English lexical stress.

## 1.5. Delimitation

The present study was delimited to the Department of English, National University of Modern Languages (hereafter NUML), Islamabad and it was conducted at diploma level only. The reason for selecting the study sample from NUML was very simple. Firstly, it is a place where phonemic transcription is taught in a detailed manner for the whole semester. Secondly, it is an approachable place for a researcher for gathering data from male as well as female students. Thirdly, it is a place where it is possible to find and select a reasonable size and research sample without any threat or trouble.

## 1.6. Literature review

Suprasegmental features are the linguistic features beyond segmental level. They are "those articulatory features which are superimposed over more than one segment (i.e. vowel or consonant); they include stress and intonation" Brinton and Brinton (2010, p.64).

According to Prasad (2008, p.71), these features are also referred to as prosodic features. Different linguists have termed these features differently keeping in mind their non-segmental nature in language. No matter how they are termed and perceived by the linguistics, their role in language and its communication is immense. According to Fokwang and Langmia (2011, p.54) prosodic features of suprasegmental aspects are those aspects of language that help in better and effective communication.

Among all these features, stress is one of the most challenging one for foreign learners of English as it surfaces all around in the language. Due to its vital importance, it is often discussed with regard to foreign language learning/teaching. According to Roach (2009, p.79) "The English stress has received much attention by linguistics and teachers".

Looking at the English stress carefully, one comes to realize that it is difficult indeed since there are no fixed rules that may help the learners of English and that it is omnipresent in the language. Due to lack of proper rules in this regard, each English word has to be learnt separately by a foreign learner and it is a huge task and at the same time a big problem. In other words, the frequent use of unpredictable stress in English makes the language difficult suprasegmentally.

English is a stress-timed language and has stress-timed rhythm (Pike, 1966; Baker & Goldstein, 1990; O'Connor, 1980). It means any English word with more than one syllable must take stress on one of the parts. For example, all the words that follow have more than one syllable and each one of them takes

stress on one of the syllables: / 'kɛmbrɪdʒ /, / 'laɪbrəri /, / ə 'merɪkən /, / 'peɪtrən /and / prə 'dʒektz /.If any learner of English pronounces any of these words without proper stress, he will mar the natural phonological beauty of the language and in some situations may cause a communicative barrier. For example, the words “rebel, subject, object, contrast” and so on are pronounced in two different ways according to their grammatical class. In other words, the phonological behaviour of such words follows their syntactic attitude, i.e. as a noun stress is generally laid on the first syllable but as a verb it shifts to the second part.

In order to understand the real nature of stress, the following classical definition by Jones will be of great help.

According to Jones (1976, p.245), stress may be described as the degree of force with which a sound or syllable is uttered. It is essentially a subjective action. According to him, a strong force of utterance signifies an action with greater energy taken on by the articulating organs. This sort of action is generally produced along with a physical gesture. It also involves a “strong ‘push’ from the chest wall and consequently strong force of exhalation; this generally gives the objective impression of ‘loudness’”.

Jones’s detailed description of stress can be compared with what Cleghorn and Rugg (2011, p.129) believe stress is. They say that this is prominence “which distinguishes one syllable from adjacent syllables”. What Jones calls “loudness” is termed as “prominence” by Cleghorn and Rugg. It means this is the loudness caused by the rigorous action of different articulatory muscles in that context which helps a speaker in achieving this prominence. Crystal (1995; 1992) labels stress as syllabic loudness.

Whether this is loudness or prominence, there is another complication attached to it. This is the degree of variation. This variation distinguishes one type of stress from the other type/s within the same language. According to Odden (2000) and Trask (1999) “The marking of stress generally encompasses the difference between primary stress or tonic stress, notated with an acute accent [´], and secondary stress, marked with a grave accent [˘]”.

This means, we can observe three main types of stress in English. They are primary stress, secondary stress and tertiary stress, former being the most important. Primary stress, or in British tradition nucleus or nuclear syllable, carries the maximal prominence. Secondary stress is less prominent than primary stress but more prominent than tertiary stress.

Secondary and tertiary stresses are not as important as main or primary stress. Primary stress has its importance for some reason. If primary stress is not placed properly, as stated above, the word might lose its real meaning, or the phonetic beauty of it would be marred.

On the other hand, words do not change their phonological outfit in this manner in the languages which are not stress-timed. That is why, the speakers with isosyllabic background cannot cope with the problem of stress. As a result, many polysyllabic words, like ‘photography’, ‘autonomous’, ‘monotony’ etc. change from stress-timed words into syllable-timed ones.

Stress in English is extremely mind-boggling. That is why the foreign learners get confused when faced with the phenomenon. Moreover, it becomes more confusing when a word gets its stress shifted from one part (syllable) to the other. It happens when words get different derivational or conjugated forms; the place of stress is different in base form from derivational one, e.g. ‘prefer’ but ‘preferable’.

The phenomenon of stress is not something universal because of different suprasegmental behaviors of languages across the world. Naturally, the complicated rules of stress in English will prove to be an obstruction for any foreign learner from a different linguistic background. According to Kelly (2000, p.8) English has stress and intonation patterns which may appear strange to foreign learners of it.

Apart from being “strange” to the learners, English stress is equally difficult and confusing because there are not any hard and fast rules that monitor this suprasegmental phenomenon. It means a foreign learner of English has to take care of each English word individually. In a comparative study between English and Punjabi stress patterns, Anwar (2012) found that stress does not have a fixed place in disyllabic words in Punjabi and English. Conversely, in some languages of the world, there is a fixed place of tonic stress which does not change. Collins & Mees (2003) substantiate it by saying that in certain languages, the position of stress is always fixed.

The complicated nature of English stress pattern leads to wrong pronunciation of words by the non-native speakers of it who either place it wrongly or change a word according to their mother tongue stress patterns. This should be taken as a serious problem because if stress is placed wrongly, it may even impair



communication. Kenworthy (1989) supports this claim by stating that if stress is placed on the wrong syllable, the listener may face a great deal of difficulty. Collins & Mees (2003) bear out Kenworthy by saying that this is a very significant source of error. Anwer (2012) backs up the same proposition by asserting that stress has great importance in communicating the meaning. If it is wrongly placed, it can even change the syntactic category of the word. Archibald (1997) conducted a study on ESL learners whose first languages were Chinese or Japanese. He found that the errors made by the participants did not follow any consistent pattern. This indicated that speakers of a non-stress language were not so much aware of the English word stress patterns as native speakers of a stress language. Depoux, Pallier, Sebastian-Galles, & Mehler, (1997) conducted another study on learners with different linguistic backgrounds in terms of stress. The findings of the study suggested that learners from a language with contrastive stress were better at distinguishing non-words that differ only in stress placement as compared with those learners who came from a language background without contrastive stress.

Therefore, the importance of stress in stressed-timed languages like English gets manifold where change in stress may modify the meaning of the word.

### 1.7. Research methodology

The current study is correlational in nature since it seeks to answer the question as to what is the degree of correlation between the written transcription and the verbal pronunciation of Punjabi speaking learners of English in the area of English monophthongs. According to Mertens (2009, p.152), it is true that correlational research can be used to draw comparisons between groups, it mainly focuses on yielding an estimate of the volume or degree of the relationship that exists between two variables. According to Weiten (2010, p.44), the association that exists between two or more variables is called a correlation.

The researchers selected all the Punjabi speaking boys (41) and girls (38) studying at diploma level. In order to collect the data, they developed two tests (annex A & B). One of them was used to collect the written data whereas the other was used to collect the verbal data in the form of recordings. The written performance and the recordings were carefully evaluated and marked. The scores were then correlated with the help of Pearson Product Moment Formula. It is also called the co-efficient of simple correlation or total correlation. The simple linear correlation co-efficient for *n* pair of observations(*X*) is provided below:

$$r = \frac{n \sum xy - \sum x \sum y}{\sqrt{(n \sum x^2 - (\sum x)^2)(n \sum y^2 - (\sum y)^2)}}$$

In the formula above, *n* stands for the number of study sample whereas *x* and *y* denote two different variables which are written and verbal performance in case of the present study.

### 1.8 Data analysis

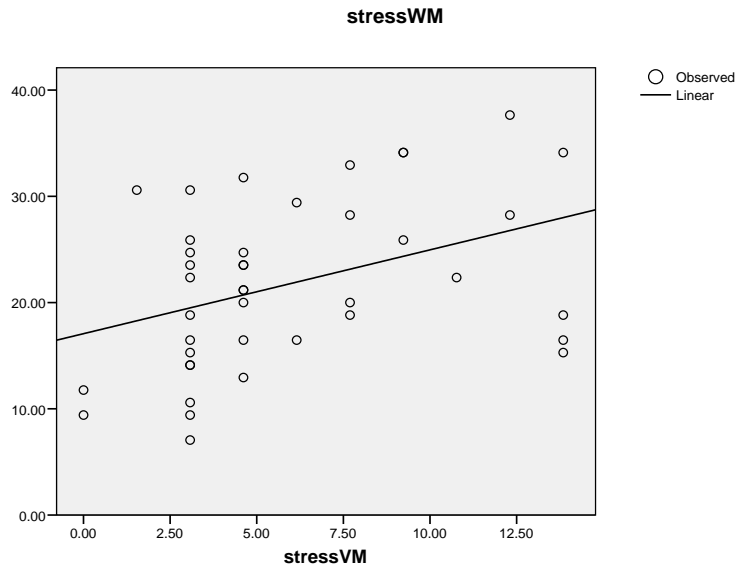
**Table 1: Correlation between Written and Verbal Scores for English Stress by Punjabi Speaking Males**

		stressWM	stressVM
stressWM	Pearson Correlation	1	.333(*)
	Sig. (2-tailed)		.033
	N	41	41
stressVM	Pearson Correlation	.333(*)	1
	Sig. (2-tailed)	.033	
	N	41	41

\* Correlation is significant at the 0.05 level (2-tailed).

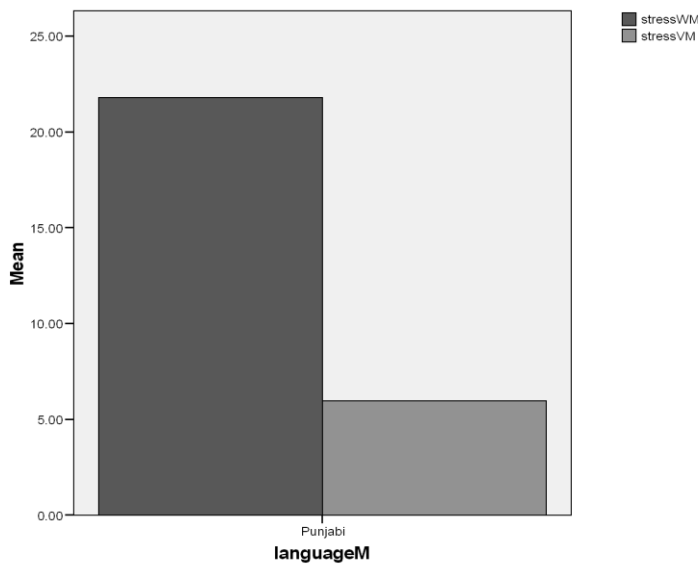
Table 1 indicates correlation coefficient i.e.  $r = 0.333$  between written and verbal performance in the area of English stress by Punjabi speaking male members of the sample (N 41). As shown in the table, correlation coefficient (value) was found statistically significant at  $p = 0.033$  i.e. 95% chance of relationship between the scores for verbal and written performance in the area of English stress.

Plot 1: Scatterplot showing Correlation between Written and Verbal Scores for English Stress by Punjabi Speaking Males



The plot indicates correlation between written and verbal performance in the area of English stress by Punjabi speaking male members of the sample (N 41). Plot shows weak relationship between written and verbal scores because most of the observed values are away from the linear line.

Figure 1: Comparison between the Written and Verbal Scores for Stress by the Male Members with Punjabi Language Background



The bar on the left side indicates the performance in the written test for the lexical stress. Comparing it with the right bar, it is evident that the male members with Punjabi background

performed very low in the verbal test for the lexical stress. The mean shows that the overall performance in both the tests was not very high.

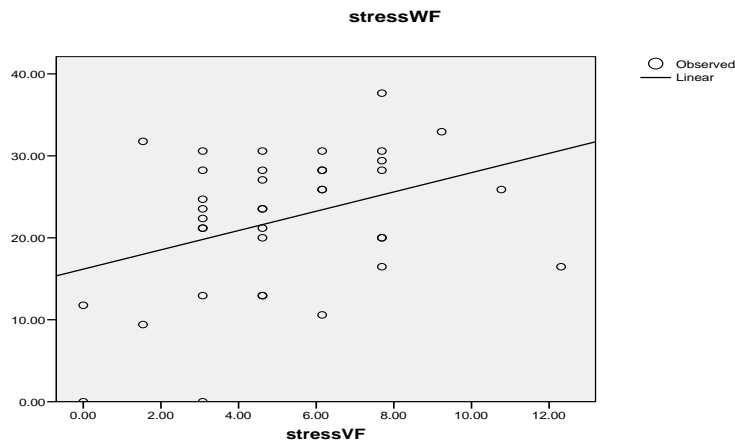
Table 2: Correlation between Written and Verbal Scores for Lexical Stress by Punjabi Speaking Females

		stressWF	stressVF
stressWF	Pearson Correlation	1	.368(*)
	Sig. (2-tailed)		.023
	N	38	38
stressVF	Pearson Correlation	.368(*)	1
	Sig. (2-tailed)	.023	
	N	38	38

\*Correlation is significant at the 0.05 level (2-tailed).

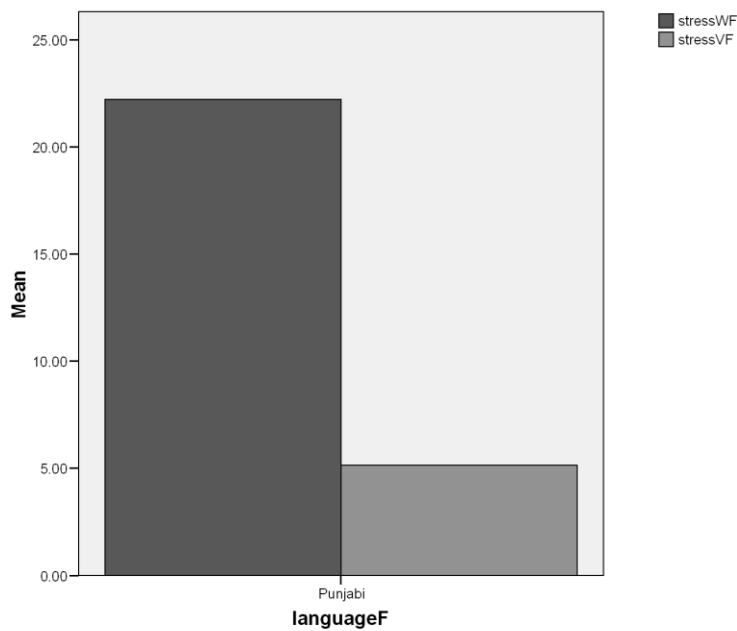
Table 2 indicates correlation coefficient i.e.  $r = 0.368$  between written and verbal performance in the area of English stress by Punjabi speaking female members of the sample (N 38). As shown in the table, correlation coefficient (value) was found statistically significant at  $p = 0.023$  i.e. 95% chance of relationship between the scores for verbal and written performance in the area of English stress.

Plot 2: Scatterplot showing Correlation between Written and Verbal Scores for Lexical Stress by Punjabi Speaking Females



The plot indicates correlation between written and verbal performance in the area of English stress by Punjabi speaking female members of the sample (N 38). The dots show moderate relationship between written and verbal scores.

Figure 3: Comparison between the Written and Verbal Scores for Stress by the Female Members with Punjabi Language Background



The bar on the left side shows the performance in the written test for the stress. Comparing it with the right bar, it is evident that the female members with Punjabi background achieved higher in written test for the stress. The mean shows that the overall performance in verbal is not very good.

## 1.9. Findings

1. The analysis and interpretation of the data shows that stress is hard to cope with for the Punjabi learners of English.
2. The performance of the study sample in both the tests was generally poor. Punjabi learners of English either don't lay stress at all or do it on the wrong syllable. This supports the studies conducted by Archibald (1997) and Depoux, Pallier, Sebastian-Galles, & Mehler, (1997) discussed above.
3. The performance in the written and verbal tests by the Punjabi speaking male members shows how difficult English is in suprasegmental terms. They pronounced most of the given words without any inflation of any of the syllables or they were pronounced with the wrong stress. Correlation coefficient, i.e.  $r = 0.339$  shows weak relationship between the written and verbal performance.
4. The Punjabi speaking females performed better in the written test for lexical stress which shows the existence of some concept in this regard. In the verbal performance, they either placed the stress on the wrong syllable or pronounced the whole word without any stress.
5. Many members of the group placed stress on the first syllable of those words that should have been stressed on either the second or third syllable.
6. The words 'diploma', 'contrast', 'democracy', 'mistake', 'computer', 'banana', 'potato', 'defence', 'demand', 'support', 'control', 'photography' and 'cigarette' were written with the stress on the first syllable.
7. The words 'photography', 'enjoyment', 'useless', 'manage' and 'passage' were also done wrongly by the majority because they were underlined on the last syllable. Most of them were unable to appreciate the subtleness of stress due to the alteration to the syntactic role of the words 'desert (noun and verb)', 'contrast (noun and verb)'. As a result, most members were tricked by this suprasegmental maneuver caused by the syntactic twist.
8. The performance in the verbal test was even poorer. Most members of the sample pronounced the words 'cassette', 'tobacco', 'emergency', 'dialogue', 'efficient', 'energy' and 'official' either with stress on the first part or with no stress at all.
9. The words 'phonology', 'democracy', 'computer', 'passage' and 'classify' were given either isosyllabic treatment or were pronounced with stress on the wrong syllable.

### 1.10. Discussion

The present study was conducted with an aim to find out the correlation between the written transcription and the verbal pronunciation, in the area of English stress, of Pakistani learners of English with Punjabi background. The performance put up by the sample members in both the tests shows that verbal pronunciation improves with improvement in the written transcription. This indicates that there is a positive correlation between the both though the scores in both the tests show very poor performance on the whole. Since stress-timed nature of English is a strange phenomenon for Punjabi learners of it, they pronounce English words as per their own articulatory ease which results in marring the overall phonetic beauty of the English words and in some cases it changes the meaning of the word altogether. The findings of the research validate the claims of Kenworthy (1989), Collins & Mees (2003) and Anwer (2012).

### 1.11 Conclusion

The detailed analysis of the data shows that lexical stress is difficult to cope with for Punjabi speaking learners mainly in terms of articulation though they confuse most of these sounds in the written transcription too. The study sample on the whole scored higher in the written performance as compared with the verbal performance though performance on both the tests was poor.

### 1.12 Recommendations and suggestions

Based on the findings of the research, the researchers have put forward the following suggestions and recommendations:

1. Since there are no hard and fast rules to guide foreign learners of English how to stress and what part of a word to stress, each word has to be dealt with separately.
2. Teachers should make use of the stress rules that are available. For example, students should be told that schwa is never stressed no matter where it occurs and that affixes are not stressed generally.
3. The use of any effective speech analyzer would be a great help in teaching of stress since it shows the stressed syllable in a word clearly in inflated and blown up form.
4. Multiple choice exercises, underlining the stressed part of the given words, loud reading are useful exercises with regard to teaching of stress.
5. There are many videos available on the YouTube which may teach this aspect of English in an effective way.
6. Since English has its own phonological features which differentiate it from other languages of the world, it should be learnt and taught according to its own demands. To make the teaching of segmental and suprasegmental features of English more productive and meaningful, the use of audio-visual aids and some concept based exercises are very useful.
7. As far as further research is concerned, there is a great room for causal comparative as well as experimental researches in the area of lexical stress. Besides, there is great need of descriptive research in the segmental and suprasegmental areas of Pakistani languages.

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## APPENDIX A



### WRITTEN PERFORMANCE

Name -----

Mother tongue-----

Gender-----

=====

#### QUESTION

*Underline the stressed syllable of each word*

(M 50)

1-diploma	2-victory	3-enjoyment	4-answer	5-desert(v)
6-mistake	7-officer	8-democracy	9-happiness	10-contrast(n)
11-danger	12-computer	13-invitation	14-useless	15-parent
16-college	17-manage	18-banana	19-teacher	20-passage
21-potato	22-defense	23-system	24-cancel	25-medicine

## APPENDIX B



### VERBAL PERFORMANCE

Name -----

Mother tongue-----

Gender-----

#### QUESTION

*Pronounce the following words*

(50)

1. cassette	2. demolish	3. invitation	4. courage
5. passage	6. planning	7. emergency	8. stigma
9. dialogue	10. democracy	11. tobacco	12. deserve
13. mistake	14. establish	15. energy	16. recommend
17. classify	18. computer	19. efficient	20. response
21. determine	22. present(v)	23. balance	24. official
25. phonology			

# **PUNJABI AS AN ENDANGERED LANGUAGE IN PAKISTAN AND COMMUNITY RESPONSE**

TENZILA KHAN

ZIA ILYAS

MAHMOOD AHMAD AZHAR

## **Abstract**

Present study aims at illustrating the current status of Punjabi language in face of linguistic hegemony of other languages (Urdu and English) in multilingual setting of Pakistan. Many natives, correlating their underprivileged societal status with their mores and languages, suppose their languages and culture not worth preserving. They discard and disown their languages and traditions for trouncing bigotry and unprivileged position, with a purpose to augment their social mobility, or to incorporate themselves into the international souk. Krauss (1992) asserts that approximately half of the knowable 6,000 world languages are dilapidated, having only adult speakers and no longer being taught to succeeding cohort. Such off-putting demeanor can be observed in case of Punjabi language in Pakistan where this language is being constantly overlooked and abandoned by its speech community in view of different socio-political and economic factors that define and justify their negative attitude. A research conducted by Mansoor showed that Lahore's Punjabi graduate students tended to associate themselves with Urdu language as they were discomfited to identify themselves as Punjabi speakers (Mansoor, 1993). The findings stated by Mansoor regarding negative attitude of well-informed Punjabi natives towards Punjabi language are also later entrenched by Rahman (2002). Such underlying restrained linguistic approach, whether deliberate or inadvertent, is fortifying the ethnocentric chauvinism and bigotry in Pakistani society.

## **1. Introduction**

Sindhi and Pushto are the only provincial (regional) languages being taught and employed as language of instruction at primary level in schools but Punjabi does not enjoy this educational status despite having approximately 60,600,000 speakers in Pakistan (ethnologue, 2014). Zaidi (2001) interprets this low economical status of Punjabi stating that despite securing a PhD or some other higher degree in Punjabi language, one is not permitted to bring this language into play at school level. Regional languages including Punjabi are also being disregarded and overlooked in Pakistan by electronic media which identify themselves with dominant languages, Urdu and English.

Supremacy of dominant languages over Punjabi is obvious through the phenomenon of Punjabi word replacement with other languages during everyday conversations. Malik (2010) observed replacement of Punjabi words with those from Urdu thus exhibiting the dominance of Urdu over Punjabi. By making use of kinships words from Urdu and English during Punjabi conversation, though their substitutes are present in Punjabi, speakers tend to align themselves with Urdu and English which are deemed as superior and dominant to Punjabi in terms of prestige and function. Punjabi language is suffering at the hands of its native speakers who are not ready to own and adopt it (Ayres, 2008) exhibiting off-putting and inconsiderate outlook towards it though they are fairly prevailing and influential in every field in Pakistan. Rahman (2006) confers Punjabi,



regrettably, as cultural ignominy. Its use is strictly banned according to policy of certain elite institutions. Considerably, Punjabi language is being diluted and destabilized by the punjabis themselves who have been instrumental in the given process. During Pre-Partition Punjabi era, certain newspapers like Khoji from Faisalabad and The Punjabi from Lahore owned by Lala Lajpat Rai were published. After the Partition, Sajjan, Lokai and Kabraan were published which no more exist except Lokai.

Neither a single Punjabi newspaper is being published in Pakistan nor do we find a school where Punjabi language skills are taught (Jaffrelot, 2002; Rahman, 2005; Asher, 2008). On the other hand, (Rahman, 2002) English has become an essential part of social mosaic of Pakistan. It enjoys the status of official language along with its status as the language of media, higher education, power, elite class, law, bureaucracy and military while Urdu is taken as a language of middle class in Pakistan. English literature and glossy magazines are in receipt of wide-ranging readership and diverse competitive exams are also carried out in English (Akram, 2007).

English is detaching privileged class from common populace. It is a gateway in order to enter into refined elite class thus elevating the status of English and English medium schools (Rahman, 2006). Khaliq (1998) acclaims the magnitude and import of English language, he is not in favor of undermining English and supports the knowledge of fundamental English language skills; however, he does not advocate the retrieving role of English in terms of equal job opportunities.

Urdu language is also playing hegemonic role in relation to Punjabi. Baart and Sindhi assert that Urdu language enjoys “official patronage at the cost of other Pakistani languages” (Baart and Sindhi, 2003: 26). These “other languages” more than 50 in number including Punjabi are used in the territory of Pakistan (Rahman, 2002). Mansoor argues that regional languages (including Punjabi) are accorded a low status and remain limited to hearth and home. They play no role in the official business of their respective provinces and their educational role is restricted to primary or secondary level in most of the provinces as materials for higher studies are practically non-existent in the vernacular (Mansoor, 1993: 6).

Shah’s findings (1997) illustrate that Sindhis and Balochis are more forbearing regarding religious conviction and have their own male protagonists while on the other hand, in Shah’s words ‘Punjab has both an official and an unofficial culture’. Sindhis and Balochis insist on adhering to their own ethnic identities and abhor the idea of single official culture of Pakistan, which usually implies speaking Urdu and wearing *sherwani* and *kurta* as national dress. It is only in the Punjab that both the elements, Pakistani and Punjabi, flourish side by side, though the former invariably takes precedence over the latter (Shah, 1997: 127). The Punjabi language possesses enormous literary traditions. Sufi poetry in Punjabi is of great quality (Quddus, 1992). Punjabi literature is very rich regarding Punjabi folk lore and literary masterpieces like *Hir-Ranjha and Saiful-Maluk*, composed by great sufi poets *Waris Shah*, *Baba Farid* and *Mian Muhammad Bakhsh* respectively, dealing with not only premises of love but also with other social and psychosomatic issues like doom, destiny, infidelity, fatality and human verve.

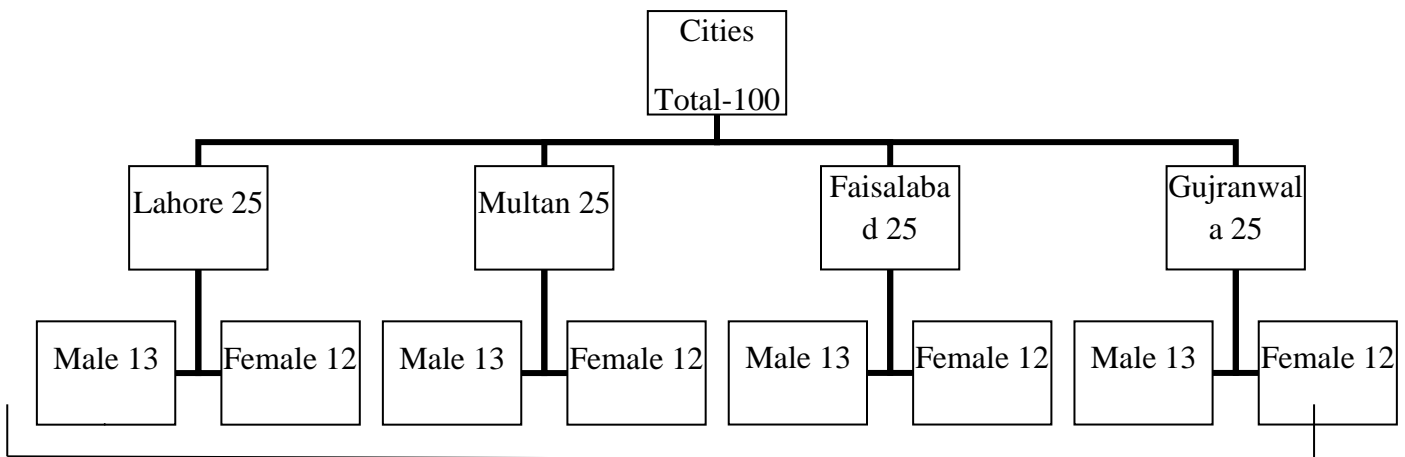
## **2. Research Methodology and Data Analysis**

The study was designed in order to find out the opinion of people about the current status of Punjabi language in Pakistan. Data was collected from four major Punjabi speaking cities of Punjab; Lahore, Multan, Faisalabad, and Gujranwala, with an assumption that there existed no gender-wise and locality-wise statistical significant difference in the linguistic belief of populace under consideration. Study was executed through surveys and convenient sampling technique, afterwards, numerical data was produced through statistical analysis. The quantitative approach was used as Judd et al., (1991: as cited in Colton and Covert 2007: p. 36) assert that quantitative

approach usually emphasizes upon “how much, how often or how many”. The survey research was selected by the researchers because examining a language in all social aspects is a very controversial issue. Respondents may be slanted and predisposed in their annotations because of their ethnic alliance or prejudice whereas via survey research a valuable numerical data is produced as Colton and Covert (2007) state that “surveys are typically used to gather factual information or to assess attitudes and beliefs”.

Lahore	Multan	Faisalabad	Gujranwala
25	25	25	25

### Sample of Population



Firstly, all the 100 respondents of the study were selected through convenient sampling technique. After that random sampling technique was applied for further sampling and 25 respondents were selected from each of the four cities. All the subjects were chosen from diverse places like universities, bus stops, by visiting homes, etc, in order to circumvent prejudice and enhance validity.

### 2.1. Instrument of the Study

For the given purpose, a questionnaire, consisting of 3 points rating scale (Likert Scale) and 15 items, was developed. The allotted number of description was as following: 3 for Punjabi, 2 for Urdu and 1 for English.

### 2.2. Pilot Study

A pilot study was conducted in order to ensure the validity of the questionnaire. The researchers distributed the questionnaire among their fellow students and two lecturers of the Lahore Leads University; however, these respondents were not included as the part of final sample of population.

### 2.3. Administration of Instrument

The researchers went to public places in Lahore and Gujranwala themselves and from Multan and Faisalabad they collected data through their authentic and resourceful persons/media. The instruments along with proper and sufficient introduction were conveyed to Multan and Faisalabad through E-mail whereas in Lahore and Gujranwala, researchers themselves explained

the nature of research to respondents and provided them with proper guidance. The respondents were also asked to tick the options in good faith in order to avoid bigotry and prejudice in data.

#### 2.4. Analysis of the Data

After collecting data, it was organized for computer analysis with Statistical Package for Social Science (SPSS) version 16.0. Frequency tests, percentage tests, and ANOVA tests were applied in order to substantiate the specified hypothesis.

#### Frequency Table: Table no. 1

The table shows the opinion of respondents regarding Punjabi language in Pakistan.

Sr#	Statements	English	Urdu	Punjabi	Mean	Std.
1	You want to promote through media.	22.0%	70.0%	8.0%	1.86	.532
2	You are inspired by.	51.0%	41.0%	8.0%	1.57	.640
3	You can get a job easily after having studied.	76.0%	24.0%	00.0%	1.24	.429
4	You enjoy having jokes in language.	12.0%	48.0%	40.0%	2.28	.668
5	You like to choose as a medium of instruction.	48.0%	50.0%	2.0%	1.54	.540
6	The most versatile language.	47.0%	47.0%	6.0%	1.59	.605
7	You want as an official language.	48.0%	52.0%	00.0%	1.52	.502
8	You feel confident while speaking.	28.0%	63.0%	9.0%	1.81	.581
9	The elite class uses mostly.	64.0%	36.0%	00.0%	1.36	.482
10	Government should promote.	45.0%	53.0%	2.0%	1.37	.537
11	In institute, you mostly use the language.	56.0%	44.0%	00.0%	1.44	.499
12	While in family, you mostly use the language.	18.0%	68.0%	14.0%	1.96	.567
13	You really want to learn language	80.0%	14.0%	6.0%	1.26	.562
14	Your favorite language	45.0%	38.0%	17.0%	1.72	.740

15	Which language should be the language of media	61%	38%	1%	1.40	.512
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Below given tables with ANOVA tests demonstrate the variance in opinion to accept or reject the above mentioned hypothesis.

The table shows the gender wise opinion of people about the current status of Punjabi language in Pakistan.

**Table no. 2.1**

Gende	N	Mean	Std.D	df	F	Sig.
Male	13	23.92	2.216	7	1.536	.165
Femal	12	23.33	1.723	92		
e				99		
Male	13	23.62	1.193			
Femal	12	23.25	1.603			
e						
Male	13	24.46	1.898			
Femal	12	24.67	2.348			
e						
Male	13	24.69	1.843			
Femal	12	25.00	2.174			
e						
Total	100	24.12	1.940			

**Table no. 2.1** shows the opinion of Punjabi natives about the current deteriorated status of Punjabi language in almost all of the social domains in Pakistan. The computed F value is 1.536 while computed significant value is 0.165 which is found to be greater than the P value (0.05). The computed (F = 1.536, P = 0.165) consequently the assumed null hypothesis is acknowledged.

Below given table illustrates city-wise opinion of respondents regarding current status of Punjabi language in Pakistan.

**Table no. 2.2**

Cities	N	Mean	Std.D	df	F	Sig.
Lahore	25	23.64	1.977	3	3.330	.023
				96		
				99		
Multa	25	23.44	1.387			
n						
Faisala	25	24.56	2.083			
bad						
Gujran	25	24.84	1.972			
wala						
Total	100	24.12	1.940			

**Table no. 2.2** shows the computed F value is 3.330 while computed significant value, 0.023, is lesser than the P value (0.05). Thus, the computed value ( $F = 3.330$ ,  $P = 0.023$ ) rejects the null hypothesis which stated that there existed no significant difference among views of people, belonging to different cities, regarding Punjabi.

Post Hoc test, Fisher's Least Significant Difference (LSD) test, was applied in order to determine further the difference of view point of Punjabi natives from diverse cities.

**Table 2.3 Post Hoc Table**

Cities	Cities	Mean	Std.	Sig	
		Difference	Error		
Gujranwala	v/s	Lahore	1.200(*)	.530	.026
		Multan	1.400(*)	.530	.010

As the table 2.3 shows that there is significant difference in the opinion of people residing in Faisalabad about the use of Punjabi language, however, no considerable difference among the views of people from other cities is observed. As a whole people living in Faisalabad preferred Punjabi language in all its social domains than the people from other three cities.

## 2.5. Findings and discussion

- Only 8% people wanted to promote Punjabi language through media, on the other hand, 70% respondents wanted to promote Urdu Language through media.
- Only 8% people seemed inspired by Punjabi, 51% by English and 41% by Urdu. It reflects the fact that Punjabi is losing its ground rapidly.
- Nobody was found feeling confident to get a job after studying Punjabi whereas 76% and 24% people felt confident of securing a good job after studying English and Urdu respectively, thus highlighting the blemishes and flaws lying with aspects of language planning and linguistic policy set up in Pakistan.

- 40% people thought that they liked having jokes in Punjabi. It is the only aspect of social life where Punjabi natives cherish to draw on Punjabi language because Punjabi is reserved for lower category social tasks in terms of language functions (Rehman, 2006).
- Only 2% people wanted to choose Punjabi as a medium of instruction whereas 50% and 48% favored Urdu and English respectively.
- Only 6% respondents deemed Punjabi as a versatile language in comparison to Urdu and English that were considered more adaptable and multipurpose by 47% of respondents for each of them.
- Nobody wanted Punjabi language as an official language of Pakistan although Punjabi natives, being the largest ethnic group, are the backbone of political structure and establishment in the country.
- Only 9% people illustrated that they felt comfortable while communicating in Punjabi, the most probable reason behind this attitude is that Punjabi is not considered a dynamic language and as a result its speakers try to dissociate themselves from it in public.
- Nobody opined about the use of Punjabi by the elite class in Pakistan and that is quite factual and realistic picture of Pakistani socio-linguistic mosaic where relinquishing Punjabi and adhering to English is supposed to be the only open sesame to a superior social circle.
- Only 2% people are of the view that Government should promote Punjabi language.
- Data analysis exhibited that nobody favored the use of Punjabi in their educational institutions.
- Only 14% were reported making use of Punjabi language in their families.
- Only 6% people showed that they wanted to learn Punjabi language while only 17% people thought that Punjabi was their favorite language in comparison to English and Urdu.

### **3. Conclusion**

The results of data analysis demonstrate the deteriorated status of Punjabi in Punjab, a province where Punjabi ethnic group is in majority. Actually language planning in Pakistan is comparable to the one in Fascist Italy (Zaidi, 2010). No concrete language planning in regard to the local languages particularly Punjabi, which is at the verge of danger zone, has ever been observed in Pakistan. Writing about language planning in the Fascist Italy, Klein points out by saying, “in public education fascism attempted to create a policy of linguistic unification, which bordered on dialectophobia. . . the idea “one nation=one language” was created” (Klein, 1989: 39). The above stated deportment was exercised in Pakistan in order to safeguard the idea of one nation= one language, that was the promotion of Urdu at the expense of Punjabi and other regional languages which have quite a significant number of speakers (Zaidi, 2001; Husain, 2001: 9). Sharif commission report in 1958 says about Urdu: “ We are firmly convinced that for the sake of our national unity we must do everything to promote the linguistic cohesion of West Pakistan [today’s Pakistan] by developing the national language, Urdu, to the fullest extent. . . Urdu . . . will eventually become the common popular language of all the people in this area.” (p. 292).

Although this report furnishes acclamation regarding execution of Bengali in East Pakistan but it is found unvoiced pertaining to the status of Punjabi in West Pakistan where it is the mother tongue of preponderance. Later Hamood-ur-Rahman Report affirmed the recommendations made by prior report. According to Zaidi (2010), the privileged elite’s gambit has been, since the creation of Pakistan, to transform Pakistan into an Islamic ideological country and make Urdu the corresponding Islamic-ideological language consigning other languages including Punjabi to a squat condition.

Presently Punjabi is employed for writing purpose but it is not an easy task to get a Punjabi literary work published because of its insignificant certified patronage. The media confers minimal exposure to Punjabi literature and litterateurs. The problem lies with the society which is marked

by linguistic apartheid. Hence, the Punjabis' emotional fulfillment and catharsis are exogenous. Positive attitudes, proper language planning and revitalized efforts are strongly needed in order to redeem and save the socio-linguistic status of Punjabi language in Pakistan.

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**TRANSLATION AT THE CROSSROAD: GLOBALISATION AND  
ITS IMPACT ON NATIONAL AND REGIONAL LANGUAGES OF  
PAKISTAN**



by: Dr. NIGHAT SHAKUR

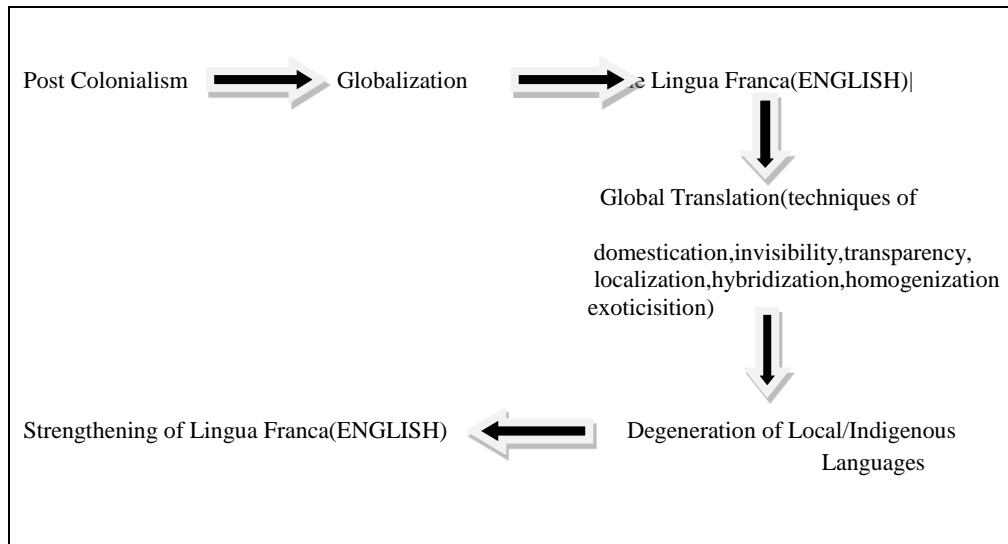
**ABSTRACT.**

*The present paper attempts to trace the process and paradox of the destabilization of Indigenous National Languages and Cultures like National, Regional and Local languages through Global Translations resulting in strengthening English as an International Lingua Franca. The paper aims to highlight Translation as a key infrastructure of globalization that serves as a means of mediation between global and local communication on a concrete material level. The fundamental change in the resulting communication patterns is the emergence of one-to-one many document production processes, which are displacing the traditional source-target models still used in Translation Studies. The paper aims to assess how cultural difference is negotiated in Translation under Globalization, and how present trends towards cultural homogenization are mediated at the local level resulting in the devaluation of National and Regional Languages.*

*The remedy lies in prioritizing nationally the translation of indigenous languages and literatures into English by promoting Translation Studies, for projecting National Ideology and Interest as one's own Identity and Destiny.*

Key Words: Translation, Globalisation, National Languages

The entire discussion of the paper thus can be presented diagrammatically:



**HISTORY OF TRANSLATION**

The history of Translation in India can be seen to fall into three broad areas:

Pre Colonial Era: This period would encompass the years from antiquity to the 18th century. Sanskrit was the major language of the time and the mode of communication was Oral.

There was no major translation activity during this period and most of translations were between indigenous languages; from Sanskrit to Prakrit and the type of translation was most in form of commentaries.

**Colonial Era:** This era extends from 18<sup>th</sup> century and exactly 1857, the year of the battle of Plassey, which helped the British to consolidate their power in India, and became an imperialist force with its policies of expansion. The dominant languages of this time were Sanskrit, Persian, Hindi, Urdu and innumerable local and regional languages. During this Orientalist's phase, the British translated most of the classic Sanskrit text into English, and many European Texts including Bible were translated into Indian languages. This cultural colonization crushed the local and indigenous languages in India and established the dominance of English in all domains of life.

**Post-Colonial Era:** This period starts from 1947, onwards till to date, after the creation of Pakistan. The dominant ideology which influenced the literary and entire scenario in Pakistan is the ideology of Globalization. Globalization has sounded the death knell of many Pakistani indigenous languages. New wave of multiculturalism and inter-cultural communication has induced cultural and linguistic challenges(Sager, 1997) such as decline of Languages.

## **GLOBALIZATION**

It initially started as economic process with increased interaction, and integration of economic system through increased international trade and investment. Globalization has led to the disintegration of national and cultural boundaries and aims at the creation of common government, seeking to advance and regulate networks between different nation states often resulting in economic cooperation that has certain consequences for the social role of translation. Those consequences will be seen as affecting the political organization of Translation Studies as a scholarly discipline.

According to Anthony Giddens, quoted in Bassnett(2002) 'Globalization is decoupling of space and time, emphasizing that with instantaneous communications, knowledge and culture can be shared around the world simultaneously.'

Wilss(1999) also holds that Globalization aims at the growth of European continental identity or polity over and above national identities. Thus, organizational and linguistic needs of EU have increased significantly due to the resulting multilingualism.

Futurists have noted that with the wave of globalization, local patois and fiefdoms will be swamped by vernaculars and nation states. As a result nation states and their languages are transformed into parts of greater regions formed into intercontinental markets with a growing Lingua Franca. The end of that process would be communication on planetary scale, which necessitates the need for fewer languages and now the need for just one Lingua Franca; ENGLISH and people will choose 'global' cultures and languages that will transcend boundaries.

Globalization has become so influential that English will over take all other languages and hence all other cultures because 'it is buttressed by the formidable panoply of the mass communication industry.'(Dalby as cited in Morrison, 2002, p.26).

The status of English as a global language has been well established and the universality of English is undisputed( Brut-Griffler, 2002, Cronin,2003, Jerkins,2003, Ulrich, 2003).

According to Stewart and Nathan(2001, p.307):'Linguistically speaking, no one dialect or language is better, more correct, or more logical than any other...but the prestige of any speech variety is wholly dependent upon the prestige of speakers who enjoy the positions of power, wealth and education.'

According to Phillipson (2003), 'English has been trespassing on the territories of some national languages like French, Swedish, Danish', Urdu, 'and many other depriving them of many of their customary functions and rendering those languages as having second class status and

leading to conflict between global and national interests at economic, political and educational levels’.

## **TRANSLATION AND GLOBALIZATION**

Global Translation market has grown rapidly in the past 20 years and the puts the current growth rate at between 5 and 7.5% per year. The longer constant increase can be found in the *Index Translationum*, since 1932. This rise would be alongside the growth of International English. Globalization would seem to promote both the Lingua Franca and the demand for the Translations. We need to look into this apparent paradox, only then can we grasp globalization leading to global Translation patterns and degeneration of national/regional languages (Pym,2006).

If globalization is defined in terms of increased connectivity, a basic similarity between globalization and translation can be drawn, where Translation has a fundamental contribution to provide understanding to the nature of globalization on the concrete level.

‘Translation is all about making connections, linking one language and culture to another, setting up the conditions for open ended exchange of goods, technologies and ideas.’(Cronin, 2003:41).

Some accounts of Globalization have pointed at the number of book translations from English and into other languages, as an indication of power distribution in global information flow, where those at the core do the transmission and those at the periphery merely receive it. The global dominance of English is expressed in the fact that in 1981, books translated in English accounted for 42%, translations world wide compared with 13.5% from Russian and 1.4% from French (Janelle,1991:57).

Accordingly Cronin (2000:112) notes the paradoxical nature of Translation in the circulation of global information, ‘The network underpinned by information technology brings Anglo phone messages and images from all over the globe in minutes and seconds leading to a reticular cosmopolitanism of near-instantaneity. This cosmopolitanism is partly generated by translators themselves who work to make information available in the dominant language of the market’.

## **EFFECTS OF GLOBALIZATION ON TRANSLATION PATTERNS**

Translation activity and Translation patterns adopts variant forms in the global circulation of information. The most dominant are the *domestication and localization*. Venuti (1995: 15) writes; ‘domesticating translations minimize cultural and linguistic difference under the appearance of transparency; they invisibly inscribe the foreign texts with English language values and provide readers with narcissistic experience of recognizing their own culture in a cultural other’.

‘Translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target language reader’.

This intelligibility implies *hybridization*, through which a dominant discourse is effectively altered and rewritten in new terms. Another area of significant growth in Translation industry has been the activity of *localization*, through which a product is tailored to meet the needs of a specific local market. *Homogenizing* tendencies and the imposition of categories in Translation parallels domesticating strategies and *exoticising* devices through which the discourse of others is organized.

With the pursuit of these globalised strategies, the literary texts will become modified versions to provide better understanding of other cultures.

## **NATIONAL AND REGIONAL LANGUAGES IN PAKISTAN**

Pakistan is a multilingual society with at least six major languages and 59 minor ones. The most prominent one includes:

<b>MAJOR</b>	<b>MINOR</b>
URDU	Brahvi
ENGLISH	Saraiki
PUNJABI	Balti
SINDHI	Khawar
PASHTO	Hindko
BALUCHI	Sheena
	Kashmiri and many
	Others

The official language of Pakistan is English and national language is Urdu. The percentage distribution of these languages spoken can be presented in tabulated form:

Administrative Unit	Urdu	Punjabi	Sindhi	Pushto	Baluchi	Saraiki	Others
Pakistan	7.57	44.15	14.1	15.42	3.57	10.53	4.66
Rural	1.48	42.51	16.46	18.06	3.99	12.97	4.53
Urban	20.22	47.56	9.20	9.94	2.69	5.46	4.93

Source: Population Census Organization: Statistics Division, Govt of Pakistan

Over the past many years, as systems of govt has become more centralized, regional dialects and minority languages have been dominated by the centrist dialects of the ruling parties. Urdu has given way to English. Linguists concur that minority languages all over the world are giving way to more dominant languages, such as English and Spanish etc. The realities of commerce and the power of culture are placing pressing pressure on speakers of minority languages to learn majority languages or suffer the consequences: difficulty in business and less access to information etc.

These pressures are inducing rapid die-off of language around the world. Languages have been disappearing steadily, with 3000 of world's languages predicted to be disappear in next 100 years. According to the United Nations Environment programme, there are about 5000 to 7000 spoken languages in the world, with 4000 to 5000 of these classed as indigenous, used by native tribes. More than 2500 are in danger of extinction, and many more are losing their link with the natural world.

In Pakistan, UNESCO categorized the endangered languages into three different groups:

<b>Severely Endangered Languages</b>	<b>Definitely Endangered Languages</b>	<b>Vulnerable languages</b>

Dameli Chilasso Domaaki Bashkarkik Kalasha	Wakhi Yidgha Kati Gawar Bati Sawi Torwali Bateri Ushojo Kundal Shahi Urmar	Burshuski Maiya Khowar
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According to the Forum for Language Initiatives (FLI) and UNESCO, 27 endangered languages spoken across KP and northern areas of Pakistan include- Pushto (10 million), Pahari/Pothwari (3.8 million), Gojri (300,000), Hindko (2.5 million), Khowar/Chitrali (2,20,000) in Chitral and Gilgit, Indus Kohistani (220,000), Kashmiri (105,000), Gawri/Kalami (100,000) in Swat, Dir, Swat, Kohat, Peshawar, Burushaski (100,000) in Hunza, Tarwali (80,000) in Swat, Shina (50,000) in Gilgit and Kohistan, Balti (270,000) in Biltistan, Bateri (20,000) in Indus Kohistan, Wakhi (12,000) in Chitral, Palula (10,000) in Chitral, Ormuri (8,000) in South Waziristan, Kataviri/Kamviri (7,000) in Chitral, Yidgha (6,000) Lutkoh valley in Chitral, Dameli (5,000) in Damel valley of Chitral, Chilisso (3,000) in Indus valley in Kohistan, Kalasha (3,000) in Chitral, Gawr-Bati (1,500) in Arandu Chitral, Ushojo (1,000) in Swat, Domaaski (500) in Hunza. ( )

Gujrati language in Karachi is being abandoned in written form as young people seek to be literate in Urdu and English- the languages used in the domains of power. *Zangskari and Sapti* are the language that were spoken in India and Pakistan years ago and totally forgotten, so much that there is not a single orator of these languages.

### **REASONS OF DEGENERATION OF REGIONAL LANGUAGES IN PAKISTAN**

In the given diverse multi lingual environment of Pakistan, the major reason for the extinction of small regional languages can be attributed to many factors; Urbanisation and adoption of the language of the powerful, lack of commitment on the part of govt, small number of speakers disinterested in its promotion and preservation and lack of documentation by authorities concerned etc.

The major factor that accelerated the process of extinction is the monopoly of major languages, especially English language, which started its status as language of colonial power, but over the years English has developed as the dominant language over all the indigenous languages of the country.

English was adopted as official Language in Pakistan with a consensus, that all scientific and Academic works in English will be translated into Urdu and other regional languages of Pakistan within 15 years, but no substantial work has so far been done, to replace English text by Urdu or other regional languages through Translations. There is no organized Translation Bureau for the translation of Academic works. As a result students in Pakistan study in English medium institutions through out their academic life and are not well versed with their own local language. It has reinforced the dilemma that Pakistani young generation have to face three different languages; mother tongue or regional language at home, Urdu Language with friends or in market, and English Language in Class room.

Thus, the empowerment of English in Pakistan at academic and professional level and the non-existence of Translations in National or regional languages has led to the decline of National language and extinction of local languages in Pakistan.

## PATTERNS OF GLOBAL TRANSLATION IN URDU LITERARY TEXTS & OTHERS

No organized or institutionalized Translation Activity exists in Pakistan at national level. It is only in the recent times we find the introduction of Translation Studies as a specialized discipline by various national universities in Pakistan. As regards the practical Translation work is concerned, most of the Translations are done by amateurs or free lancers without formal Translation training. Most of the Literary translations are from Urdu into English and can be graded as what William Frawley ( 1984 ) calls as the Third code or as Qurat-ul-Ain Hayder herself puts it, the transcreation.

In this regard, the examples from texts can be quoted as a specimen for the Global Translations. The predominant feature, manifest in the English Translations of the Urdu literary texts is the effect of globalization, where cultural differences are negotiated in Translations and cultural homogenization is mediated through what Venuti(1995) call as domestication and localization and hybridization.

The relationship between the colonial and the colonizer runs dominantly throughout the novel and is evident in every aspect of life. The social life of bureaucrat of Roshan Mahal, suppression of farmers, the nerve racking scenes of prison life, evil exploitation of labourers, compulsory participation in war and political struggle, have been discussed well in the ST. The TT, no doubt recapitulates the colonized frame work, but lacks the degree and intensity with which it has been presented in the ST.

The context, to a great extent has been changed in the TT and the pathos present in the depicted situation in the ST, **cannot** be discerned in the (TT. P:50).

(ST p42) کیا نکلا۔ کیوں آیا؟ گورہ آنکھیں نکال کر چکا۔  
جو بس میں کسان ہی طرح سادگی سے ہنسا میں نیچے بیٹھ جاتا ہوں اگلے ٹیشن پر ہتر جاؤں گا میری بوی گاڑی میں ہے۔  
نیچے جاؤ گا نکلا آستنا پاؤں سے اسے نیچے پھینکے گا۔  
آں؟ نا میں جاؤں آں؟ اس نے میری ٹوک سے کسان کی گھڑی باہر اچھال دی جڑاڑتی ہوئی زمین پر گری اور لوگوں نے اس میں باجمہ اور گڑ  
کھرتے ہوئے دیکھا 'جاؤ' اکر رہا۔ اس کی لاشی چھین کر نیچے پھینک دی اور بڑے بڑے بوٹوں والے پاؤں والے مردوں نے اس  
کے چہرے کو چھاتی پر مارنے لگا۔  
لوسٹ ایک بوٹ دیر ہی تک دکھڑا کیا۔ کسان کا سر ٹک کیا اور آنکھیں بند ہو گئیں۔ لیکن اس کا بازو ابھی تک ہینڈل کے گرد کسا ہوا تھا لوسے جھلے  
ہوئے چہرے پر خون کی دھاریاں بہ رہی تھیں اور ان کی داڑھی خون سے پستے اور وال سے تھڑکی تھی۔

*I will not come inside, saab ji. Let met sit here on the floor ---. The white man, getting angrier, withdrew into the compartment for a minute, when he returned, he had heavy boots on his feet and started kicking the old man in the back with all his force 'Soo'er, pig, smelly pig, nikal jao, jao, go, go, The peasant's staff flew out of his hand, taking with it the bundle of dirty thick cloth tied to the end as the man held on to the two side handles of the carriage with both hands.....*

*But he kept a hold on the outside handles by passing his arms through them and knotting them together while balancing himself on the narrow foot board in face of the rushing wind, which pressed him back. Gradually the effort of clinging to the speeding train drew the life out of his spent body ----- with in fifteen minutes Naim had seen a man deprived of his whole world.*

Nowhere in the translation can be found, the scene, the situation, the imagery and the reflection of the original text. There is no denying the fact that the story has been retained but the artistic and creative essence and spirit could not be presented in the translation.

The pangs and pains of migration and partition, which is the core theme of the ST, has been given a realistic and descriptive picture in the ST. But nowhere in the TT have such pictorial presentations been included:

(STp511) یک چہرہ کی کئی بارکیں اور پچھنے ہوئے خیموں پر مشتمل تھا بارش کلاہنی جگہ جگہ دکھا ہوا تھا۔ پرانے اور عرصہ پہلے گزرتوں نے ایک دوسرے کو شک و شبہ کی نظروں سے دیکھا پھر وہ بیٹھ گئے اور پتھروں کے چلیوں پر روٹیاں لگانے لگے۔ جگہ جگہ پاس تو نہیں تھے وہ کوئل کئی پتھروں پر آنا لپیٹ کر آگ پر گرم کرنے لگے۔ جگہ پاس آنا نہ تھا وہ بھاری قمیض دے کر پوسوں سے آنا خریدنے لگے۔ جگہ پاس پیسہ نہ تھے وہ رات کا انتظار کرنے لگے۔ جب اندھیرے میں چوری کی جاسکتی تھی کیا گھر کی عورتوں میں سے کسی جوان اور خوش شکل کو تھوڑی دیر کے لئے کسی دوسرے کے حوالے کر کے کہہ دیا جاتا ہے اور ان کے پالنے والے ہر حالت میں زندہ رہتے ہیں، یہ سب کچھ میں ایشیائے خوردنی حاصل کی جاسکتی تھی۔ کچھ لوگ سیر حال آتے تھک چکے تھے۔ آج ہی شش کما کر گر پڑے اور عیوش میں آئے۔ پرگڑھوں میں دکھا اور اپنی پی کر دیا وہ گہری نیند سو گئے اور کھیاں لانے کہتے پر جیج ہونے لگیں اور جنگلی پرندے انہیں مردہ سمجھ کر پھینک دیے۔

The TT, 'The Weary Generations' clearly reveals that the main focus of the translator is the audience,; the reader, and thus the Reader Response theory and Hermeneutic approach is in operation in the TT. The translator has altered the sequence, and rhythm of the TT in favour and interest of the foreign language reader non-acquainted with Urdu language. This is also confirmed by Abdullah Hussein's response to the Questionnaire (Shakur, 2009). It is for the same reason that the major theme of the novel, post- colonial nationalism, has been compromised and compensated in the TT at various places through omissions or abridgements. With reference to the Post Colonial framework the ST, 'Oddas Naslein' is an excellent exposition to Post Colonial literatures. No description in any literature can match the brilliant passages which are quietly evocative and brutally accurate throughout the novel.

Theoretically and technically speaking, the translated text 'The Weary Generations' can be easily ascribed to be a transcreation or, linguistically speaking a Third Code. The most dominant strategy, though unconsciously adopted by the translator in the TT is the strategy of Marginalization, Compromise and Compensation. As already underlined, and acknowledged by the author himself, the ST has altogether been marginalized into a new book called translation with the retention of one centralized idea: Post Colonial Nationalism.

I have not studied either the theory or practice of translating a text from one language to another, hence my total ignorance of any and all of the phrases that you have used in your questionnaire.

Although the original novel, 'Udas Naslein' has been popular and praised throughout the last forty years, artistically there are flaws in it — too many long sentimental speeches, intrusive editorial comments that fall outside the play of characterisation, and so on.

But interestingly, since we are a sentimental people, such longueries are suited to the Urdu readers' cultural temperament. With the result of this

Extensive editing. If you read both Urdu & English texts carefully, you'll see that I have not only tightened up the narrative by dropping unnecessary passages and characters but also changed the story in several places, especially at the end, while keeping the basic plot structure intact. And it has worked. The English version (and Norwegian, Turkish and Spanish) has been very favourably received from Europe to America. In effect it is neither a verbatim nor even a free translation. Actually, it is not a 'translation' in the real sense of the word but simply an 'English version' of the Urdu novel.

The normal practice in more advanced societies is never to refer to the translator, because it colours your own ideas. What is done is to take the two texts and go through them with a fine comb, take them apart bit by bit and draw your own ~~own~~ inferences and conclusions.

In the famous Shaukat Siddiqui's novel, "Khuda Ki Basti", the second strand exposes the post colonial frameworks. The influence of the civilian bureaucracy reflected through the character of Jafferi, who uses Salman's wife Rukhshanda, for his promotion, and as a C.S.P. officer, a



district magistrate, he reacted typically like a British representative in the case of the Sky Larks (Siddiqui,2001:239).

وہ بالکل بھول گیا تھا کہ شہر کے ایک اعلیٰ حاکم کے روبرو بات کر رہا ہے۔ جو سی ایس ایف میں پی آفیسر تھا اور اپنے ان پبلیش روسی ایس افسروں کی روایات برقرار رکھنا چاہتا تھا جو نپتے مظاہرین پر گولیاں چلا کر اپنے انگریز آقاؤں کی خوشنودی حاصل کرتے تھے۔ انکے ہاتھ مضبوط کرتے تھے اور کلب میں وہ سکی کا جام چڑھا کر حقارت سے کہتے تھے۔

’آج پانچ ہرام زادے مارے گئے‘ p239

The two important themes of the novel are the sub-human conditions that the people live in due to economic disparity, and sexual exploitation. Both the themes are presented in the melodramatic style. Moreover, the powerful descriptive passages do not tend to be mushy. The physical description of places is realistic, and above all, the conflict that arose from the clash of values held by all characters in the novel is commendably presented in the original.

In the translated text, the main idea no doubt has been put forward, but the melodramatic style of the original text is non-existent, and the clash and conflict embedded in each character has not been vividly presented in the target text. Hence, the translated text is not as participative, effective and spontaneous as the original.

نوشا نیل میں تھا اور پھانسی کے پندرے کے سائے میں کھڑا تھا۔ خان بہادر فرزند علی کے فرزند اور جسے وطنی ملک میں اعلیٰ تعلیم حاصل کر رہے تھے اور اپنے مستقبل کی روشن صبح کی دلیلیں پے کھڑے تھے اپنی اپنی قسمت ہے یہ عوام خواہ کی قسمت کا فرق ہے خواہ خان بہادر فرزند علی پیدا کرتے ہیں اور عوام نوشا اور پھانسی اور انوکھو قوم دیتے ہیں ان میں کوئی نقل کر کے نہیں جاتا ہے اور کوئی کڑی سن کر ہیریاں رگڑ رگڑ کر موت کا انتظار کرتا ہے کوئی رکشہ کھینچتا ہے اور تپ دق میں جلا جاتا ہے اور کوئی تھوکتا ہے اور کوئی ہجڑوں کے ساتھ تالیاں بچکانے کو لیے مٹکتا ہے۔

TT .p: 242.

What a society! Thought Salman. ‘On the national Day of Independence, our ministers and intelligentsia, well trained in foreign universities, take out their handkerchiefs and shed tears for the poor like Nausha, Raja Shami and Annu. Perhaps it was destiny that made them what they become- a murderer standing trial in a corrupt court, a reper, who has no more to do than wait for death to visit him; a rickshaw driver, who spits blood from his lungs at every turn, a promising young boy, now in the pay of the cunuchs, who amuse those who piously condemn them’.

The political and post- colonial aspects, being powerfully depicted in the original novel, when translated into English are deficient of that strength and vitality, rendering the main themes as useless inclusions. All such thematic strains running throughout the novel are interrupted in translation through omissions.

The examples from both the novels clearly manifest that global Translation strategies; domestication, foreignization, localization minimize cultural and linguistic differences under the appearance of transparency; they invisibly inscribe foreign texts with English language values and provides reader with the narcissistic experience of recognizing their own culture in a cultural other.

It is also evident that under globalization Translation is a forcible replacement of Linguistic and cultural difference of the foreign text that will be intelligible to the target language reader. This intelligibility implies a necessary degree of hybridization and homogenization, through which a dominant discourse is altered and rewritten in new terms.

It also enables us to conceptualize and empirically evaluate how cultural difference is negotiated under globalization and how present trends towards cultural homogenization are mediated at local level through strategies of domestication and hybridization.

## **PANACEA: A PRAGMATIC PERSPECTIVE**

### **REVERSING LANGUAGE SHIFTS**

The ‘Diversity Paradox’, which has forced national and regional languages into twilight and enforced the dominance of English, needs to be pragmatically reconsidered by the government by prioritizing the national needs and national language in Pakistan. The government should decide on priority basis the national and official language for the country. Practically English has achieved its desired goals in Pakistan, perhaps at the cost of local languages.

The availability of government services in a chosen language is the only path to its legitimacy in international political sense, and even more critical is the minority language to be used in commerce.

The pressures of globalization on minority languages is undeniable, and many may disappear, but this trend towards the homogeneity of global culture has stimulated people to search for their native roots and maintain their cultural identity. When people have strong cultural affinities and reasons for language shift, they can effectively resist the onslaught of majority languages. Peoples determination and government policies will assure the continuity.

Mass media technologies can help the silenced minority languages and dialects to become vibrant again and preserve their niches. Regional languages can use interactive technologies such as web sites, emails and message boards to help create and distribute media in their own language to a global Diaspora.

History provides pertinent examples how a dead language can be revived. Hebrew demonstrates how a language can be brought back from dead to form the basis of a national identity. Israel unified first as a state and then deliberately as a linguistically unified culture. Modern Hebrew is an established language in no threat of extinction, because it adheres and adopts to three most important factors in maintaining a language for the future: It is the language of education for the youth, of commerce, and of official government activity. The resurgence of Hebrew in Israel offers a role model for people of Pakistan, since Hebrew has had a solidifying effect on the idea of Israel as a nation state.

The fact remains that the future of local and regional languages in Pakistan depends in the strength of relationship of these local languages to education, government and commerce.

### **GLOBALIZATION AND TRANSLATION IN PAKISTAN**

As the first step in Pakistan, the educational system needs to be reorganized along national lines, National government still needs to reformulate language and communication policies. The problems of Translation may not to be mapped onto the inevitabilities of globalization.

In the second step, Translation Studies in Pakistan needs to build up the body of empirical knowledge and internationally recognized text books and journals need to be made accessible to the teaching institutions.

Special Translation bureaus need to be reconstituted, formalizing the local/regional languages to be translated from and into English. This will decentralize production of the ‘internationalized text’ or product, which would be a source text with as many a possible source culture elements removed.

At the professional level, we need to bring diverse experience and expertise with regard to languages, culture and research methodologies, engaging in dialogues beyond the national,

constructing our own particular form of inter-culturality. The professional institutes should operate at a global level, in addition to the work they do at the national and regional levels. Translation Studies has the propensity for the local, the particular and the minor.

In countries like Pakistan Translation Studies needs to have allegiance to Translation models based on theoretical concepts which will provide independent stand to the translators without the subordination to Lingua Franca, the hierarchical control and standardization of translation.

At the level of Translators, a strong personality, a high level of professionalism, the will to continue learning, ambition, introspection along with the participation to various social events is inevitable for the growth of Translation at professional level.

The translators choice of strategies are either a result of systematic processing of alternatives, or a technique resulting from individual experience- in both cases the individual human mind is responsible for the final results, not the globalization.

The most valid way in order to stave off the hegemonic English –language nations and the unequal cultural exchanges in which they engage their global others, is Foreignizing Translation method; the ethnodeviant, contrary to domesticating translation method, which ethnocentric.

Another possible solution to the existing situation is the introduction of the concept of ‘Compositional Translation’, given by Milton and Bandia’s(2000) in Agents of Translation: ‘ Many minority cultures have survived the onslaught of dominant languages through deliberate translation of themselves into such global languages, which they subvert through innovative linguistic practices to assert their identity on the world stage.’

In Pakistan, this process of compositional Translation has already started at very informal level without any patronage by the government. However there are series of writers who have echoed their regional voices in English Language which includes writers like Zulfiqar Ghous, Taufeeq Riffat, Haneef Qureshi, Tariq Ali, Ikram Azam and many more are the successful examples who tries to bring their native cultures into global limelight. Their works are praise worthy for intercultural representation.

The compositional translation has demonstrated a shift in the continuum in the global understanding of translation from a purely linguistic activity to a socio-cultural phenomenon, one which now involves re-expressing cultural nuances in other languages.

## CONCLUSION

Globalization has fostered neo-clonialization .i.e. dominance of English over national and regional languages of Pakistan. The government should decide on priority basis the national and official language for the country. The decision to implement Urdu as national and Official language as was decided in Constitution of 1973, Article 251, should be executed on immediate basis, this will decentralize the strength of international networking of global language. The fierce resistance of powerful languages to dislodge local languages can be encountered by the government services and peoples will to resist the onslaught of dominant language, suppressing their cultural identity.

As regards the role of Translation, Its truly said: ‘Globalization is neither the friend nor the foe of Translation’ (Pym, 2006). It is simply changing the situations in which the translators are called upon to operate. Translation theorists should be able to grasp and respond to the process of globalization by devising their own Translation paradigm and parameters in relation to their own peculiar situations and by institutionalizing the Translation industry at the national level.

Finally, it is worthwhile to agree with Anthony Pym(2006), ‘To work on Translation involves engaging with principles about relations between cultures, about aspects of globalization that requires *strong decisions*, and thus about own cultural configurations as a research

community. Those principles must be discovered, evaluated, modified or defended, as part of a going process of collective reflection’.

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## PREPARATION CHECKLIST FOR PJLTS MANUSCRIPTS

This checklist is intended to help you in preparing your manuscript for publication in The Pakistan Journal of Social Issues (PJSI).

## MANUSCRIPT FORMAT

## **Title Page**

- Include the full **title** of the article.
- List author(s)'s **name** (s).
- Title footnote: A superscript asterisk ( \* ) by corresponding author's **name** refers to the footnote at the bottom of the title page: includes **name** , **title** , **department** , **institution** and **e-mail** of the author .

## **Abstract**

- Make it brief (one paragraph of about 150 words).
- Summarize the most important contributions in your paper.
- Make it accessible, jargon-free and clear to the general reader.
- Consider it a press release about your research.

## **Keywords**

A list of four to five keywords is to be provided directly below the abstract. Keywords should express the precise content of the manuscript.

## **TEXT**

For normal text, use Times New Roman font (10-point with 1.15 line spacing).

- All text should be left aligned with not space between paragraphs, but do indent a new paragraph by 0.5 inches.
- Use consistent verb tense and terminology, active voice, and parallel construction.
- Avoid passive voice, obscure terminology, wordy phrases and pronouns with ambiguous antecedents.

## **Subheadings**

A maximum of five levels of subheadings can be given:

### **Subheading Level 1**

(Times New Roman, bold, 14-point, centralized, upper lower case)

### **Subheading Level 2**

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### **Subheading level 3**

(Times New Roman, bold, 11-point, left-aligned and indented by 0.5 inches, lower case with a period at end)

### **Subheading level 4**

(Times New Roman, bold italic, 10-point, left-aligned and indented by 0.5 inches, lower case)

### **Subheading level 5**

(Times New Roman, normal italic, 10-point, left-aligned and indented by 0.5 inches, lower case)

## Text Citations

Cite only those texts that provide evidence for your assertions or that guide readers to important sources on your topic. Include the last name of the author and year of publication. Include page numbers when you quote directly from a work or refer to specific passages.

- If author name is in text, follow last name with year in parentheses: “Duncan (1959)”.
- If author name is not in text, enclose last name and year in parentheses: “(Gouldner, 1963).”
- Pagination follows the year of publication after a comma: “(Ramirez & Weiss, 1979, 239–40).”
- Give both last names for joint authors: “(Martin & Bailey, 1988).”
- For works with three to five authors, list all last names in the first citation in the text; thereafter use “et al.”: “(Carr, Smith & Jones, 1962)”; and later, “(Carr et al., 1962).” For more than five authors, use “et al.” throughout.
- Separate a series of references with a semicolon: “(Burgess, 1968; Marwell et al., 1971).”

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- Appendices appear at the end of your article (label “Appendix 1”, “Appendix 2”, etc.) *after* the references.
- Use appendices only when necessary and make them brief.

## Endnotes

- Use endnotes only when necessary and make them brief (less than 100 words). As an alternative, consider incorporating the same information within the text or adding a brief appendix.
- Begin each note with the superscript numeral to which it is keyed in the text *after* the references. Notes can explain or amplify text, or cite materials of limited availability.

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- Include tables only when they are critical to the reader's understanding.
- Number tables consecutively throughout text.
- Include a brief descriptive title for each table (less than 25 words) and headings for all columns and rows.
- Use the same variable names in your tables as you use in your text.
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- Standard errors, standard deviations, t-statistics, etc., should appear in parentheses under the means or coefficients in the tables and be explained in the table footnote.
- Table footnotes appear at the bottom of the table; use superscript asterisk: ( \* ).
- Use asterisks to indicate significance as follows: \*  $p < .05$ , \*\*  $p < .01$  and \*\*\*  $p < .001$  levels (avoid listing  $p < .10$ ; only results significant at  $p < .05$  level or better should be indicated as significant in tables or text). Indicate if tests are one-tailed or two-tailed.

## REFERENCES

- All references cited in the text must be listed in the references, and vice versa.
- Double check spelling and publication details; the PJSI is not responsible for the accuracy of references.
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- List references in alphabetical order by author last names. First names of all authors are initialized.
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- To list two or more works by the same author(s) from the same year, add letters (a, b, c, etc.) to the year or (“1992a”). List in alphabetical order by title.

## Reference Examples

### Books:

Bernard, C. (1957). *An Introduction to the study of experimental medicine* (trans. H. C. Greene). New York: Dover.

Mason, K. O. (1974). *Women's labor force participation and fertility*. Research Triangle Park, NC: National Institute of Health.

### Periodicals and Journal Articles:

Goodman, L. A. (1947). The analysis of systems of qualitative variables when some of the variables are unobservable. *American Journal of Sociology*, 79, 1179–1259.

Szelényi, S., & Jacqueline, O. (Forthcoming). The declining significance of class: Does gender complicate the story? *Theory and Society*, 6 (4), 49–66.

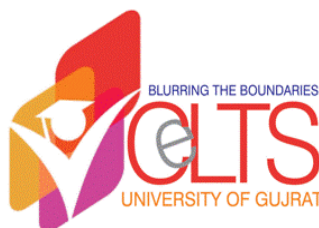
### Dissertations:

Charles, M. (1990). *Occupational sex segregation: A log-linear analysis of patterns in 25 industrial countries* (PhD dissertation). Department of Sociology, Stanford University, Stanford.

### Collections:

Clausen, J. A. (1972). The life course of individuals. In M. W. Riley, M. Johnson, & A. Foner (Eds.), *Aging and Society* (pp. 118–143). New York: Russell Sage.

Sampson, R. J. (1992). Family management and child development: Insights from social disorganization theory. In J. McCord (Ed.), *Advances in Criminology Theory* ( pp. 63–93). New Brunswick, NJ: Transaction.



Translation Studies is an emerging discipline in the world. It deals with the systematic study of the theory, description and application of translation, interpreting or both. It tends to explore the commonalities and disparities among the languages and cultures of the world. It also attempts to offer solutions for bringing global understanding and inter-human

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Please treat this style sheet as a checklist, and make sure you have followed every point before you submit your paper.

### **1. Page limit**

- The page limit is 25 pages, including references and any appendices.

### **2. Paper size**

- A4.

### 3. Margins

- Left and right: 2.5cm (0.98 inch).
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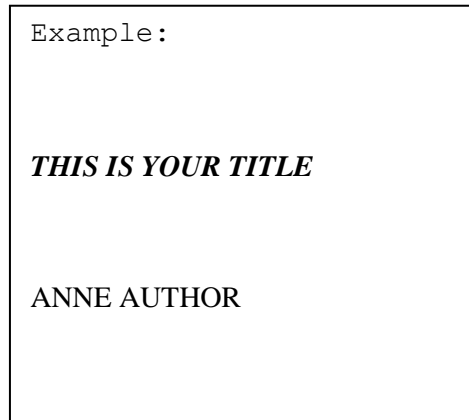
- Times New Roman: 12 point for text; 10 point for footnotes.

### 5. Title

- 12-point bold, left-aligned, italic capitals.

### 6. Author name

- Leave one blank line under the title, then put your name in 12-point capitals.



### 7. Abstract

- Your paper should begin with an abstract.
- Leave two blank lines beneath the author name.
- Insert the heading, **Abstract**, (12-point bold, left-aligned).
- Leave one blank line beneath this heading.
- Start the abstract text. (See 'Text', below, for text style.)
- Do not indent the first line of the abstract.
- If your abstract has more than one paragraph, indent the 2nd (3rd, etc.) paragraph 1.25cm (0.49 inch), as described under 'Text', below.

### 8. Text

- Text should be single-spaced.
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- Do not skip a line between paragraphs.
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### 9. Headings

- All headings should be left-justified, 12-point bold, not underlined.
- Number your section headings, starting with '1'. (Even if your first section heading is **Introduction**, the number should be '1'.)

- Insert a dot after each section number or subsection number.
- Leave one blank line after section and sub-section headings. (But, if there is no text between a section heading and a sub-section heading, it is not necessary to leave a blank line after the section heading).

Example :

### **3. Results**

The text of section 3 starts here, after one blank line. ...

#### **3.1. Experiment 1**

The text of section 3.1 starts here, after one blank line. ...

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- Examples should be in the same font and font size as the text of the paper.
- The example number should not be indented.
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Example :

(1) a. Example example.

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- Any appendices should come after all material except the references. (The references should be the last item in the paper, not the appendices.)

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- References should be single-spaced in Times New Roman, 12 point.
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- Justify both margins.
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- Only include references to articles cited in your paper

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#### References

Hasegawa, N. (1991). Affirmative polarity items and negation in Japanese. In Georgopoulos, C. & Ishihara, R. (eds.), *Interdisciplinary approaches to language: Essays in honor of S.-Y. Kuroda*. Dordrecht: Kluwer. 271–285.

Lieber, R. (1992). *Deconstructing morphology*. Chicago: University of Chicago Press.

Sells, P. (1995). Korean and Japanese morphology from a lexical perspective. *Linguistic Inquiry* 26. 277–325.

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- Please submit two single-sided copies of your paper. On one copy, delete the author name below the title and the correspondence details at the end of the paper. You can send the paper electronically as well.

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