Title Designed by: Ms. Fizza Farrukh

Copyright Statement

Advisory Board

Table of Contents

Genre Analysis of Pakistani Wedding Invitation Cards

Haleema Majeed (Corresponding Author)

Tayyaba Sahroof

Farzana Masroor
Air University, Islamabad

Keywords	Abstract
- Genre Analysis - Wedding Invitation Cards - Moves - Nonlinguistic Features	*Wedding invitation card is one of the essential written genres used to invite someone on the occasion of a wedding. It is considered as a homely genre and resultantly limited significant work is carried out on it in the domain of genre analysis. Based on the socio-cultural value, the current study aimed to carry out a genre analysis of Pakistani wedding invitation cards, to investigate the linguistic and non-linguistic features in different moves. The data was gathered from the family members, colleagues, friends, and the local printing press. A total of 100 English and Urdu written Pakistani wedding invitations, covering the time frame of 2016-2019, were gathered for this study. The present study was established on the theoretical and methodological traditions of Bhatia (1993), Miller (1984) and Swales (1990) for the genre analysis. Kress and Van Leeuwen's (2006) grammar of visual design was used for non-linguistic features, whereas Stockl's (2005) toolkit was used for typeface analysis. The genre analysis of the data revealed that there were eight moves in the invitation cards namely, Opening, Name of the parents of bride or groom, Inviting the guests with pleasure, Name of the bride and groom, Program for wedding, RSVP, Looking forward and Name of the guest. The analysis of linguistic and non-linguistic features showed that people in Pakistani society were mindful of the social, cultural, and religious values when inviting others to this blissful event. In the end, a model has been proposed for Pakistani wedding invitations. The current study is valuable for the field of genre analysis and to raise sociocultural awareness of this understudied homely genre in the Pakistani context.*

1. Introduction

The scholarly investigation of different genres in the past couple of decades has evolved genre studies into a standalone and amongst the most encouraging fields of research (Clynes and Henry, 2004). The term *genre* has differing implications for a range of various fields. The French word *genre* means *kind* or *class*. Usually, the *genre* is used to refer to literary works like novels, dramas, short stories, fiction, satire, and many others. However, Miller (1984) defines the *genre* as a periodic social action taking place in frequent rhetorical situations in particular discourse communities. Similarly, Nunan (1993) defines the *genre* as a specific type of written or spoken communication. According to him, there are particular structures and typical grammatical forms for different genres that reflect the communicative purpose of the genre. Furthermore, Kress (1987) labels the *genre* as the term that outlines the characteristics of a text type resulting out of their production at a particular social occasion. Moreover, the term *genre* is mostly used in rhetoric, media theory, and literary theory and most recently in the field of linguistics to refer to a distinct kind of text (Allen, 1989). This entails the definition of a genre differs according to different perspectives.

Concerning the area of language learning, the most recognized definitions of the genre have been given by Swales (1990) and Bhatia (1993). According to Swales (1990), a genre consists of a set of communicative events, the participants of which share some set of communicative purposes. These purposes are acknowledged by the expert participants of the parent discourse community, thus form the rationale for the genre. This rationale outlines the schematic structure of the text and effects and constrains the choice of content and style. Besides, Bhatia (1993) elaborates the Swales' (1990) definition of the genre and refers to it as a recognizable informative and communicative event described through a set of communicative purposes acknowledged and commonly comprehended by the participants of the expert or academic community in which it usually takes place. Mostly, genre occurs as a well-organized and conventionalized event/s with the limitations on permissible contributions regarding their goal, position, structure, and functional significance, though these limitations are mostly used by the professional participants of the discourse community to favour the personal goals against the socially and generally acknowledged aims. Bhatia (1993) further emphasizes the importance of communicative purposes and states that the genre is mainly categorized by the communicative purposes which it aimed to accomplish, which provides an internal organization to the genre. In other words, the concept of genre analysis has an interesting aspect which consists of the lexico-grammatical description of language along with the socially recognized text external context.

In short, genre analysis is a deep and keen explanation of language that joins script associations and lexico-syntactic parts of that script with its socio-cultural and mental aspects. The micro-linguistic features refer to the structures and forms that are utilized by the writers in the text of genre, be it linguistic, lexical, or discursive. These features are important as they influence how the reader receives the message (Bhatia, 1993). Swales (1990) describes the genre analysis in terms of a sequence of moves. Therefore, a move is a rhetorical linguistic pattern of a text/writing that has a particular communicative purpose. It varies in size ranging from an expression, a sentence to different paragraphs. Furthermore, not all moves show up with equally dominant presence in the text: a few occur more often and are termed as obligatory moves, while the less frequent ones are called optional moves (Ansary & Babaii, 2005; Connor,

2000). Hence, move analysis is a top-down approach to analyze genre/s in a series of different moves.

The move analysis has become known as a better way to analyze any text that can be part of different kinds of discourses such as legal discourse, media discourse, homely discourse, etc. Among various kinds of genres, the homely discourses have attracted the attention of researchers in recent years. Homely genres, according to Miller (1984), are the *de-facto* genres that are known in our regular expression with the names of wedding invitations, birthday pronouncements, etc. Homely genre, in which wedding invites have a place, is a term that describes a genre of the socially constructed text, for example, cards to say thanks, congrats, eulogies, condolences, and invitations. This type of text has gained little attention from researchers than a variety of socially built academic and professional genres, for example, textbooks, abstracts, essays, news reports, book reviews, and so forth. The term, *homely genre* was initially used by Miller (1984) and just refers to regular language occurrences. However, Johns (1997) characterizes the homely genre as a noticeable socially developed text genre of daily life that is part of 'introductory' genres. This type of text is characterized by its name, like wedding invitations, demise pronouncement, birth announcement, etc. Being a homely genre, the analysis of the wedding invitation genre can be used as a source of improving language and cultural awareness.

An invitation is a memorial and celebratory social activity with the function of telling and inviting a person(s) to participate and courteously show presence at the prescribed place, for the purpose of the meeting, gathering, or to do something. There are two kinds of invitations: written or spoken. Written invitations have some generic characteristics which make them distinct from other text types (Al-Ali, 2006). In different types of invitations, the wedding invitation genre is universal and people around the globe are very much familiar with it.

A wedding invite is usually given through a card asking and inviting the receivers like friends, family, relatives, neighbours, colleagues of the marrying couple, to a wedding function. This invite is usually composed in a formal language and sent to the guests, around one to fifteen days earlier than the marriage date. It is a significant part of marriage as it is the first thing related to the marriage occasion that visitors see before it begins. So, picking the suitable invitation card's language and style is crucial. To comprehend the way the wedding invite genre pronounces the communicative purpose of the social event, a genre professional needs to take into account a deep interpretation of the social practices and limitations which give rise to this specific genre. For this purpose, various researches have been conducted on the genre of wedding invitation. For instance, Clynes and Henry (2004) conducted genre analysis on Brunei Malay wedding invitations and made two groups, one group of authors and the other of students who were taking English Genre Analysis as a course. These groups had to find moves, move order, communicative purpose, and linguistic features of the genre. The findings revealed that students were not much efficient in describing the linguistic features per the communicative purpose/s, but they accurately classified and examined the moves and their order. Taking an instructive position, this research gave the chance to the researchers to examine wedding invitations in their own language to gain subliminal information about language and culture. Despite their significance, wedding invitations have not gained much academic consideration and attention. Out of the

limited studies concentrating on wedding invitations, Al-Ali (2006) investigated the Jordanian wedding invitation genre from the perspective of genre analysis and basic discourse analysis. It recognized certain mandatory and non-obligatory generic segments in Jordanian Wedding invitations. The findings, after analysis of 200 Arabic composed wedding invitations, revealed eight obligatory and non-obligatory generic segments. Also, a critical discourse analysis of the invitations reflected the lexical choices and naming practices as well as revealed that how religious associations and mainly family relationships developed and shaped content choice.

Similarly, Momani and Al-Rafaei (2010) examined 55 marriage invitations and located the six compulsory and two optional moves in Jordanian culture, and reflected on the social portrayal of this genre. Concerning wedding invites in Iran, Mirzaei and Eslami (2013) examined 150 invites covering the period of 2000-2011 by using a trans-disciplinary approach through variational sociolinguistics, genre analysis, and basic discourse analysis. It was found that socio-cultural and spiritual dogmas like culture, financial and social status, education, profession, and age impact the couple's preference and the decision of wedding invitation writing.

Likewise, in another research, Sharif and Yarmohammadi (2013) used Swales' (1990) model for genre analysis and analyzed a sample of 70 Persian wedding invitations. The results revealed 7 generic components that portrayed sociocultural conventions were responsible for determining the genre. Furthermore, Sadri (2014) analyzed 100 Iranian wedding invites ranging from 1970-2013 through the social semiotics system to distinguish the progressions over time. She expanded the extent of past investigations and looked at the literary characteristics as well as non-linguistic characteristics, like style, size, shading, and typography. Like Mirzaei and Eslami's (2013) findings, Sadri's findings demonstrated that the socio-cultural atmosphere of Iran reflected through invitations showed a preference of innovativeness over conventionalization, awareness over custom, and solidarity overpower.

Moreover, Faramarzi, Elekaei, and Tabrizi (2015) conducted a genre-based discourse analysis of wedding invitation cards in Iran, based on Swales' (1990) genre analysis approach and Kress and Van Leeuwen's (1996) multimodal point of view on textual analysis. Using the same line of study, Al-Zubaidi (2017) researched wedding invitation genre to explore sociocultural identities of Iraqi society using genre analysis concept of Swales (1990) and Bhatia (2004), semiotic analysis concept of Kress and Van Leeuwen's (2001) and critical discourse analysis of Fairclough (2010). Similarly, Sawalmeh (2018) conducted a genre analysis of Jordanian wedding invites using Bhatia's (1993) concept of genre analysis.

All these above-mentioned studies show that the wedding invitation genre has different moves and have a purpose to invite and welcome others to marriage ceremonies and also shows the sociocultural aspect of the society in which they occur. Not every move is basic in a genre and may vary across disciplines and societies regarding which ones are fundamental for accomplishing which reason (Kachru & Smith, 2008). These elements or moves may not show up in similar order. Therefore, it can be said that every society and culture exhibit different characteristics of this very genre.

As mentioned above, many studies have been conducted on the wedding invitation's genre analysis in different countries and cultures, but there seems to be a gap in

systematic studies conducted on the wedding invitation genre in the Pakistani context. The current study is an effort to carryout genre analysis of Pakistani wedding invitation cards to explore characteristic moves and their linguistic and non-linguistic features. Further, this study attempts to understand the way the members of a specific discourse community in the Pakistani context formulate and interpret this specific genre in order to attain the communicative purpose and why they compose the genre in the way they do. This study will add depth to what is known about the genre of wedding invitations in the Pakistani context and may widen the scope of the research in the field of genre analysis. This study will provide genre analysts with an overview and understanding of the wedding invitation genre specifically in the Pakistani context.

As ceremonial texts exist in almost every society, people around the globe are familiar with the genre of wedding invitation cards. In Pakistan, this type of homely genre has received little scholarly attention as compared to the other academic and professional genres. So, the current study is significant in many ways. It will help novice learners in the field of genre analysis to comprehend how the invitation genre organizes and articulates the communicative purposes of the social occasion. This study will help genre analysts' needs to take into account the constraints and practices which are conventional in this homely genre, particularly in the Pakistani context. As this study is one of the first attempts according to the knowledge of researchers in exploring the genre of Pakistani wedding invitations, the current study will be helpful for Academic Discourse World to know about the move patterns and linguistic features of the Pakistani homely genre. Lastly, the results of this study will help in raising social, cultural, and religious awareness regarding this genre.

The current study aims:

1. To perform genre analysis of Pakistani wedding invitation cards by investigating the move patterns
2. To investigate linguistic features in different moves of Pakistani wedding invitation cards
3. To investigate non-linguistic features of Pakistani wedding invitation cards

2. Methodology
The nature of the study calls for a qualitative approach since moves are identified as rhetorical patterns that recur in the structure based on the function they fulfil. That requires an in-depth analysis of textual and contextual features. The statistical counts were restricted to mere frequency counts.

The data for the current study were gathered through a convenient sampling technique. The researcher randomly collected the samples from different sources for the current study. Some samples were sent by family members, friends, colleagues, and relatives who provided wedding invitation cards for research. The samples for the present study were also gathered from the famous printing presses in the local areas of the researchers. A total of 100 Pakistani wedding invitation cards were selected for this study. The wedding invitation cards were written in English and Urdu language. Efforts were made to collect the most recent available samples, covering the period of 2016-2019. After collecting the data, the researchers analyzed the wedding invitation cards for move analysis through Swales' (1990) analytical framework of moves and steps. All these invites were written by Pakistani people for their relatives and friends.

The data was qualitatively analyzed through move analysis of the wedding cards and a model for the structure of Pakistani wedding cards was given. The non-linguistic features of these wedding cards were also analyzed.

For the quantitative analysis, the frequency for the occurrence of different moves and sub-moves in the data was calculated and their sequential arrangement was looked in to investigate the mandatory and non-mandatory move categories in the Pakistani wedding invites.

The study has some delimitations. The present study was delimited to only written Pakistani wedding invites. The data were randomly selected through a convenient sampling technique. The researchers selected the wedding invitations only from the friends, relatives, and popular printing presses of the area. Only 100 wedding invitation cards were taken for the research purpose covering the period of 2016-2019.

2.1. Theoretical Framework

The term *genre* has been widely defined and interpreted by scholars in the domain. The present research is grounded on the theoretical and methodological perspectives of Swales' (1990) and Bhatia's (1993) frameworks for the genre analysis, as the current study is concerned with the move analysis of the written Pakistani wedding invitations to explore the generic organizations including organizational and linguistic structures along with socio-cultural communicative roles which are presented in these social-communicative samples of the genre. The study also takes into account Miller's (1984) theoretical insights where the genre is viewed as a social action that has a socio-cultural significance with respect to a particular discourse community. The rhetorical patterns therefore are aligned with the social purposes that are established over a period of time.

2.2. Method of Analysis

For the structural analysis of wedding invitations, the current research is based on the genre analysis approach of Swales. In 1990, Swales presented a model for the genre usually called 'move analysis' that proposed the organization of the introduction section of the research articles. The model consisted of three moves: *establishing a territory, establishing a niche,* and *occupying the niche*. He recommended a systematized approach to analyze genre through various *moves* in a text. Moves, according to Swales (1981), are parts of a text that consists of different linguistic constituents, such as vocabulary, grammar along with illocutionary propositions which give constancy to the different parts and point to the discourse content. Therefore, the functional components of the genres possibly show the textual and lexico-grammatical features for the simplification of genre recognition.

As in the current study, the examination of wedding invitations has focused on the key linguistic preferences linked with the generic moves and their socio-cultural descriptions for the selection of organization and linguistic characteristics, so the present research work is also established on the theoretical grounds which are primarily derived from the genre analysis concept of Bhatia (1993). According to Bhatia (1993), genre analysis elucidates the structure of the text as well as describes its usage and interpretation in particular contexts to achieve certain aims.

For the formal and non-linguistic features such as colour, size, and shape, the analysis is based on Kress and Van Leeuwen's (2006) grammar of visual design. They proposed that just like linguistic structures, visual structures, and the visual processes in them are associated with participant roles and with specific circumstances. Besides, typography as a formal feature is also analyzed based on Stockl's (2005) toolkit for typeface analysis.

3. Results and Analysis

The move analysis of the samples of Pakistani marriage invitations revealed that there are eight moves with sub moves, including opening, name of parents of the bride or groom, inviting the guests with pleasure, name of bride and groom, the program for wedding, RSVP, looking forward, and name of guest/s.

3.1. Move 1: Opening

Move 1 in Pakistani wedding invitation card is considered obligatory, as it exists in 100% samples of the study. It appeared at the top centre position of the wedding cards. This move consisted of the verse from the Holy Quran, i.e, *Bismillah al-Rahman al-Raheem,* written in Arabic, English (In the name of Allah, the Most Gracious the Most Merciful), in numerals (786), or in Urdu. This statement was written on the card in different Arabic calligraphies and with different font styles and sizes.

The main function of this move is to express Islamic tradition and Muslim culture to start anything with the name of Allah which would bring blessings and protect the bride and groom from the evil eye. This move shows the socio-cultural and religious traditions of Pakistani Islamic society.

3.2. Move 2: Name of parents of the bride or groom

Move 2 is stating the name of the bride or groom's parents. 84 out of 100 samples showed that this move comes below the opening move in the wedding cards. This move consisted of either the name of both parents or only of the father of the bride or groom.

For example, *Mr & Mrs Abdul Malik* or *Mr Zain.*

The main purpose of this move is to show that parents are the guardians of their children and they are fully involved and support the marriage of their children. Moreover, this move also depicts the Pakistani culture and society in such a way that parents are the authority for holding the wedding ceremonies of their son or daughter.

3.3. Move 3: Inviting the guests with pleasure

After the analysis of the samples for the current study, it is revealed that Move 3 is present in 80% of the wedding cards. In this move, an invitation is given to the guests to come and attend the wedding ceremony of their son or daughter. In this statement, people invite others with great pleasure and respect. For example,

… Request the honour of your presence and blessings on the very auspicious occasion of the Wedding ceremony of their beloved Daughter…

In this move, lofty vocabulary is used to show the love of parents for their son or daughter and to show respect for the guests. This statement is usually written in third person plural form from the parents' side like "*Walima Ceremony of **their** beloved son*". Different adjectives, adverbs, and verbs are used to grab the attention of the receiver such as *beloved, delightful, gracious, cordially, auspicious, request, honour, grace, pleased*, etc. The analysis of this move reveals that people in Pakistani society are extremely eager and desirous for their relatives and friends to join them on the happiest occasion of their loved ones.

3.4.   Move 4: Name of bride and groom

The detailed securitization of the data showed that the move 4 occurred with a frequency of 66% in the selected data. In this move, the name of the couple is mentioned to identify them. Like in the example below:

*Malik Khizar Hayat Khan **weds** Rabia Hameed*

Interestingly, in some samples, the name of the bride is not mentioned on the card; instead, the identification of the bride was done through writing the father's name like *D/O Raja Ishaq*. Also, in a few samples, especially in the invitation cards for a daughter's wedding, the name of the daughter is not mentioned at all; instead, only the word '*Daughter*' is written. Through this finding, it seems that people in Pakistani society do not want to reveal and mention the name of their daughters due to cultural constraints and from the Islamic point of view. As wedding cards are distributed among all relatives, family, friends, and colleagues, the people prefer to keep the name of the girl/daughter hidden due to social, cultural, and religious reasons.

3.5.   Move 5: Program for wedding

This move is compulsory for the wedding invitations as it informed the receivers of the wedding card about when the marriage ceremony is going to be held. This move is present in all the samples of the data. In this move, there are details about the marriage ceremony and different events. This move consisted of three sub moves.

M5S1: Date of the event + Day of the event
M5S2: Event name + time
M5S3: The venue of the event

As the wedding ceremony has different events on different dates and times, this move is found to be repeated on the same wedding card depending upon the number of wedding events. So, it depends on the inviter that on how many events and on which occasion he wants to invite guests. This program is mostly written in the centre of the card in different styles like the use of logos and pictures for the lunch/dinner time and venue. Usually, the date and day are written in bold letters and different font styles. The venues for the wedding are usually home, marriage halls, or parks.

The analysis reveals that marriage ceremonies in Pakistan are usually held on weekends. This shows that the people of Pakistani society want to ensure the presence of their relatives to attend the wedding ceremony. On weekends, it is usually off from the jobs and educational institutions, and inviters prefer arranging wedding events on the time when most of the people can come and join them on this auspicious occasion.

3.6.   Move 6: RSVP

This move is present with a frequency of 40 out of 100 with RSVP title, but the same move is accomplished 60times in the data by other different names 'awaiting to welcome' and in Urdu cards 'chasham bara' (Trans: waiting in anticipation), etc. The French term "RSVP" refers to the expression **répondez s'il vous plait** which means *please respond*. This term is usually written on an invite which means the host has requested the guest to respond to say if they plan to attend the occasion.

The analysis of the samples revealed the interesting finding that most people do not know the actual function of the term RSVP and mention a long list of relatives' names (even 10-15) for filling up of space. In a few samples of the move, the names and mobile numbers of the family members were written. This move is found at the bottom left or bottom right side of the wedding invitation card.

3.7.   Move 7: Looking forward

This move in the wedding invitation cards is present in all samples of the data. It consists of the names of parents again or stating the names of people issuing the invite, mostly family members.

The analysis of this move shows that the inviter writes the names of other family members like cousins, uncles, and even friends, to show that they are also part of their home and close to them. This move is usually used to accomplish social goals and strengthen the bonds with the rest of the family. An interesting finding is that sometimes these names are written along with the place of residence/occupation of a person like *Ch. Ishaq (U.K)* etc. This finding suggests that people use wedding cards for social promotional functions, i.e., to show off their wealth and status by mentioning these things and titles.

3.8.   Move 8: Name of the guest

A wedding invitation card is usually enclosed in an envelope on which the name of the guests to be invited is mentioned. In the current study, almost on every sample, the guest name was written on the outer envelope with greetings.

- **Non–linguistic Features**

The invitation genre has non-linguistic parts of information that separate the invitation genres from different other types. These include ornamental borders, distinctive size of text types, various fonts, various styles of writing, various hues, colours, and focused arrangement of certain moves, or even all moves. Meanwhile, there are explicit non-

linguistic features that separate the wedding invitation genre from different other genres, for example, utilizing pictures like wedding bands, hearts, and bundles of blended roses, clusters of roses, and individual roses.

The colour of a wedding invitation card assumes a conspicuous job in having an eye-catching impact on the receivers of these invitation cards as it is the principal thing that they see when they receive them. Different colours apply an intuitive impact on the readers' frames of mind by stimulating their feelings and interests. The significance of colours while viewing the wedding invitation card is indisputable. Each shade brings out expanded recognitions and also mirrors individuals' psychological disposition, identity, state of mind, and numerous different variables. Picking or selecting a colour plan for a wedding invitation card is significant because it is the main impression the visitors will get of the marriage ceremony theme. The analysis of the data revealed that the most prominent colours utilized in the Pakistani wedding cards include red, white, green, and black and white together, but most of the cards were printed in white, silver, cream, and half white colours. The red is taken in Pakistani society as a colour reflecting the feeling of love. As white colour is regarded as an ideal and perfect colour, it depicts positivity, truth, and gentleness. In Pakistan, the selection of these colours and designs appeared to depict the socioeconomic standing and education of the family of wedding couples – the higher class families showed a common tendency towards the use of elegant but simple designs and colours.

The arrangements, style, and appearance of the words may present different meanings and concepts. As verbal language imparts explicit messages, written language also shapes the picture of wedding invitation discourse. After the analysis of the data, it was found that in Pakistani wedding invitation cards, there is a dominant inclination to use certain typefaces, for example, Times New Roman, Simple Shaded Font, PT Bold Stars, and Simple Bold Jut Out. These fonts are clear and visible and also attractive to welcome the receivers/guests to the wedding. The analyzed data shows that the moves like *move 1, move 4* and *the names of the inviters of the wedding* in all cards were altogether printed in large font size. The large font size is mostly used to draw the attention of the reader towards the desired content.

The cards' size mostly varies depending on the taste of inviters and financial status of the marrying couples as the bigger the invitation cards, the higher the financial position. The data analysis shows that the shape of the cards was horizontal, vertical, and square but most of the cards were in horizontal shape.

The most communicative non-verbal component in the marriage invites under observation was the picture or image. The photographic pictures surely draw the attention of the readers and add to accomplish the communicative objectives of the wedding card genre. The results show that some of the wedding invitation cards were beautifully embroidered with the images of marriage, bouquets, hearts, and ribbons and in some, the name of bride and groom was written with wooden calligraphy, etc. But the position of these photographic images was not the same, as it never occupied the same position. The location of the picture may interfere with the names of the bride and groom, at the upper corner of the card, the left half of the card, or the right corner of the card. All these nonlinguistic features reveal social, cultural, religious, and economical status and traditions prevailing in the current society of Pakistan.

Figure 1. *Samples showing moves, linguistic and nonlinguistic features of Pakistani wedding cards*

4. Findings and Discussion

As suggested by Clynes and Henry (2004), wedding invites can be studied in order to gain insight into one's language and culture. The present study analyzed the genre of Pakistani wedding invitation cards through a genre analysis approach. It was found that 8 moves were present in marriage invitation cards. All these moves formed the coherent body of a text and conveyed the sociocultural, religious, and economical aspects of the society. Moreover, the religious associations and family relationships

developed and shaped the content and reflect the lexical and naming choices (Al-Ali, 2006). Furthermore, the language has been framed in such a way that represented culture, ideology, and socio-economic structures (Ali & Masroor, 2017; Shaukat, Qadeer & Tahir, 2017). As in the opening move, verse from Hoy Quran and in Move 4, not mentioning the bride's name, the religious aspects dominated. Meanwhile, in RSVP, due to the strong family relationships, the long lists of family members were mentioned and in deciding the date of the marriage, the convenience and availability of the guests were also considered. In terms of the non-linguistic features of the wedding cards, it was found that besides religious values, sociocultural values such as financial status, education, family background (Momani & Al-Refaei, 2010), etc. also affect the choice of size, colour, shape, font style, size of the written text. The decorative and stylistic choices on the card reflected that the rich people preferred the use of elegant but simple designs and colours. All these linguistic, nonlinguistic features and schematic structures illustrated the sociocultural values and Islamic norms of Pakistani society.

The salience of the findings can be situated in the existing body of literature. There have been various researches conducted on the wedding invitation genre in different cultures and societies like Persian (Sharif & Yarmohammadi, 2013) and Iraqi (Al-Zubaidi, 2017), however, there seem to be limited studies conducted on the Pakistani culture and society regarding wedding invitation genre. The findings of the study were similar to some of the previous researches and point towards the dominant role of religion on the cultural and societal norms. The study by Al-Ali (2006) examined the wedding invites of Jordanian culture and revealed eight moves showing religious affiliations and family relation bonds, similar to the case of Pakistani wedding invitations that also follow eight moves and reflect the strong influence of Islamic and familial affiliations in the composition of wedding invitations. The study also affirms the influence of other dominant factors like financial status, education, and profession that affect the formation of a text, as noticed by Mirzaei and Eslami (2013). The present study revealed that those who have higher financial status and educational background preferred more simple and modest writing. The findings of the study are significant for highlighting the importance of textual preferences in genre composition, as viewed through the approach of Swales (1990) and Bhatia (1993), as well as the role of the sociocultural and multimodal aspects responsible for the genre text composition, as viewed in the study through Kress and Van Leeuwen's (1996) multimodal point of view. This strengthens the findings of this research in alignment with Elekaei and Tabrizi (2015) and Mirzaei and Eslami (2013). This study advocates the adoption of a multimodal approach in genre analysis specifically for the texts relying heavily on the visual and stylistics features to gain audience attention.

5. Conclusion

In the current study, the move analysis revealed a total of eight moves in the Pakistani wedding invitation cards along with their sub moves. The proposed model based on the results is provided in Table 1.

Table 1. Proposed model for Pakistani wedding invitations

Move 1	Opening
Move 2	Name of parents of the bride or groom
Move 3	Inviting the guests with pleasure
Move 4	Name of bride and groom
Move 5	Program for wedding
	M5S1:Date of the event+Day of the event
	M5S2:Event name +time
	M5S1:The Venue of the event
Move 6	RSVP
Move 7	Looking forward
Move 8	Name of the guest

The move analysis as discussed above revealed various moves expressing socio-cultural aspects (Sharif & Yarmohammadi, 2013) of Pakistani society. The salience of move structure is determined through the obligatory nature of most of the moves, except for RSVP, the purpose of which seems to be unclear to wedding invitation writers/inviters. The English language, with its status as a second language (L2) and Medium of Instruction (MOI), in Pakistan has its space in the official as well as non-official correspondence. However, probably due to the lack of exact equivalence of the word in local culture and occurrence of the foreign language word in the English language invitations, the word seems to be misinterpreted. Other than that, the analysis revealed the occurrence of moves is highly dependent on the socio-cultural and religious norms, similar to the findings of some of the researches such as Al-Zubaidi (2017) and Al-Ali (2206). However, in the Pakistani context, the dominant role of parents in weddings of their children and the absence of the names of girls on the cards reflect specific socio-cultural norms of a male-dominated Muslim Pakistani society. The analysis also highlights the highly social nature of this genre and most of the Pakistani cards show these cultural preferences. The preferences are also prevalent in the dominant structural organization. The general structure of a wedding invitation card is provided in Figure 2 below.

Figure 2: *Structure of a wedding invitation card*

All these elements collectively suggest that the people of Pakistani society consider and give importance to social, cultural, and Islamic values in their wedding cards. These preferences were reflected in the selection of linguistic features of the wedding invitation cards (see also Faramarzi, Elekaei & Tabrizi, 2015). In addition, it was observed in agreement with Sadri (2014) that the linguistic, as well as non-linguistic features of such invitations, depict the financial and economic status of the people of a society. The findings depict the economic and social status of the people of Pakistani society so that people who have relatively high social status go for the more lavish and expensive wedding cards than other people with low socio-economic status.

7. Recommendations

The genre of the wedding invitations is least explored in the Pakistani context, so it is highly recommended that further in-depth studies should be conducted by increasing the sample size and scope of research. The genre can be explored through approaching different perspectives such as critical discourse analysis. Based on the current study, it is recommended that further studies can be conducted on other homely genres to add depth to what is known and to widen the scope of research in the field of genre analysis.

References

Al-Ali, M. N. (2006). Religious affiliations and masculine power in Jordanian wedding invitation genre. *Discourse & Society, 17*(6)*,* 691-714.

Ali, S., & Masroor, F. (2017). Representation of culture and ideology through the power of indigenized language: A linguistic critique on Khalid Hosseini's And the Mountains Echoed. *Erevn: Journal of Linguistics and Literature*, *1*(1), 1-19.

Allen, R. (1989). Bursting bubbles: "Soap opera". Audiences and the limits of genre. In Seiter, E., Borchers, H., Kreutzner, G., & Warth, E. M. (Eds.). *Remote control: Television, audiences and cultural power.* London: Routledge, pp. 44-55.

Ansary, H., & Babaii, E. (2005). The generic integrity of newspaper editorials: A systemic functional perspective. *RELC Journal, 36*(3), 271-295.

Al-Zubaidi, N. A. (2017). Wedding invitation genre: Communicating sociocultural identities of Iraqi society. *Lublin Studies in Modern Languages and Literature*, *41*(1), 129-155.

Bhatia, V. K. (1993). *Analysing genre: Language use in professional settings.* London, England: Longman.

Bhatia, V. K. (2004). *Worlds of written discourse.* London, England: Continuum.

Clynes, A., & Henry, A. (2004). Introducing genre analysis using Brunei Malay wedding invitations. *Language Awareness*, *13*(4), 225-242.

Connor, U. (2000). Variation in rhetorical moves in grant proposals of US humanists and scientists. *Text-Interdisciplinary Journal for the Study of Discourse, 20*(1), 1-28.

Faramarzi, S., Elekaei, A. & Tabrizi, H. (2015). Genre-based discourse analysis of wedding invitation cards in Iran. *Journal of Language Teaching and Research, 6*(3), 662-668.

Johns A. (1997). *Text, role and context: Developing academic literacies*. Cambridge: Cambridge University Press.

Kachru, Y., & Smith, L. E. (2008). *Cultures, contexts, and world Englishes*. New York, NY: Routledge.

Kress, G. (1987). Genre in a social theory of language: A reply to John Dixon. *In* Reid, I. (Ed.). *The place of genre in learning: Current debates*, pp. 22–36. Geelong, Australia: Deakin University, Centre of Studies in Literary Education.

Kress, G., & Van-Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). New York: Routledge.

Miller, C. R. (1984). Genre as social action. *Quarterly Journal of Speech, 70*(2), 151-167.

Mirzaei, A. & Eslami, Z. R. (2013). Exploring the variability dynamics of wedding invitation discourse in Iran. *Journal of Pragmatics*, *55*, 103-118.

Momani, K. R. & Al-Refaei, D. F. (2010). A Socio-textual analysis of written wedding invitations in Jordanian society. *LSP Journal*, *1*(1), 61-80.

Nunan, D. (1993). *Introducing discourse analysis*. London: Penguin.

Sadri, E. (2014). Iranian wedding invitations in the shifting sands of time. *RALs*, *5*(1), 91-108.

Sawalmeh, M. (2018). Jordanian wedding invitation as a genre: An analysis of rhetorical structure and linguistic features. *International Journal of Linguistics, Literature and Translation*, *1*(1), 106-114.

Sharif, M., & Yarmohammadi, L. (2013). On the Persian wedding invitation genre. *SAGE Open, 3*(3), 1-9.

Shaukat, R., Qadeer, A., & Tahir, A. (2017). Stereotypical gender differences in matrimonial choices: A study of marriage bureau websites in Pakistan. *Erevna: Journal of Linguistics and Literature*, *1*(1), 95-118.

Stöckl, H. (2005). Typography: Body and dress of a text-a signing mode between language and image. *Visual Communication, 4*(2), 204-214.

Swales, J. (1990). *Genre analysis: English in academic and research setting.* Cambridge: Cambridge University Press.

Exploring Undecidability through Binarism: A Critique of the Novel 'A Monster Calls' using the Derridean Deconstructive Perspective

Muntazar Mehdi
National University of Modern Languages, Islamabad

Aneeqa Tariq
National University of Modern Languages, Islamabad

Firdous Irshad
National University of Modern Languages, Islamabad

Keywords	Abstract
- Deconstruction - binaries - ambiguity - undecidability - truth	*The current study sets out to explore the play of binarism in A Monster Calls by Patrick Ness through literary deconstruction. The Derridean lens for deconstructive reading unveils the various binaries undergoing inversion and identifies instances where universality of long-held Western thoughts or absolute truths with regards to these binaries is being challenged. The novel which seemingly presents one coherent meaning, that is the acceptance of the values set firmly as central, is constantly in the process of meaning-making by the differing and deferring of terms in opposition. Keeping in view the analytic principles of a deconstructive reading, the research establishes the ways in which language fails to support the totality of a singular truth by bringing to the surface textual instances where contradictions, ambiguity, metaphors, multiplicity and abruptness of structure render the language unreliable. In turn, the centres of Western thought are displaced while the language fails to achieve one singular meaning resulting in undecidability. This element of undecidability then allows the possibility of generating countless interpretations and demonstrates how these texts, in themselves, challenge power structures within binaries by placing the margin at the centre.*

1. Introduction

Literary criticism involves reading a text, arriving at an interpretation and developing meaning through deliberate study. Up until the post-structuralists came to the scene, the meaning of linguistic terms was assumed to be inherent, and the structure of the text served to reiterate that single meaning. As a reaction against this singularity, Jacques Derrida communicated his philosophy of deconstruction, which later developed as a literary thought. Contributing in the literary field of study as a way of reading a text, deconstruction entails that language is a purely human construct and that linguistic truths are illusionary metaphors. This notion surfaces from Nietzsche's assessment of foundational truths and knowledge as fabrication on part of humans, thereby criticizing the empirical knowledge as only an illusion of the truth.

Derrida (1978) was also swayed by Saussure's study of language as differences, whereby a word secures meaning from the words in relation to it. He says, "for the signification 'sign' has always been understood and determined, in its meaning, as sign-of, a signifier referring to a signified, a signifier different from its signified" (1978, p. 281). He illustrates that knowledge is conditioned by binaries that are structurally inherent in nature. Words may only retain meaning through their opposition to other words but none in isolation. Furthermore, deferring of meaning proposes that meaning is subjective to every reading, and the text deconstructs itself by its own doing. Every reading to the reader unravels a pathway for a new interpretation, and thus the text allows itself to be explored countless times and in unaccountable ways.

Derrida (1978) declares that in a binary, one term governs the other as being its superior. This establishes a violent hierarchy within a system, where the privileged term is then valued and is responsible for meaning. Mirroring the system of language, humans have constructed their beliefs on this hierarchical divide. Thus, if humankind acts as the producer of his knowledge, then he argues, it is only an assemblage of metaphors aligned to suit the misapprehension of truth (Turner, 2016). Formulated on this principle, deconstruction works to explore the tranquillity of structure in language and to examine it thoroughly by interrogating the elusive aspects of language; to destabilize the established and publicised certainties of truth (Da Silva, 2017). One signifier, in an arbitrary relation, signals towards several signified depending upon the text. This spawns an ambiguity of meaning and many interpretations can be drawn from a single unit creating confusion and a multitude of meanings rather than a solitary, universal truth (Bolaños Cuellar, 2008).

Now, A Monster Calls follows the story of a boy, Conor, who awakens from a nightmare to find a tree monster pressing him to repeat a truth which he is afraid to embrace. In the course of the novel, the reader finds Conor struggling to fit in society, owing to either being constrained by the pressure of societal structure or the invisibility of his own self, both psychologically and practically. The text of the novel advocates the play of binary oppositions, with not only subversion of hierarchies in one pair but also yet another reversal of the binary. Such a process involves a deconstructive reading of the text, whereby the established centres of society are decentred and the contradictions in the text are highlighted. The language of this text and this method of reading leads one to explore elements that render the text undecidable, leaving it open to several varying interpretations and ultimately to open-ended assumptions.

The study addresses the issue of indecisiveness among individuals in social contexts. Taken as a transparent medium for the expression of our thoughts, the language we use is meant to present the world we live in as it is. However, this confidence placed upon language for the stability of meaning is undermined by the idea of difference proposed by Derrida (1976, 1978). Since the process of meaning-making is now regulated by the

interplay of binary pairs, the notion of singularity is called into question. Texts need to be exposed as being constructed upon the opposition between these two concepts in the pair which may be explicit or hidden in the text. Through the inconsistencies and contradictions presented in the language that forms our context (Davies, 2012), the play of these binary pairs in the novel A Monster Calls requires exploration to reveal how they constantly subvert or complicate the meaning to reach undecidability (Riffaterre, 1981; Schults, 2010).

The current work of investigation is significant. The intensive inspection of marginalised concepts indicates how the stability of a centre is challenged by deceiving the readers in their attempt to grasp a definite interpretation. Through an investigation of binary pairs in opposition, the study sheds light upon how privileging of one term results in negative stereotyping, discrimination, social injustice and ill conceptions regarding these terms as undesirable practices. It also portrays binary pairs as less oppositional and more supportive of each other in the meaning-making process. Furthermore, theoretically, this study stands as a rejection of the misconception of deconstruction as a destructive mechanism. In an attempt to explore the inner contradictions of a text, this article demonstrates how perceptions regarding the institution of language have evolved and matured.

1.1. Objectives of the Study

I.   To demonstrate the element of undecidability in *A Monster Calls* by locating the binaries within the text.

II. To investigate undecidability through the structural analysis of a binary term in *A Monster Calls*.

1.2. Research Questions

The study tries to answer the following questions:

I.   How does the text contribute to undecidability by the play of meaning using binary pairs in opposition?

II. How does the structural analysis of a binary term in *A Monster Calls* contribute in yielding undecidability?

2. Literature Review

In a language, words are the carriers of meaning, where the meaning of one word is considered stable, traditionally. However, Derrida (1967, 1976) along with many modern theorists esteems an utterance to possess the capability of being applied to varying contexts in numerous ways; in the presence of unknown speakers, references and co-texts (Cohen, 2001). He believes that a single structure needs to be rethought and evaluated from altered positions to acquire new interpretations. Since language cannot part with human subjectivity (Tyson, 2006), he encourages the reader to investigate and judge a text from his own understanding and experience. Consequently, several different interpretations may arise which result in the ambiguity of meaning (Norris, 2002).

Derrida (1967, 1976), however, tries to account for this ambiguity within texts by introducing *deconstruction* as a process of reading in the 1960s. Silverman (1989) accordingly explains *deconstruction* as a way of tracing the unidentifiable particulars

of any text. It brings to the surface what is hidden in a text by studying what is obvious and readily distinguishable.

Deconstruction, as a reading strategy, following the post-structural patterns of analysis, serves to take apart and break down the conceptions or truths that exist as predetermined rules in an institution (Zima, 1994, 2002). Pioneered on the philosophy of Nietzsche, the art of deconstructive reading is a systematic decomposition of meaning in a text, by questioning the objectivity of assumed preconceptions (Syrotinski, 2007). Glenn (2004) claims that Nietzsche recognizes unchanging truths to be a falsification. However, since ancient times these long-lived traditions saturated with reason formed the basis of our knowledge to emerge as a stable centre.

Culler (2007) adds that *deconstruction* sheds light on the interplay of binaries within a text, producing an antithesis necessary for comprehending their thematic significance. They serve to emphasize how the dominant ideology in a binary pair governs the language (Derrida, 1981).

Summarising the Derridean argument, we conclude that meaning is not retained in a single word, rather it is unreliable and subject to change with time, where meaning may defer and differ, hence, rendering a signified inherently unstable (Bertens, 2014). Keeping this in check, *deconstruction* promotes reading of the text as an isolated body that produces its own meaning by manipulating the language of the text which is presently under observation (Güney & Güney, 2008). For this reason, there is always another undiscovered meaning present which surfaces with each new reading.

Deconstruction originates as a philosophy but later traverses into the study of literature as an influential literary perspective, using which literature is read to highlight self-deconstructive elements. One function of deconstructive reading of literature is to challenge the traditional notions of the external world and human self (Habib, 2005). Firstly, this has been carried out extensively to study the logo centrism in the dramas of Samuel Beckett. Akhter (2015) in *Waiting for Godot*, shows how the desire displayed by the tramps to seek the presence of Godot, who remains absent throughout the play, is reminiscent of the Western philosophy's insistence on a stable centre. Secondly, the plurality of meaning emerges from the twofold play of differences in a relational pair. One, when the characters find themselves entrapped within an internal struggle for truth, and then by the interplay of meaning and language for the reader in the external world.

Kermany (2008) dedicated his thesis to studying the decentral narratives and elements of misconception in the dramatic works of Beckett, Stoppard and Churchill. The researcher unveils how words fall short of effectively communicating stable concepts, demonstrating that meaning remains unattainable in the quest for truth by a character or a text. This futile search for a missing entity which refutes all attempts to be defined (Akhter, 2015), acts upon the principle of différance as proposed by Derrida (1967/ 1976). It specifies that meaning is derived, understood and achieved, from what is absent and constantly deferred (Gontarski, 1985).

Likewise, Muhammad and Naz (2015) similarly explore the excluded and invisible meaning from what is present in the text of *Oedipus Rex*. They assess that the deferral of meaning portrays the manipulative power of language structures that conform to the social constructions of the Grecian era. Therefore, these investigations highlight how self-presence of meaning has no fixed ground.

Moreover, *deconstruction* is also employed to study the subversion of binaries in a literary work. In Kafka's *The Metamorphosis*, Gregor's transformation into an insect aligns him with the animal species as opposed to human beings, functioning in opposition to the conventional hierarchy (Price, 2018). This deviation from the norm is

impossible to comprehend for the other characters in the novel, resulting in a struggle for identity and truth. As *deconstruction* expresses not only a reversal but coexistence of two polarities in a text, Price's (2018) examination shows how Kafka favours the other in the hierarchy and works to destabilise the centre.

In a case where binarism is not evident, Masroor et al. (2019) unearth their opposition by noting Hosseini's use of deviation as a linguistic device. They explore and favour his use of indigenous vocabulary as loan translations without which a proper representation of his native culture would escape the reader. In their course of investigation, the binary is reversed by displacing the Western culture and language that is English, from the centre to the periphery as inadequate.

A deconstructive reading of *King Lear* by Shakespeare argues for the elusiveness of language. The invisibility of meaning calls for the reversibility of binaries that operate in relation to each other, like those of the king and the fool or of wisdom and tomfoolery (Zimbardo, 1990).

It can be noted from these researchers that *deconstruction* uncovers the ways in which texts refuse to provide a definite answer at the end. This undecidability of the text is its failure to justify the Western centre. Hossain (2017) discovers this pattern in Camus' novel *The Outsider* by questioning the protagonist's conflicted emotions and actions, as he battles between establishing his individuality and following traditions of society (Hossain, 2017).

Qin (2018) provides a similar deconstructive reading for *The Great Gatsby,* in which Gatsby recognises that as a single identity he requires the unification of his personal conceptions and the social uniformity. However, he is unable to meet these responsibilities of self, struggling to discern between the worlds of reality and imagination. Fitzgerald goes on to depict the present and the past as disillusioned by the inventiveness of Gatsby's dreams yielding ambiguity in structure (Qin, 2018).

In fact, *deconstruction*, as a surveying tool for binarism, equally extends across works of non-fiction. Discourse is scouted for evidence of binaries in opposition with hidden agendas that are, then, brought to the surface. As, in an intensive inspection of numerous newspaper advertisements, Dar et al. (2019) deconstruct the print media's advancements in promoting the Western capitalist ideals. The papers, which are aimed at audiences ranging popularly from the middle and lower strata of society, usually contain advertisements outwardly propagating the Western image and principles.

So, Schwalm (1997) suggests that a surface analysis of certain texts reveals their characteristic ability to demonstrate themselves as inherently self-deconstructive texts. However, literary pieces may implicitly exhibit ambiguity of meaning, where each new reading demands new interpretations, despite an author's authoritative resolution of a text. One such novel is *A Monster Calls* in which Ness portrays a boy struggling to come to terms with his identity and the universal truth. Capps (2000) defines truth as a necessary tool, only after the realization of which man may determine his way and experience in life (Carlin, 2014). Conor is caught in the complexity of ambivalence by being conflicted between wishing for what is bad and trying to accept what is good.

Various approaches have been adopted to interpret the dreams and the stories narrated by the yew-tree monster in *A Monster Calls*. Firstly, by applying a theological lens, Carlin (2017) draws upon instances from the text, which reflects the Western religion and he highlights the events or symbolic features of the text which resonate with the life of Jesus. The interpretation of the three parables shed light on the ambivalent nature of reality: between good and bad.

Secondly, Maesya (2018) concentrates his study on the psychoanalytic characterization of Conor as directed by dreams. Freud's extensive work on dreams is about the

resurfacing of the intrinsic desires of an individual from his subconscious in the form of dreams. The re-emergence of these repressed desires as hallucinations penetrate the boundary of fantasy and reality in the novel. Drawing his analysis from Freud's *Mourning and Melancholia*, the researcher argues how the sufferer refuses to accept his loss, whereby his ego splits into two, attaching itself to the lost object.

As cited by Day (2012), Kubler-Ross's (1997) model, which was later on modified in 2015, elaborating on the stages of dealing with death has also been considered for reading *A Monster Calls* (Day, 2012). The character initially denies death, feels anger and depression, and then finally comes to accept it as the last stage of the model. Thus, Wilkinson and Goshal (2019) deduce that the monster per se may be considered as a coping mechanism designed by Conor's imagination to account for his emotional loss and angst. They also study the psychological growth of the protagonist by analysing the bereavement in Conor's childhood owing to his sense of dissociation from the world around him.

Cavanagh (2017) further widens the scope of the novel by illuminating the character's toxicity resulting from the Western society's insistence on control and power. Destruction stems from the vulnerability of being dependent upon someone, in this case, the constructs of society held control over Conor, which he needed to break.

In this way, Conor, his dreams, his internal battle and the figure of the monster have been interpreted psychoanalytically, theologically and emotionally. Such varying interpretations suggest an ambiguity that does not allow the reader to conform to one singular meaning of the word truth. While this truth has been considered as his spiritual or psychological awakening or realization of the inevitability of death (Carlin, 2017), the interplay between language and truth leads towards further ambiguity. Derrida (1967, 1978) suggests that the absence of this uniform truth results in the extension of the domain of signification and decentres the established structure (Macksey & Donato, 2007). The purpose of this current research is to highlight the undecidability in the text of *A Monster Calls* by studying the arbitrariness of language that renders it ambiguous.

3. Research Methodology

In terms of analysis of data, a qualitative approach for reasoning is in practice for the thorough investigation of *A Monster Calls*. The research employs exploratory design to arrive at an understanding of the text as one that yields undecidability. To achieve this goal, the researcher endeavours to scan the text of the novel *A Monster Calls* for instances that demonstrate the failure of our language to convey one coherent meaning. In exploring the gaps and contradictions between words and their meaning, the researcher applies the philosophical assumptions of the postmodern paradigm, most specifically the Derridean deconstructive lens analysis.

3.1. Theoretical Framework

Elaborating upon his strategy for critiquing philosophical texts, Derrida (1967, 1978) inadvertently hinted towards the aspects that later became the grounding framework for a deconstructive reading. To validate a text as one that encourages a self-deconstructive reading, the researcher seeks textual evidence to expose the dominant idea the text is designed to convey. As he envisions that this dominant idea needs to be dismantled, he firstly directs a reader to locate instances of binarism in text as they allow us to concentrate on the ideas that are at play. To achieve this purpose, this research gathers textual references where one part of the binary is being explicitly

favoured in *A Monster Calls*. Next, the research couples those instances with ones that hint towards or favour the other term of the binary pair, one which is apparently underprivileged. The research discusses the opposition between good and evil, supported by secondary binaries (conformity/resistance, real/imaginary, pardon/punishment, belief/disbelief, truth/deception).

Derrida propounds that a text never ceases to lose its ability to present itself up for *deconstruction* and singular terms of these binaries can be further decentred by scouting for textual references where language renders itself ambiguous as a consequence of contradictions or rhetorical means. Eloquently defining the reading process, Derrida in *Writing and Difference* says that it is "the deconstitution of diaphanousness lays bare the flesh of the word, lays bare the word's sonority, intonation, intensity-the shout that the articulations of language and logic have not yet entirely frozen, that is, the aspect of oppressed gesture which remains in" (1978, p. 240).

The researchers locate one term of a binary pair that they think is the most important and suppose the text to deconstruct. Firstly, at the linguistic stage, the text is searched for apparent inconsistencies. Next, the verbal stage supports further decentring of the term under study. The researcher then employs Derrida's (1967, 1978) own concept of difference, which refers to the deferral as well as the difference of meaning, as adding to ambiguity. Ultimately, undecidability has been supported by locating rhetorical devices such as metaphors and later performative stops that add in creating discrepancies in meaning. The content analysis presently makes use of this theoretical framework for an explorative screening of *A Monster Calls* in light of its linguistic structure.

4. Data Analysis

A Monster Calls by Patrick Ness follows the journey of a boy, Conor, who amidst bullying, betrayal and loss of affectionate relations must accept the fact that his mother will soon depart, and he will let her go. "*You will tell me the fourth tale. "You will tell me the truth*" (Ness, 2011, p. 53. From these lines, we assess that the novel tries to present an understanding of the aspects of our worldly reality by the word *truth*. As throughout history, from the ancient Platonic deductions to modern understanding, assumptions have been made about the good life, reality of our universe and truth. Plato, among other philosophers, argued in favour of generalised and naturalistic explanations of the universe, since in a scenario where meaning is relativistic, there would be no firm ground to settle between any two matters (Shand, 1993).

"*You must speak the truth and you must speak it **now**, Conor O'Malley*" (Ness, 2011, p. 219, original italics and emphasis). When reading such instances from the text, one ought to arrive at the straightforward interpretation which centres upon the concept of mortality and acceptance of the human vulnerability to this inevitable consequence. From his environment at school among teachers and colleagues to his relationships with his family, the appearance of the tree monster, its three tales, and the ultimate break from self-imposed denial depicts how his world and the structure has a unified, dominant concept at its centre. This ultimate truth prevails over the heart's longing to deny the encroaching death and his emotions about parting with the beloved. Conner cries "I can't stand knowing that she'll go! I just want it to be over! I want it to be *finished*!" (Ness, 2011, p. 220) the dilemma within his heart, thus, ends as he accedes to the truth propagated by the monster.

Derrida (1967/ 1978) argues, as explained by Bressler (2011) in his book *Literary Criticism*, that with this objective truth at the base, our thinking never truly becomes

independent of the concepts pertaining to our universe which have been inherited and ingrained. We accept one term by negating the presence of the other. This dualistic approach sustained in Aristotle's *Metaphysics*, as elaborated by Shand (1993), asserts that no two opposing qualities may simultaneously coexist at one formal instance. In any such circumstance, rational knowledge will become unreliable. Resulting in the creation of a binary operation, Derrida (1967/ 1978) holds that both terms of the opposition do not conform to a hierarchical order, rather they are constantly involved in subversion of meaning as a form of a play within language.

The lines "*How can a queen be both a good witch and a bad witch? How can a prince be a murderer and a saviour?*" (Ness, 2011, p. 224, original italics) present the main moralistic conflict which sets the tone for the existence and function of all binaries in *A Monster Calls* is the opposition between good and evil. Western thought lays bare the attributes of virtue that any object, action or thought may possess in order to be considered good and hence better. Qualities like being heroic, brave, or obedient, to name a few, are classified as good. Conor is always expected to behave well, conforming to the standards set by his parents, grandmother and school. Even the first established impression of the boy is of his mother repeatedly praising his being good and always keeping everything in check.

However, the text deconstructs this hierarchical order of good over bad when Conor's nightmare reveals that he wishes his suffering to end though it meant that he would let his mother go. His guilt and his fear of preserving this fact from the world depicts how such an instinct in a character makes him bad. The monster comforts Conor by letting him know that wanting the pain and isolation he was suffering to end "*is the most human wish of all*" (Ness, 2011, p. 223, original italics) and it made him neither selfish nor a beast.

The binary of good is further decentred by introducing a monstrous being of supernatural might that is expected to be the source of help and justice. Magical beings have been scorned by people of rational thought as illogical, fairy-tale-like and evil. But by presenting the monster as the source of comfort and voice of reason, evil becomes the centre. Following whom, Conor engages in acts of violence involving destruction and fights bringing him some internal peace, in turn, reversing the binary to assert how the path of misconduct is soothing. Even the monster's three tales represent an ambiguous account of the qualities that define good and evil, and through the play of characters reveal how these two do not stand in a hierarchy but rather coexist. For instance, the apothecary was greedy and bitter; however, not a non-believer, on the other hand, the chaste parson "*was a man who lived on belief, but who sacrificed it at the first challenge*" (Ness, 2011, p. 135, original italics). His belief was not in his religion but was invested in worldly fears.

Next, in the novel, we find instances where Conor expresses how he is told that, "You can't touch anything or sit anywhere" (Ness, 2011, p. 115) creating a supporting binary, this time between conformity and resistance. The structure of our universe favours the individual who suppresses his right of self-expression and blends in with the beliefs of the larger community. This conformity with norms of society meant that Conor must abstain from acting out and quietly follow the orders as expected of him. In his grandmother's house he is expected to keep it spotless and orderly. She would address him miserably "like he was an employee under evaluation" (Ness, 2011, p. 30). He also must accept that his father will never provide for him and that he must follow the arrangements his mother's declining health entailed, including the callous attitude of his colleagues and teachers. The text resists this hierarchy when Conor smashes his grandmother's house and beats up the school bully. These acts of rebellion and resistance against cruelty toward him show how peace of mind requires dislocating conformity, thereby, associating violence with good rather than bad.

The spirit of magical realism in lines like, "*Who is to say that it is not everything **else** that is a dream?*" (Ness, 2011, p. 49, original italics and emphasis) prompts readers to realise the conflict between the real and the imaginary in the text. Objects and entities that are realistic are considered more authentic and accurate than those that are imaginary constructs. The word imaginary, in fact, is often associated with terms like impure, distorted, evil and fictitious. In the novel, elements and the world of the imaginary seems to take precedence over our natural world and our human form. The tree monster provides Conor with a sense of moral and spiritual direction, as well as peace of mind. It is the monster which is characterised as "a powerful shape, one that looked somehow strong, somehow *mighty*" (Ness, 2011, p. 20, original emphasis). The monster commands authority and superiority over the human beings that look towards it for its justice and rationality.

The text of *A Monster Calls* inverts the image of the imaginary by giving a humanistic description to the tree monster. Its body grows into a man-like figure and the abilities it showcases are those expected of a rational being. Just when Conor forces himself to see the monster as nothing but a simple tree, it appears calling out to Conor with "a giant face to look at him in the sunlight, its arms reaching out" (Ness, 2011, p. 44). The most striking description to be noted with regards to the tree is its position by the church. This repeated association with the church hints towards the monster's connection with the essence of being human. The good qualities of virtue and faith are linked to religion which, in this case, a monstrous being holds more firmly than humans. Conor had been hearing about the tree since childhood, like a belief narrated to him, solidifying faith in its unprecedented capabilities. So much so, that its existence was ancient enough "to be made of the same stone as the church" (Ness, 2011, p. 18) and represent the church's values.

On the other hand, the stories which the monster tells about humans all show the monstrous qualities of passions, obsessions and misconducts of a man. By the end of his story, Conor tunes into his monstrous side by thrashing his grandmother's house and his bully. In this manner, the novel inverts the good for something monstrous and imaginary while the bad is humanistic and real. The interplay also becomes free at the point where the real and imaginary seem to coexist when a boy and monster become one entity. One controls the mind and body of the other in their violent frenzy. Indeed, at such an instant the boundaries of real and unreal become structurally and textually thin. Conor could well feel the sensation with his own hands of "what the monster was doing to Harry" (Ness, 2011, p. 181).

From the lines "He welcomed it with relief, because it was, at last, the punishment he deserved" (Ness, 2011, p. 220) we find that there is a conflict working within the structure between pardoning the follies of an individual for the goodwill of seeing him learn and amend and awarding them with a grave punishment as a cruder form of revenge. On account of his mother's ailing health, Conor is regularly pardoned for his actions; he dodges warnings at schools, any rebuke for destroying his grandmother's home and expulsion for maiming a fellow student. The only punishment he receives is to openly address his nightmare and the self-disgust he felt for letting go of his mother's hand. This eases his mind of the guilt that had been clawing at his insides since the beginning. Thus, the structure of the text seems to favour punishment for wrongdoings over pardoning.

Approaching the final fundamental binary, the reader acknowledges the tension between belief and disbelief. Throughout the novel, the text reiterates the importance of Conor's belief in the healing of his mother's illness. The mother constantly reminds Conor of the presence of the yew tree and affirms at every instance the certainty of her recovery. As in the monster's own words "*Belief is half of all healing*" (Ness, 2011, p. 135, original italics). In fact, the second story which the monster narrates shows the

destruction and chaos of a man who disbelieves. The parsonage is demolished, and the parson is met with calamity after another, including the death of his beloved daughters. The structure fails to support the hierarchical superiority of belief over disbelief when the mother is wasting away, and Conor's belief in healing falls short of actualising.

Apart from the oppositions between concepts, there are moments in a text when language itself becomes an unreliable mode of communication. One of such instances in the text can be sought in the linguistic stage of deconstructive reading, as illuminated by Barry (2002) in *Beginning Theory*, where something which is spoken, performed or believed is refuted, contradicted and rejected in the following lines of that text which is being read and interpreted. Focusing on this linguistic contradiction in *A Monster Calls*, the text reveals the explicit conflicts within the novel which add to the ambiguity of the overall tone. The monster declares that he came walking out of the earth to tell Conor stories to assist him but derisively declares that stories do not carry lessons but "*are the wildest things of all*" (Ness, 2011, p. 51, original italics). However, each story he tells conveys a message to ease Conor into accepting his nightmare. Then, when the monster encourages Conor to speak the truth to his mother, he ventures to do so but never actually utters it verbally.

One other conflict exercising command over meaning within the novel and also majorly supporting its structure is the self-sufficient term truth. The existence and acceptance of this term, which is universal and objective, sets it apart as a transcendental signified in the novel. The addition of *the* along with truth further grounds its position as authoritarian and absolute. The monster visits Conor only to make him speak the truth which he refuses to acknowledge. This truth is established in the novel as a powerful and central concept when the monster declares, "*You must tell the truth or you will never leave this nightmare*" (Ness, 2011, p. 216, original italics). He would stay in a world of uncertainty, fear and denial until he accepts the final truth. Not accepting it would leave him to suffer alone and forever. When provoked with accepting the truth, Conor feels as if he has known the truth forever before he even came to terms with it, owing to the fact that the nightmare had always been the same as a definite reality. And the strength of this truth can be ascertained by the monster's claim that not speaking would only kill him gradually. In these ways the text supports truth as a transcendental signified, albeit, the novel allows itself to be deconstructed by allowing the transcendental signified to be displaced and become subject to varying interpretations.

Truth per se, presents itself for *deconstruction* by challenging its objective superiority over deception. Purity and absoluteness of truth is brought into question when a text implicitly blends some element of deception into the truth. In *A Monster Calls*, the monster's first tale narrates the story of a prince who falls prey to his own fabricated version of the truth, in other words the obvious truth, and desires to rid the queen of her throne. The villagers are more susceptible to this version of the truth founded on a deception simply because it appears more enchanting.

Instances of reversal of meaning allude to the process of differing and deferral of meaning. This process, known as différance (Derrida, 1967/ 1976), maintains that meaning is only established from the difference between two entities. Additionally, their constant reversal and substitution allows no single meaning to be held at one instant, rendering the text dependent upon context for signification. Without reference to any text, the truth discussed in the novel avoids a clear or accessible definition.

To support the deconstructive application from context, it can be noted how Derrida (1967, 1978) following Saussure's theory of signs, extends that like two signifiers, the signified also takes meaning based on its difference from another signified. Since, meaning is never permanent but arbitrary and relative, a signified can function as a

signifier for another signifier. This leads to the first assessment that the truth in discussion may act as a signified when the monster keeps referring to Conor's dream, while truth may be a signifier for the signified reality. The principle of transcendental signified is breached, no longer remaining absolute rather dependent upon differences between two signs. These differences are supported through a series of structural deconstructive applications.

Firstly, on a purely verbal stage, as Barry (2002) explains in *Beginning Theory*, internal contradictions testify to the slippery and unreliable nature of language. *A Monster Calls* presents such slipperiness with the use of *your* against truth. The monster announces that "*You know that your truth, the one that you hide, Conor O'Malley, is the thing you are most afraid of*" (Ness, 2011, p. 52, original italics). The presence of '*your*' establishes the existence of other truths (his, mine, our) which not only show subjectivity but also dislocate truth from the centre since it loses its universality. This implies not only the lack of one singular truth but that there are manifestations and personal truths. The text strengthens this decentring by supplementing terms like "*Here is the truth of Conor O'Malley*" (Ness, 2011, p. 213, original italics) and "truth from the nightmare" (Ness, 2011, p. 217).

Secondly, Empson (1949) in *Seven Types of Ambiguities* explains metaphor to be the result of multiple observations collected to form one profound image. Languages contain words that blend with others and are so taken for granted as giving direct meaning while they hold implied comparisons for readers. In *A Monster Calls*, truth alludes directly to Conor's act of letting go of his grasp, however, the reader may well assume that it concerns the truth of mortality, the psychological truth encouraging him to search for self and grow out his fears and guilt or the spiritual truth which begs him to look beyond words and thoughts and consider his actions or the psychoanalytic truth which shows the workings of an unconscious mind ridden with repressed desires. Thus, metaphors allow the summing up of varied interpretations in a single word leaving the reader with a statement that animates the intellect (Davidson, 1984).

In *A Monster Calls*, structures like "As the truth came all of a sudden-" (Ness, 2011, p. 214) use hyphens at the end of sentences indicating abruptness and discontinuation in the structure. These structures hint that apart from the figurative language of metaphors, another way is to note the instances where the text makes implicit use of performative structures as to create tension and contradiction in the developing meaning. This harsh stop creates an open gap for the substitution of meaning, most effectively by creating deference.

The results of the data analysis reveal that a deconstructive reading looks to dislocate the centre within a binary pair by exposing inconsistencies in the language. This displacement of one term in the pair by the other, and an inversion of that reversal, shows how the text continually unbuilds itself. Thus, the findings presented are, collectively, the conflicting elements of all the binaries which allow the reader to oscillate between establishing definite opinions, while these destabilised centres open the text up for multiple interpretations.

5. Conclusion

Various binary operations at conflict within the text are traced to locate where they are overturned. Morally and socially underprivileged perspectives and conceptions displace the privileged ones. This reversal hints at a modern text's ability to challenge and invert long-held views of objective ideas. In this light, *A Monster Calls* associates the sense of achieving inner satisfaction with punishment, firm belief in anything is discredited as an unfruitful investment, hostility is ranked above compliance and

imaginary entities are evidently worldlier than real entities. All these binaries collaborate in negating the predetermined ideas regarding good and evil. Since, the text constantly re-inverts the binaries, at any point the text may contextually give rise to more meanings, thus, no objective association with one term of the binary can be drawn.

By permitting the text to undergo structural analysis of a binary pair, parts of the text which fail to support the authority of the binary that has been highlighted. The transcendental signified in *A Monster Calls*, truth as opposed to deception, is brought into uncertainty by linguistic, verbal and textual interrogation of the language. Such interrogations expose the play of words in the context, difference between two *signifieds* or the occurrence of metaphors and other performative devices. In doing so, the novel enables truth to hold comparisons and contradictions within the structure, thereby, losing its unified meaning. In short, this deconstructive reading opens the text to scrutiny and unearths how the authoritative ideas are contradicted and overthrown when language fails to substantiate their universality.

Deconstructive reading, in accordance with its theoretical liberty, opens a gap to allow originality and creativity to flourish, without halting the process of interpretation by declaring only one interpretation as the absolute. *A Monster Calls* ends with Conor accepting the monster's narrative and the truth of the nightmare, complying with the monster's provocation. However, this research gives the novel a status to challenge power structures within society, in turn, permitting readers to locate other instances where the structure becomes compromised. In this manner, as opposed to general belief, *deconstruction* does not render a text incapable of signification; rather, on the contrary, it allows multiplicity of meaning.

By examining a bildungsroman novel from this perspective, this research furthers the scope of assessing ambiguities in varying texts, widening the parameters across areas of child psychology, social behaviour and education. It may provide an insight into the study of the major disciplines of social sciences of philosophy, philology and sociology most significantly among others..

References

Akhter, J. (2015). Waiting for godot: A deconstructive study. *International Journal of Humanities and Cultural Studies*, *2*(1), 42-63.

Akhter, J., Muhammad, K., & Naz, N. (2015). Sophocles' Oedipus Rex: A deconstructive study. *Advances in Language and Literary Studies*, *6*(5), 9-15.

Barry, P. (2002). *Beginning theory: An introduction to literary and cultural theory*. United Kingdom: Manchester University Press.

Bertens, H. (2014). *Literary theory: The basics*. Routledge.

Bolaños Cuellar, S. (2008). Deconstructionist and poststructuralist translation approaches: Overview and critique. *Forma y Función*, (21), 325-344.

Bressler, C. E. (2011). *Literary criticism: An introduction to theory and practice*. Pearson Education.

Capps, D. (2000). *Jesus: A psychological biography*. St. Louis: Chalice Press.

Carlin, N. (2014). *Religious mourning: Reversals and restorations in psychological portraits of religious leaders*. Wipf & Stock.

Carlin, N. (2017). A psychoanalytic reading of A Monster Calls: Biblical congruencies and theological implications. *Pastoral Psychology*, *66*(6), 759-777.

Cavanagh, N. (2017). Toxicity in themes of control: An analysis of the Anglo-Western cancer rhetoric in *A Monster Calls*. *Digital Literature Review*, *4*, 117-129.

Cohen, T. (Ed.). (2001). *Jacques Derrida and the humanities: A critical reader*. Cambridge, United Kingdom: Cambridge University Press.

Culler, J. (2007). *On deconstruction: Theory and criticism after structuralism*. Ithaca, NY: Cornwell University Press.

Dar, S. R., Khan, M. A., & Malik, M. R. (2019). Deconstruction of ideological discursivity in Pakistani print media advertisements from CDA perspective. *Erevna: Journal of Linguistics and Literature, 1*(1), 57-79.

Davidson, D. (1984). *Inquiries into truth and interpretation*. Oxford, United Kingdom: Clarendon Press.

Day, G. (2012). Good grief: Bereavement literature for young adults and A Monster Calls. *Medical Humanities*, *38*(2), 115-119.

Da Silva, J. R. (2017). *Of Zoogrammatology: A Derridean theory of textual animality* (Doctoral dissertation, Cardiff University).

Derrida, J. (1976). *Of grammatology*. (G. Spivak, Trans.). Baltimore, MD: The John Hopkins University Press.

Derrida, J. (1978). *Writing and difference*. (A. Bass, Trans.). Chicago, IL: University of Chicago Press. (Original work published 1967).

Derrida, J. (1981). *Positions*. (A. Bass, Trans.). Chicago, IL: University of Chicago Press. (Original work published 1972).

Davies, M. (2012). A new approach to oppositions in discourse: The role of syntactic frames in the triggering of noncanonical oppositions. *Journal of English Linguistics, 40*(1), 41-73.

Empson, W. (1949). *Seven types of ambiguities*. London, United Kingdom: Chatto & Windus.

Ghoshal, N., & Wilkinson, P. O. (2019). Narrative matters: A Monster Calls - a portrayal of dissociation in childhood bereavement. *Child and Adolescent Mental Health*, *24*(1), 84-85.

Glenn, P. F. (2004). The politics of truth: Power in Nietzsche's epistemology. *Political Research Quarterly*, *57*(4), 575-583.

Gontarski, S. E. (1985). *The intent of undoing in Samuel Beckett's dramatic texts*. Bloomington, IN: Indiana University Press.

Güney, A., &Güney, K. (2008). A brief description of Jacques Derrida's deconstruction and hermeneutics. *E-Journal New World Sciences Academy*, *3*(2), 119-225.

Habib, M. A. R. (2005). *A history of literary criticism: From Plato to the present*. Malden, MA: Blackwell Publishing.

Hossain, M. (2017). Understanding Albert Camus' the Outsider through Derrida's deconstruction theory. *International Journal on Studies in English Language and Literature*, *5*(12), 44-48.

Kermany, F. V. N. (2008). *Towards delogocentrism: A study of the dramatic works Samuel Beckett, Tom Stoppard and Caryl Churchill* (Doctoral dissertation, Goethe University, Frankfurt, Germany). Retrieved from http://webdoc.sub.gwdg.de/ebook/dissts/Frankfurt/VaziriNasabKermany2008.pdf

Kübler-Ross, E. (1997). *On death and dying*. New York, NY: Scribner. (Original work published 1969).

Kubler-Ross, E. (2015). Conceptual frameworks guiding death & dying. *Nursing Care at the End of Life*, 25.

Macksey, R. A., & Donato, E. (Eds.). (2007). *The structuralist controversy: The languages of criticism and the sciences of man*. Baltimore, MD: The John Hopkins University Press.

Maesya, B. (2018). *Dreams and hallucinations analysis in A Monster Calls film* (Bachelor's thesis, State Islamic University Syarif Hidayatullah, Jakarta, Indonesia). Retrieved from http://repository.uinjkt.ac.id/dspace/bitstream/123456789/43843/1/Fulltext.pdf

Masroor, F., & Ali, S. (2019). Representation of culture and ideology through the power of indigenized language: A linguistic critique on Khalid Hosseini's And The Mountains Echoed. *Erevna: Journal of Linguistics and Literature*, *1*(1), 1-19.

Ness, P. (2011). *A monster calls*. London, United Kingdom: Walker Books.

Norris, C. (2002). *Deconstruction: Theory and practice*. London: Routledge.

Price, A. (2018). An analysis of key ideas of deconstruction through Franz Kafka's metamorphosis. *Fields: Journal of Huddersfield Student Research*, *4*(1), 116-130.

Qin, Z. (2018). A deconstructive analysis of The Great Gatsby. *Journal of Literature and Art Studies*, *8*(12), 1682-1686.

Riffaterre, M. (1981). Interpretation and undecidability. *New Literary History*, *12*(2), 227-242.

Schultz, R. L. (2010). Intertextuality, canon, and " undecidability": Understanding Isaiah's" New Heavens and New Earth" (Isaiah 65: 17–25). *Bulletin for Biblical Research*, 19-38.

Schwalm, H. (1997). Beckett's trilogy and the limits of self-deconstruction. *Samuel Beckett Today*, *6*, 181-192.

Shand, J. (1993). *Philosophers and philosophy: An introduction to western philosophy*. London, United Kingdom: University College London.

Silverman, H. J. (Ed.). (1989). *Derrida and deconstruction*. Routledge.

Syrotinski, M. (2007). *Deconstruction and postcolonial: At the limits of theory*. Liverpool, United Kingdom: Liverpool University Press.

Turner, C. (2016). Jacques Derrida: Deconstruction. *Critical Legal Thinking: Law and the Political. Durham Law School.* Retrieved from http://criticallegalthinking.com/2016/05/27/jacques-derrida-deconstruction/#fn-21507-11. (Accessed 3 July 2019).

Tyson, L. (2006). *Critical theory today: A user-friendly guide*. Routledge.

Zima, P. V. (2002). *Deconstruction and critical theory*. (R. Emig, Trans.). Continuum. (Original work published 1994).

Zimbardo, R. A. (1990). The king and the fool: King Lear as a self-deconstructing text. *Criticism*, *32*(1), 1-29. Retrieved from http://www.jstor.org/page/info/about/policies/terms.jsp

Folk Wisdom in Oral Cultures: A Linguistic and Cultural Analysis of Animal Metaphors in Punjabi Proverbs

Lubna Akhlaq Khan
Higher Education Department, Punjab.

Qaisar Khan
Malakund University, Malakund

Adnan Ali
Punjab University, Gujranwala

Nazia Suleman
COMSATS, Vehari

Keywords	Abstract
• Proverbs • Metaphors • Animal Connotations • Cultural Concepts	*This research was undertaken assuming that proverbs provide a glimpse of the cultural connotations attached to different animals. In the study, 730 animal-related proverbs were collected from a dictionary of Punjabi proverbs through purposive quota sampling. Conceptual Metaphor Theory (CMT) has been used as the theoretical framework to elicit traits, characteristics, status, and values associated with different animals.The analysis revealed that animal metaphors had been predominantly used to denote face-threatening human attributes and actions. Male animals had been given a higher representation as compared to their female counterparts. Most of the negative connotations had been attached to the dog, donkey, cat, monkey, elephant, and bull. It is concluded that animal metaphors have been generously employed in Punjabi proverbs to comment, rebuke, warn, advice and counsel the listeners in a culturally and traditionally accepted, to the point, concise and targeted manner.*

1. Introduction

Proverbs are never out of season as they draw a picture of the culture and the behavior of the people of a society. These pieces of folk wisdom are the actual sources through which the reflection of a specific society and its culture can be attained. Even more, they are informative for anyone who wants to have access to the traditions and popular beliefs of a speech community. Several studies define the proverb metaphorically as "the voice of the people" (Ikenga-Metuh, 1983) and as "guidelines for successful action and living" (Nwala, 1985). The terms 'products', 'voice' and 'guidelines' are metaphors used to portray the role of proverbs in a society.

Since the time of Aristotle, humans have always been ranked higher than animals, such as on the ancient great chain of being. The sociozoologic scale, a term coined by sociologists Arluke and Sanders (1996), does the same thing with animals. It categorizes and then ranks animals based on their benefits to human society, which allows humans to define them, reinforce their position, and justify their interactions with other beings. In Punjabi proverbs, many negative and positive connotations are associated with animals, and these animals are also used as metaphorical tools to delineate human attributes. Animals are commonly used in figurative expressions, such as proverbs and idioms. Their features, characteristics, and behaviors are employed as metaphors to convey intended meanings.

"The potential for any philosophy to make sense of a person's life depends directly on the fact that all of us are metaphoric animals" (Johnson, 2008, p. 39). Shepherd (1978) contends that "symbolic images of animals enable humans to objectify qualities and traits" (p. 247). Hsieh (2006) asserts, "In a word, the meaning of an animal word in our mental lexicon contains the components from the animal's nature, habitat, behavior, appearance, and human-animal relation" (p. 2209). The common usage of animals and animal-human relationships in a society can be explored through language as Lawrence (1993) asserts that human need for metaphoric expression finds its greatest fulfilment through reference to the animal kingdom as "no other realm affords such vivid expression of symbolic concepts; symbolizing through use of animals is preeminent, widespread, and enduring" (p. 301).

The Punjabi language is one of the languages which are heavily loaded with animal-related proverbs. The connotations attached with different animals are based on their specific nature, behavior, traits or cultural concepts and status. There are literal as well as metaphorical connotations for different animal metaphors. Hence, the present study explores the animal identities when used as metaphors for human attributes, actions, and situations. It has focused on unfolding the images and connotations, i.e. positive or negative, associated with different animals in the Punjabi proverbs. The research also intends to elicit the semantic density (frequency/percentages of occurrence) of these animals. The analysis focused on the description of domestic and wild animal images used in the expressions and their connotations – involved in metaphors. Their distinctive characteristic features that motivate their metaphorical interpretations have been highlighted.

1.2. Research Questions

This study attempts to answer the following research questions:

1. How do animal metaphors in Punjabi proverbs represent cultural schemas regarding human traits and actions?

2. How do these metaphorical connotations reveal similar or contrastive conceptual patterns in the cross-cultural perspectives?

2. Literature Review

Different studies have been identified and reviewed while investigating the nature of research conducted in the domain of animal imagery and metaphors. Through a questionnaire, Nesi (1995) analyzed the figurative meanings attached to different animals in 38 different cultures. The analysis revealed that most of the commonly used animal terms ('mouse', 'cow' and 'cat') had various meanings attached to them in different cultural contexts. The researcher concludes that most animal metaphors have been used to depict negative connotations compared to positive ones. Fontecha and Catalan (2003) analyzed if animal metaphors are treated similarly in English and Spanish cultures. He executed a Contrastive Cognitive Analysis (CCA) to find out the usage of conceptual metaphor through two pairs of words 'fox/vixen' and 'bull/cow' from English and '*zorro/zorra'* and '*toro/vaca* from Spanish. It is established that though semantic derogation is prevalent in both languages, most of the negative connotations are attached to female animals' figurative meanings than male animals. The findings of this research have significant similarities with the research findings by Estaji (2011).

Resetar and Radic (2003) investigated different animal terms in Serbian society as address terms. Their names were used for both negative and positive purposes (show affection/hatred). Native Serbian students from 100 universities were selected to fill out the questionnaire, which consisted of 40 different animal names. It was affirmed that most animal names were used to show people's unappreciated traits, while only a few were employed to show their positive characteristics. Hsieh (2004) investigated the fixed expressions of animals used in 2928 Mandarin Chinese and 2630 German proverbs. The research aimed to observe and highlight the underlying conceit and check the metaphorical tenor related to these expressions. It is observed that the Chinese respondents recognized the animals by their appearance while the Germans analyzed them by their behavior. Additionally, the Chinese people developed most of the tenors that fall in the social category, while the Germans put an effort to develop their tenors in the domain of emotions.

Estaji and Nakhavali (2011) analyzed the Persian proverbs related to animals to explore the level of gender-related semantic derogation present in them. The data were collected using different dictionaries, while questionnaires and daily life conversations were used to gather oral data. The research identified that Persian proverbs had no semantic derogation in their structure, but they had some derogation when used in a metaphorical sense. Animal metaphors were used to portray negative traits, but more negative connotations were associated with female animals. In another study, Estaji and Nakhavali (2011) have also investigated the expressions related to the 'dog' in Persian and English languages using the semantic-pragmatic framework. Nakhavali(2011), in another independent research, conducted a contrastive analysis of the meanings and the use of different animal names in the English and Persian societies from the perspective of translation. Many animal expressions showed the characteristics of both societies, but these proverbs might cause cultural misunderstanding when they were translated from one language to another.

Rashidi and Ghaedi (2013) administered a discourse analysis of specific animals such as the 'donkey', 'cat' and 'dog', and the comparison of their characteristics was

depicted in both English and Persian languages. Fatemi, Tahmasebi, and Aghabeigi (2015) also identified that most of the negative connotations were attached with the 'dog' in both languages while the 'cat' has been delineated with lesser negativity and the 'horse' was found in the neutral category. In another study, Fatemi, Tahmasebi, and Aghabeigi (2015), through a discourse analysis of animal proverbs in English and Persian, revealed that about 70% of the proverbs were contrastive while only 30% were similar in their content.

Ismail, Samian, and Muslim (2016) investigated the animal symbolism in Malay proverbs by employing semiotic theory to analyze the characteristics and behaviors of different animals as metaphors for human attributes and conducts. It was unfolded that animal symbols were used in Malay proverbs to conceptualize human characteristics where the "fox" was identified as a symbol of evil, the 'pig' as a symbol of humiliation, the 'cow' as a symbol of stupidity and, 'ant' as a symbol of hard work. Shabani, Sorahi, and Sadeghi (2016) have explored the effect of gender and age on different animal names in English and Persian languages and concluded that English and Persian societies had no difference in the usage of animal names regarding age and gender. Pourhossein (2016) tried to put an effort to know the ways through which the neighbor folks can be similar conceptually. For this purpose, the researchers collected metaphorical animal proverbs from Turkish and Persian languages using Conceptual Metaphor Theory. It was identified that animal metaphors were abundant in both languages to conceptualize human characteristics, the things lying around, and highlight different cultural aspects.

The review of the existing research reveals that animal connotations concerning diverse languages generally and with proverbs specifically have been studied to gain insight into different social and cultural thought patterns in different societies. Most of the studies have focused on English and Persian and a few on Spanish, French, Malay, and Turkish. A similar study could not be found in the Pakistani context in general and in the Punjabi language in particular, so this study tries to fill this gap and explore the cultural connotations attached with different animals in Pakistani society through Punjabi proverbs.

3. Research Methodology

The researchers have adopted both qualitative and semantic density-based quantitative methods. The data collected from *Saadey Akhaan* (Our Proverbs) by Malik (2004) provided 730 proverbs with the mention of an animal. The analysis is limited to proverbs mentioning mammals as the scope of this paper does not allow adding and analyzing all the animal hierarchies, like insects, reptiles, and birds. The quantitative analysis helped to elicit the frequency of appearance of different animal metaphors. At the same time, the qualitative method has been adopted to categorize the proverbs selected through purposive quota sampling based on the themes and traits communicated through the animal metaphors in Punjabi proverbs. The vitality of the selected proverbs have been identified and verified, selected proverbs have been translated and interpreted with the help of Punjabi cultural insiders who were proficient in English. Furthermore, positive and negative animal connotations were also affirmed by taking insights from these natives' consultations.

3.1. Theoretical Framework

The researchers have selected the Conceptual Metaphor Theory (CMT)by Lakoff and Johnson (1980) that deals with the metaphorical nature of a concept. Li (2010) contends, "…the major contribution of the CMT (Conceptual Metaphor Theory) is that conceptual metaphor enables us to organize metaphorical expressions, including idiomatic expressions in a systematic way. The conceptual metaphor hypothesis assumes many motivated idioms are based on conceptual metaphors" (p. 206). Lakoff and Johnson (1980) acknowledged that metaphors are mandatory and play a significant role in establishing human language and thoughts. The theory also points out that metaphors are used to connect two conceptual domains: the source domain and the target domain. Metaphors can conceal the message as well as emphasize the main aim. In this paper, the use of different animal metaphors in Punjabi proverbs has been explored to uncover the connotations attached to animals and the representation of human traits and behavior.

4. Data Analysis

    i. **Dog 10.4%:** Greedy, opportunist, impious, thankless, ill-natured, and valueless

    Ik boti soo (100) kuty (Malik, 2004, p.46)
    One piece of meat and a hundred dogs (Greed)

    Aaya kuta kha gaya tou bethi dhol baja (p.31)
    The dog came and left after eating; you keep on beating the drum. (Opportunist)

    Kuta nadi nahawey, kadi na howey paak (p.279)
    A dog can never be clean even after taking bath in a stream. (Ill-natured and Impious)

    Rajey kam na aondey:naai, kuty, doom (p. 222)
    Barber, the dog, and minstrel can never be sincere once their bellies are full. (Insincere)

    Anna kuta saeen noo bhonkey (p.61)
    Blind dog barks at its owner. (Unfaithful)

    Haakam, weri, kutey da:wasanakhayesutey da (p.185)
    Do not trust the ruler, enemy, and the dog even when they are asleep. (Untrustworthy)

Analysis:

In these Punjabi Proverbs, the dog is mentioned in 10.4% of the total animal-related Punjabi proverbs and is one of the most frequently mentioned animals. It is connoted as a greedy, cunning, mean, impious, notorious, insincere, and disrespectful creature. In Punjabi society, it is also used as a metaphor for a person who is ill-natured, dishonest, opportunist, ungrateful, valueless, and dependent on others. Additionally, the analysis revealed that several negative connotations are attached to the dog in Punjabi proverbs. Contrastively, English proverbs about dogs portray more positive

connotations as unfolded in comparative studies with Persian and Persian proverbs about animals.

ii. **Horse 7.8%:** Sign of prosperity, respect, and racial superiority, challenging task performer, and courageous

Ameer da ghora ty ghareeb da boora (p. 59)
The rich men's horse and the poor men's straw. (Status symbol)

Ghorey gher sultanan tey, Majan gher waryaman (p. 318)
The kings have horses, and the businessmen have buffaloes in their homes. (Royalty and Nobility)

Mardan tey ghoriyan kam pain awaley (p. 338)
Men and horses have to perform challenging tasks. (accepts challenge)

Ghorey apni sharman nu aap pajdey ney (p. 318)
The horses run for their own self-respect. (High self-esteem, self-pride)

Analysis:

In the selected Punjabi proverbs, the 'horse' is mentioned in 7.8% of proverbs and is one of the few animals associated with positive connotations. It metaphorically depicts an influential, courageous, active, energetic, respected and noble person. It is also considered as an animal that has to perform complex and courageous tasks. It is also employed as a metaphor to delineate someone's prosperity and magnificence because having a horse has been considered a sign of affluence.

iii. **Buffalo (6.61%), Cow (4.52%):** Valuable and Useful

Majj thaly doohd kiny chadya ae? (p. 336)
Who has left milk under the buffalo? No one leaves a benefit coming from an easy source. (Beneficial)

Gaan noo gha ty chadi da ae, roorri tey nai (p. 304)
A cow should be left on the grass, not in the trash. (Worthy)

Doodal gaan diyan latan wi sai diyan ney (p. 193)
One has to bear the kicks of the milk giving cow. (Beneficial)

Analysis:

In Punjabi proverbs, the 'buffalo' (6.61%) and 'cow' (4.52%) metaphors have been employed to portray someone who is benefiting and hardworking. The Punjabi people use these metaphors to convey a positive sense of a beneficial and dependable person. The two animals are also used to delineate the simplicity and innocence of a female.

iv. **Camel 5.06%:** Challenge-seeker, plaintiff, arrogant, insincere and isolationist

Oonth ladya wi arraey tey khali wi (p.66)

A camel cries both at the time of being loaded as well as being unburdened. (Complainant)

Oonth apney aap nu tans amajda ae jidon pehaar thaley aawey (p.65)
A camel recognizes its status when it comes in front of a mountain. (Proud)

Oonthan, merdan, ghoreyan; kumm pain awaley (p. 67)
Camels, men, and horses have to face challenging tasks. (Strength, Challenge seeker)

Oontha oontha kisey da ho key char (p. 67)
Camel! Camel! You should graze, being attached to someone! Belong to and be sincere with someone. (Insincere)

Analysis:

In the Punjabi society, the 'camel' metaphor is mentioned in 5.06% of proverbs and represents a thankless, arrogant, insincere and isolationist person. It is also used as a metaphor to delineate a person from the upper strata of society or a person who is courageous or arrogant and recognizes his actual worth when he comes across a person who has an even higher status in society. It is also employed for an introverted person who does not like to socialize.

    v.   **Donkey 4.65%:** Insensible, indolent, insignificant, thankless, and irresponsible

Khoty tey kataban ladeyan o aalam nai ban janda (p. 302)
The donkey will not become a scholar by the books loaded on its back. (Ignorant)

Rab diyan be perwai yan khoty khan karaiyaan (p. 219)
God's heedlessness, the donkeys are eating tasty/special meals. (Low-status, Mean)

Khotynoo ghee dendy san akhay mery kan kyun marror day o (p. 302)
The donkey is given organic fat, and it says, 'why do you twirl my ears'? (Ungrateful)

Mat khoty kolon wi laiye (p. 335)
Learn a lesson even from a donkey. (Insensible)

Matlab lai kisy khoty noo payo akhaya si (p. 340)
To attain some aim, even the donkey is called 'Daddy' (Unimportant and Mean)

Analysis:

The Punjabi people use this animal for different agricultural and burden carrying functions, mostly in rural areas, so the donkey is mentioned in 4.65% of proverbs. For having intimate knowledge of its behavior and attitudes, the Punjabi people associate negative connotations with this animal. It represents a foolish, sluggish, trivial, ungrateful, and insensible person in the Punjabi society. The donkey is considered such an animal that can only be used for carrying the load because it cannot do any other

work demanding higher intellectual skills and quite similar to Pourhossein (2016), who has found the 'donkey' as a 'weak', 'insignificant', 'ignorant', 'stupid' and 'careless' animal in both the Persian and Turkish societies.

    vi.   **Sheep 4.1%:** Weak, infamous, lazy, idle and imitator (to copy others)

    Bhaid de mager lagyan, na urar na paar (p.101)
    Following a sheep is neither damaging nor beneficent. (Insensible, unable to lead)

    Hun tey bhedan wi Makkay chaliyan ney (p. 389)
    Now even the sheep are also going to Makkah. (Characterless woman)

    Saby bhedan moonh kaaliyan (p. 240)
    All sheep have black faces. (Bad-tempered)

Analysis:

In Punjabi proverbs, the 'sheep' metaphor is mentioned in 4.1% and is mainly used to depict a characterless woman and weak, lower status and insignificant person whose even death is not an incident to be mourned. It is also used to demonstrate the idleness, weak-mindedness, innocence and powerlessness of people.

    vii.   **Goat 3.15%:** Powerless, oppressed and gluttonous

    Do shairan wich bakri badhi (p. 201)
    A goat is tied between two lions. (Powerless)

    Khawy bakri wango sukey lakrri wango (p. 298)
    Eats like a goat, shrinks like a wood. (Gluttonous but skinny)

Analysis:

In Punjabi proverbs, the goat is mentioned as a powerless and gluttonous animal in only 3.15% of proverbs. Both the sheep and goat have been given similar metaphorical senses except a few ones when the sheep is displayed as a person who likes to copy others blindly, but no such trait is associated with the goat.

    viii.   **Cat 3.83%:** Cruel**,** notorious, canny, imposter and amoral

    Bili de gal tallikonpayega? (p.84)
    Who will bell the cat? (Cruel)

    Bili de naon lukey hundy ney (p. 84)
    The cat has hidden nails. (Imposter)

    Sut so choohykha k bili haj no chali (p. 242)
    After eating seven hundred rats, the cat is going to offer pilgrimage. (Amoral)

    Bili khaeyginahi roar de gi(p. 30)
     If the cat does not eat, it will surely waste. (Mischievous)

Analysis:

In Punjabi society, the 'cat' metaphor is employed in 3.83% of proverbs to signify a notorious, wicked, coquettish, deceiver and mischievous person. The people use the cat metaphor when they want to highlight a characterless woman who wanders around aimlessly and does not stay at home. It also depicts a cruel and impious person who claims to be a good person while doing many evil deeds.

    ix.   **Lion 3.6%:** Provider, brave, powerful, cruel, authority, and control

        Shair shakaar kery sara jangal rajey (p. 264)
        When a lion hunts, all the others who live in the jungle eat to their fill. (Provider)

        Shair ney sada maas ee khana ae (p. 264)
        A lion will always eat meat. (Intransigent and cruel)

        Shair jungle da badshah ae marzi aawey tey baal jamy marzi awey tey aandey dey (p. 264)
        Lion is the jungle king; he may lay eggs or give birth to babies according to his wish. (Authority and Control)

Analysis:

In Punjabi society, the 'lion', depicted in 3.6% of proverbs, is known as the bravest and the most powerful animal. It is depicted as a positive animal in some proverbs, but on the other hand, it has also been portrayed as a cruel and single-headed animal that hunts other animals by fair or unfair means. This shows a negative point in its character and is used as a metaphor for a person who does cruel acts in society and deprives the poor of their fundamental rights by using his/her social and financial power.

    x.   **Jackal 2.05%:** Coward, dependent, worthless, lazy, and idle

        Gider di 100 din di zindgi toun shair di ikk din di zindgi behtar ae (p. 304)
        A single day of the lion's life is better than a hundred days life of a jackal. (Worthless and Coward)

        Ikshairmarda ae 100giderkhandeyney (p. 49)
        One lion kills, and a hundred jackals eat. (Dependent)

        Gidder diga khoohey, ajj aethey hi rahwan gey (p. 305)
        The jackal fell into the well, and it decided to pass the whole day there. (Rambling, frivolous and lazy)

Analysis:

In Punjabi society, the 'jackal' metaphor is employed in 2.05%proverbs and refers to highly coward, unproductive, worthless, lazy, and frivolous people. It is also used for a person dependent on other people's earnings instead of putting in some effort to support oneself.

xi. **Elephant 2.05%:** Authoritative, High status, All-powerful, and double-faced

Hathi dey bhaar hathi sambhey (p. 379)
An elephant's weight is held only by another elephant. (High status, Power)

Hathi dey pair which sary ee paer aa jandy ney (p. 379)
All the feet are set in an elephant's foot. (All-powerful and authority)

*Haathi dey dand khaan dey hor tey wakhan dey hor (*p. 379
An elephant does not have the same teeth for eating and showing. (Double-faced and Duplicitous)

Analysis:

In Punjabi data, the 'elephant' metaphor has been used in 2.05% of proverbs to indicate an authoritative, dual-natured, influential, and atrocious person. It is used as a metaphor for a hypocritical person who has double standards in talk and action. Furthermore, it is also used for a person who has authority over all the people in society and is difficult to control and manipulate.

xii. **Bull 1.91%:** Powerful, hot-tempered, exterminator, gluttonous, revengeful, and cruel

Jutttey sandy da wair nahi janda (p. 143)
Jutt and bull's vengeance/anger cannot be over. (Revengeful and hot-tempered)

Sandeyan dey bhairr tey booteyan da khoh (p.252)
Bulls' fight and the destruction of the plants (Powerful and destroyer)

Jutt,sanda, sansaar: qabeelagaalna; kukar, kaan, kamboh: qabeela paalna(p.144)
Jutt and bull ruin their tribe while the cock, crow, and *Kamboh*help their tribes to grow. (Self-centered, narcissistic)

Zoor pidi da ty bhookh sandey di (p.233)
Efforts like a little locust and hunger like a bull (Gluttonous)

Analysis:

In Punjabi society, the 'bull' metaphor is used in 1.91% of proverbs to represent an influential and hot-tempered person. It also represents a gluttonous person who indulges in a fight readily and does not take care of the loss he may cause. A person who can prove destructive due to the harmful use of his power is also compared with a bull.

xiii. **Monkey 1.78%:** Careless, ungrateful, untalented and low status

Bandran noo banat diyan topian (p. 76)
The monkeys are given expensive caps. (Low-status, Undignified)

Bander keeh janey adrak da sawad (p. 76)
How can a monkey know about the taste of garlic? (Ignorant)

Kakhan di beri bander malah (p. 275)
The monkeys drive the ship of the straw. (Incompetent and incapable of doing intellectual and exigent tasks)

Analysis:

The 'monkey' is mentioned in only 1.78% of proverbs to represent a careless, insensible, and incompetent person in Punjabi society. It is also employed to exemplify a person who snatches and steals others' belongings unfairly and then spoils them.

5. Findings and Discussion

In Punjabi society, the usage of animal imagery and metaphors is widespread. That is why; the Punjabi language is also loaded with animal-related proverbs. After analyzing the data, it is noticed that most of the animals have been used to convey negative traits. These negative connotations are not only attached to them when they are used metaphorically but also when they are used literally in the Punjabi society. The analysis of the data also revealed that various secondary metaphorical meanings and images related to the behavior or characteristics of animals are manifested within the expressions of the Punjabi language. The data were analyzed qualitatively using the Lakoffian framework (1980, 1989), focusing on the images, mapping, and assessment entrenched in the meaning of the perspective expressions. Animal metaphors are used in a language in symbolic ways to speak about different aspects of human beings in a particular environment as Lakoff and Johnson (1980, p. 146) affirm that much of our social reality and identity is understood in symbolic manners and our perspective for the physical world is also metaphorical. Hence, metaphors play a mandatory role in determining what is real and authentic for us.

The analysis revealed that most negative connotations are associated with the 'dog', 'donkey', 'cat', and 'bull'. The dog is one of those animals with which most of the negative connotations are attached. Contrastively, Barasa and Opande (2017) have put an effort to show the status and value of women in Bukusu and Gusii Proverbs used in Kenya through the usage of animal metaphor where they identified that 'the dog' is determined as a noble and reliable animal and is also considered man's best friend in Bukusu proverbs that does not match with the findings of this study. On the other hand, it is also pointed out that the 'dog' also was used to show someone's negative character, behavior, and attributes when it signifies a woman. The 'dog' in most of the studies has been mentioned with negative connotations, which reinforce evidence of culturally shared conceptual metaphors. The 'dog' is an animal that is considered entirely worthless and characterless, and no positive connotation is attached to this animal in Punjabi proverbs. Estaji and Nakhavali (2011) also presented the same negative expression with the dog in their research on dog expressions in English and Persian proverbs. Wang and Dowker (2008) observed when the animal-related metaphors were interpreted by the English and Chinese adults and children that the children translated the name of the dog such as "big", "hairy", and "ugly" while the adults used it as a "stupid", "rude" and "loyal" animal which is not similar with the findings of the present research where the dog is considered disloyal, insincere and worthless.

The 'camel' is considered a symbol of social and professional height because of its tall height. Anjomshoa and Sadighi (2015) reported the 'camel' metaphor as a sign of willingness in English and Persian, which is different from the current study's results. It is also observed that the 'dog' has been observed as having the exact ill nature and sharing the same negative characteristics such as greedy, insincere, and dependent. It is also analyzed that female animals are mentioned less frequently in Punjabi proverbs than their male counterparts, similar to Rodrigues (2009), who observed and evaluated symbolic names applied to females. This study also highlighted that the proverbs negatively reinforce the stereotypical view of the female gender, just like Hsieh (2006), who has also studied linguistic discrimination against females and made a strong argument about the metaphor 'women are animals.'

On the other hand, the; 'horse', 'buffalo,' and 'cow' are those few animals that are associated with positive connotations. Ismail et al. (2016) explored different animal symbols in Malay proverbs where the 'cow' is used as a symbol of stupidity, which does not match with our findings where the 'cow' is mentioned as a symbol of innocence and productivity. Anjomshoa and Sadighi (2015) also presented 'cow' as a symbol of fertility, which is similar to the present research findings. Rodríguez (2009) analyzed the animal metaphor related to women in English and Spanish where 'cow' was used to show a fat woman and her ugliness that does not match the present research where the 'cow' is considered to show someone's prosperity. Kilyeni and Silaski (2014) investigated animal-related metaphors for women in Serbian and Romanian languages where 'cow' was used for a stupid and fat woman, which contrasts with the present findings. In the same study, 'cat' possessed many positive connotations such as pretty, beautiful and gentle, which does not match the findings of the current study.

The 'donkey' is depicted in the Punjabi corpus as the most foolish and insensible animal; no other animal equates its negative characteristics. Hsieh and Jucker (2003) pointed out that the semantic function of 'donkey' was to show stupidity in Chinese and English. These findings also match with the present research where the 'donkey' is used as a metaphor to show stupidity. Furthermore, the 'elephant' is considered an authoritative and influential animal in Punjabi proverbs, corresponding to its enormous weight and size. Ismail et al. (2016) also described a similarly attached connotation with it. Muhammad and Rashid (2014) investigated the 'cat' metaphor in English and Malay proverbs where the 'cat' is used as an authoritative, lazy, coward, dangerous and useless animal that is not similar to the present study where the 'cat' is considered as a cruel, notorious, deceiver, characterless and double-faced creature. Hsieh (2006) has also identified the animal expressions through a corpus-based study in Chinese and German where he highlighted that the 'cat' was considered as a gluttonous, hunting, false, and weak animal in Mandarin Chinese while as lazy, careful, double-faced, unimportant and, unlucky one in German which does not match with the findings of the current investigation.

Rashid, Hajimaming, and Muhammad (2012) analyzed the metaphors attached to the 'farm 'animals used in Malay and Arabic. The 'horse' had been used for a person who was impolite, rude, undesirable, and manipulative that notion does not match with our findings where the 'horse' is considered one of the most positive animal metaphors. It is also used as a metaphor to show a compelling, courageous, challenging task performer and noble person, while in Arabic, the 'horse' is used for an obedient, powerful and courageous person that somehow matches the present research. The 'goat' is revealed as an innocent but gluttonous animal. It is also noticed that sheep and goats have been depicted as having, to some extent, similar natures in Punjabi

proverbs. On the other side, the 'cow' and 'sheep' are also depicted similarly. Roberto and Shahabi (2015) indicated that 'chicken' is used to show cowardice in the English language while the 'goat' and 'chicken' both are associated with cowardice that does not match with the findings of the current study where the goat is considered as an innocent and gluttonous animal and chicken is considered as a foolish, ordinary, harmless and miserly bird.

In Punjabi proverbs, the horse, buffalo, and cow are considered the sign of prosperity, while the jackal is known as an ominous sign of disaster. Derrida (1978) notes that no word or sentence does not start and end with a metaphor by describing and highlighting the importance of metaphors in language and thoughts. It controls human life through the proverbs of a particular language. So, the researchers uncovered that the names of different animals have been used in a variety of metaphorical expressions referring to people indicating some disparaging and insulting characteristics. This tendency shows the extensively understood similarity, familiarity, and closeness of human beings and animals.

6.   Conclusion

This research aimed to show the metaphorical identity of the animals in Punjabi proverbs and concludes that animal-related proverbs sustain great importance in Punjabi society and culture. These animal metaphors are used as a mitigating device to comment on different human characteristics, natures, and behaviors. The varied images of animals mapped onto the expressions reflect the experiential nature of the Punjabi speech community, which constitutes different metaphorical extensions of the respective animals. This paper has also discussed the implications of the meaning and image differences related to animal metaphors of the Punjabi language. The conceptual metaphorical analysis of animal-related connotations revealed that most animals are attached with unproductive and unfavorable connotations with only a few exceptions, including the horse, cow, and buffalo. Subsequently, the content analysis of conceptual metaphors delineated that the 'lion,' 'elephant,' and 'horse' have been associated with power and authority. At the same time, the 'dog,' 'jackal,' 'cat,' and 'monkey' are presented as less valuable and destructively bad-natured metaphors, and the 'goat', 'donkey' and 'sheep' as insensible and worthless members of the Punjabi society. So the animal expressions refer to undesirable characteristics and traits of man and low and inferior aspects of human life, so most of them carry negative connotations. Punjabi speech community, as a traditional nation shows herself in the form of proverbs. In other words, proverbs, like other linguistic vehicles, reflect Punjabi speakers' views, beliefs, values and thought patterns because what matters to a nation, that and only that receives verbal clothing.

References

Anjomshoa, L., & Sadighi, F. (2015). The comparison of connotative meaning in animal words between English and Persian expressions and their translation. *International Journal on Studies in English Language and Literature (IJSELL), 3*(2), 65-77.

Arluke, A. & Sanders, C. (1996). *Regarding animals.* Philadelphia: Temple University Press.

Barasa, M. N., & Opande, I. N. (2017). The use of animal metaphors in the representation of women in Bukusu and Gusii proverbs in Kenya. *Africology: The Journal of Pan African Studies, 10*(2), 82-108.

Derrida, J. (1978). The portrait of metaphor. *Enclitic, 2*(1), 5-33. doi: 10.1016/j.sbspro.2014.02.046.

Estaji, A., & Nakhavali, F. (2011a). Contrastive analysis of dog expressions in English and Persian. *US-China Foreign Language*, *9*(4), 213-219.

Estaji, A., & Nakhavali, F. (2011b). Semantic derogation in Persian animal proverbs. *Theory and Practice in Language Studies, 1*(9), 1213-1217. doi:10.4304/tpls.1.9.1213-1217.

Fatemi, M. A., Tahmasebi, R., & Aghabeigi, H. (2015.). Contrastive analysis of English and Persian proverbs related to animals. *Greener Journal of Social Sciences, 5*(3), 72-81. doi:http:org/10.15580/GJSS.2015.3.071015089.

Fontecha, A. F., & Catalan, R. M. (2003). Semantic derogation in animal metaphor: A contrastive-cognitive analysis of two male/female example in English and Spanish. *Journal of Pragmatics, 35*(1), 771–797.

Hsieh, S. C. Y. (2006). A corpus-based study of animal expressions in Mandarin Chinese and German. *Journal of Pragmatics*, *38*(12), 2206-2222.

Hsieh, S. C. Y., (2004). The corpora of Mandarin Chinese and German animal fixed expressions: A cognitive semantic application. *University Centre for Computer Corpus Research on Language Technical Papers, The University of Birmingham, England, Special Issue (18), 27–3.*

Hsieh, S. C., & Jucker, J. (2003). *The corpora of Mandarin Chinese and German animal expressions*. Taiwan: The Southern Taiwan University of Technology.

http://dx.doi.org/10.1093/elt/49.3.272.

Emefie, I. M. (1983). Religious concepts in Igbo proverbs. *Africana Marburgensia*, *16*(2), 74-94.

Imran, H. A. (2011). A cognitive semantics analysis of Malay proverbs related to the dog (Canis Familiaris). *Journal of Language Studies, 11*(1), 125-141.

Ismail, W., Samian, A. L., & Muslim, N. (2016). The symbol of animals in Malay proverbs. *International Journal of Humanities and Social Science*, *6*(3), 148-154.

Kilyeni, A., & Silaski, N. (2014). Beauty and the beast from a cognitive linguistic perspective: Animal metaphors for women in Serbian and Romanian. *Gender Studies*, *13*(1), 163-178.

Lakoff, G. & Johnson. (1980). *Metaphors we live by.* Chicago: University of Chicago Press.

Lawrence, E. A. (1993). The sacred bee, the filthy pig, and the bat out of hell: Animal symbolism as cognitive biophilia. *The Biophilia Hypothesis*, 301-341.

Li, X. (2010). Conceptual metaphor theory and teaching of English and Chinese idioms. *Journal of Language Teaching and Research, 1*(3), 206-210.

Malik,. S. (2004). *Saadey akhaan (our proverbs).* Lahore: Aziz Book Depot.

Muhammad, A. N., & Rashid, S. M. (2014). Cat metaphors in Malay and English proverbs. *Procedia - Social and Behavioral Sciences, 118*(1), 335-342.

Nesi, H. (1995). A modern bestiary: A contrastive study of the figurative meanings of animal terms. *English Language Teaching Journal, 49*(3), 272-278.

Nwala, U.T. (1985). *Igbo philosophy*. Lantern Lagos.

Pourhossein, S. (2016). *Animal metaphors in Persian and Turkish proverbs: A cognitive linguistic study* (Unpublished doctoral dissertation) Hacettepe University, Ankara. doi: 10.13140/RG.2.2.18987.03361.

Rashid, S. M., Hajimaming, P., & Muhammad, N. N. (2012). 'Farm' animal metaphors in Malay and Arabic figurative expressions: Implications for language learning. *International Journal of Applied Linguistics & English Literature, 1*(7), 33-39. doi:10.7575/ijalel.v.1n.7p.33

Rashidi, N., & Ghaed, H. (2013). Contrastive discourse analysis of Persian and English animal proverbs. *Babel*, *59*(1). DOI: 10.1075/babel.59.1.01ras.

Rešetar, S., & Radić, B. (2003). Animal names used in addressing people in Serbian. *Journal of Pragmatics, 35*(12), 1891-1902. doi: 10.1016/S0378-2166(03)00052-3.

Rodríguez, I. L. (2009). Of women, bitches, chickens, and vixens: Animal metaphors for women in English and Spanish. *Cultural Studies Journal of Universitat Jaume, 1*(7), 77-100.

Shabani, M., Sorahi, M., & Sadeghi, A. (2016). The impact of gender and age on the use of animal names as forms of address and description in English and Persian. *Journal of Applied Linguistics and Language Research, 3*(6), 146-159.

Shahabi, M., & Roberto, M. T. (2015). Metaphorical application and interpretation of animal terms: A contrastive study of English and Persian. *Languages in Contrast*, *15*(2), 280-293.

Shephard, P. (1978). *Thinking animals.* New York: Viking.

Sommer, R., & Sommer, B. A. (2011). Zoomorphy: Animal metaphors for human. *A Multidisciplinary Journal of the Interactions of People and Animals, 24*(3), 237-248. https://doi.org/10.2752/175303711X13045914865024.

Tay, D. (2014). *Lakoff and the theory of conceptual metaphor.* Hung Hom: The Hong Kong Polytechnic University.

Wang, C. & Dowker, A. (2007). Interpretation of animal metaphors: Evidence from Chinese and English children and adults. Paper presented at Child Language Seminar, University of Reading.

Whiting, B. J. (1932). *The nature of the proverb Havard studies and notes in philology and literature.* New York: New York University Press.

Psychological Border(ing) and Identity Crisis at Borderlands: Analysis of Abdullah Hussein's *Emigre Journeys*

Sareer Ahmad
Air University, Islamabad

Inayat Ullah
National University of Modern Languages, Islamabad

Ali Ammar
Govt. Gordon College, Rawalpindi

Keywords	Abstract
- Othering - Psychological Borders - Identity Crisis - Hybridity - State of Confusion	*Borderlands are not only physical areas but are also thought of as mental and psychological spaces for the inhabitants. Gloria Anzaldua (1987) talks about the psychological borders dichotomizing them as safe and unsafe spaces, highlighting the fact that the ensuing manipulation, anger and hatred become the key features, when people from different regions, with varying cultural backgrounds, occupy the same territory. This situation leaves a considerable impact on the psyche of immigrants and they become identity conscious. Using Anzaldua's notion of psychological borders as the theoretical framework, the present study analyzes Abdullah Hussein's Émigré Journeys with a focus on identity consciousness, hybridity and psychological conflict. This research is an attempt to show the role of psychological borders in the construction of the identity of the main characters as others. It focuses on three questions: What are the psychological borders and how are they developed by both hosts and immigrants? How do psychological borders play a role in the treatment of immigrants as "other" in Abdullah Hussein's Émigré Journeys? In what ways do psychological borders keep the immigrants at the periphery and generate radicalized images of the members of the immigrant community? The study attempts at exploring that the host community others the Muslim immigrants because of the presence of psychological borders and the Muslim immigrants face maltreatment and hatred from the host side.*

1. Introduction

In a geographical context, a border is a line of distinction between two entities of the landscape. The concept of border is much more in a political and social context. Borders imply the creation of disputed space where two geographical and cultural entities meet. They question the authenticity of the physical, cultural, and political segregation among the countries that are created by the borders. Borders and borderlands are not static and stable but fluid and contested spaces. The political, social, educational and economic aspects are blurred in these contested spaces. The purpose of the formation and maintenance of borders is either political or social. They are created to establish hegemony over another. The process of control differs; it depends upon the differences can be thought of as mental and psychological spaces as well as physical spaces, art and literature in the socio-political complexities of cultures. Borderlands can also be the territorial zones that include lands, social policy, and ideology. Such types of borders are meant to create division between "Us" and "Them".

The discourse that revolves around the theme of Borderlands deals with the ideological construction of "insider" and "outsider". Such discourse generates a national, racial, cultural and psychological sense of division rather than physical barriers between nations. They also help in the understanding of how globalization has affected the treatment and representation of the people who cross the physical borders. Borders are inconsistent just like the people who created those borders for different purposes.

2. Literature Review

Other than the oft-understood geographic locations, borderlands are also thought of as living spaces, where the on-the-border status of such places may make the inhabitants experience a divided (read Bhabha's "hybrid," 1994) self, resulting in their consequent suffering from mental health issues (Sherry, 2017; Hernández-Wolfe, 2011; Seegel 2016; Russel et al., 1999) as well as psychological problems. (Chatzipanagiotidou, 2018; Prokkola, 2009; Bugarski, 2012; Bottos & Rougier, 2006) Anzaldua (1987) talks about the psychological borders, dichotomizing them as safe and unsafe spaces, by highlighting the fact that the ensuing manipulation, anger and hatred become the key features when people from different regions, with varying cultural backgrounds, occupy the same territory. Lorber (1999) asserts that this situation leaves a considerable impact on the psyche of immigrants and they become identity conscious. Notwithstanding the fact that these territorial zones stand as a composite of land and social policy, the consequently ensuing ideology and identity/(crisis) requires in-depth analyses of the inhabitants (Gasparini, 2014; Meier, 2013; Kipgen, 2019; Tronvoll, 1999; Beaugrand, 2018; Nasser, 2019). Traumatic experiences lead a victim, in some cases, to construct a survival force by determining himself to be a protector of his own life (Waheed, 2019). Finding the purpose of one's life can have a significant impact on one's approaches towards life (Shahid & Hashmi, 2019). The discourse that revolves around the theme of Borderlands deals with the ideological construction of insider and outsider. Such discourse generates a national, racial, cultural and psychological sense of division rather than physical barriers between nations (Rembold & Carrier, 2011; Bakshi & Dasgupta, 2019; Agnew, 2008; Hanif & Ullah, 2018). They also help in the understanding of how globalization has affected the treatment and representation of the people who cross the physical borders, which are inconsistent just like the people who created those borders for different purposes.

The psychological border is something that is within each of us. It can also be understood as an individual or collective state of mind that is stimulated every time we

think of literal or symbolic crossing (Bottos & Rougier, 2006; Ullah, 2015). This mentality is geopolitically determined, as those who are not considered as the other would be having different worldviews as compared to those who are considered and treated as an outsider or other (Rembold & Carrier, 2011). In addition, this concept of psychological borders has also been presented by Gloria Anzaldua in her book, *Borderland/La Frontera: The New Mestiza,* published in 1987. She has a viewpoint that the psychological borders are present everywhere and they are not clung to one specific geographical area. These invisible borders can be observed when members of two different races, societies and cultures come into contact with one another.

Since physical and psychological borders are created for the security of a nation, the outsiders are often thought of as a threat to the security of that very nation, and the identities of those people are questioned in the name of human welfare (Bakshi & Dasgupta, 2019; Agnew, 2008). The present study aims to trace the contribution of psychological borders in the treatment of Muslim immigrants as "other" in the novel: *Émigré Journeys* (2000) by Abdullah Hussein. The study aims to highlight the impact of maltreatment and hatred of the host community on the psyches of Muslim immigrants. Moreover, the current research, while applying Anzaldua's (1987) theory of psychological borders on the selected data, aims to foreground the different phases that an immigrant faces while living in a host community.

3.   Research Methodology

The present qualitative study aims to explore the contribution of border crossing and psychological borders in the marginalization of the Muslim immigrants and in making them confused about their identities in the novel: *Émigré Journeys* (2000) by Abdullah Hussein. Close reading is used as a method for the analysis of the selected novel. It is a strategy that allows a reader to dig deep into a text by three main steps: Reading and re-reading the selected text to gather meaning, spotlighting important context and clues to figure out the meaning and provide evidence in the support of answers to comprehensive questions by using the text. Books, articles, reviews and internet sources regarding the topic have been consulted. The text of the selected novel has been studied in detail and examples have been quoted from the text. Analysis of the characters has been done in the light of the selected theoretical framework.

3.1. Theoretical Framework

Anzaldua's (1987) point of view on borderland theory with a special focus on psychological borders as a framework has been selected in order to explore the impact of psychological borders on immigrants' lives. According to Anzaldua (1987),

> Borders are set up to define the places that are safe
> and unsafe, to distinguish us from them. A border
> is a dividing line, a narrow strip along a steep edge.
> A borderland is a vague and undetermined place
> created by the emotional residue of an unnatural
> boundary. It is in a constant state of transition. The
> prohibited and forbidden are its inhabitants. (p. 3)

She has presented the concept of the study of psychological borders in her book *Borderland/La Frontera: The New Mestiza*. She further asserts that the psychological, sexual and spiritual borderlands are not specific towards the southwest. Actually, the Borderlands are physically present wherever at least two societies edge each other. They are present where individuals of various races share the same region, where under

(the lowest social class), lower, middle and privileged societies touch. Hatred, outrage, and maltreatment are the conspicuous components of the landscape (Anzaldua, 1987).

The selected novel has been analyzed on the basis of three tools taken from Anzaldua's (1987) book i.e. Identity Consciousness, Hybridity, Psychological conflict. The tools are taken for rich and systematic analysis of the selected data. Following are the major tools selected for the present study:

3.1.1. Identity Consciousness

It is regarded as self-awareness of the immigrants with reference to their personal identity that when the natives of the host country start realizing that the 'other group' or the group of immigrants is a threat to their own identity, this realization becomes one of the major causes of marginalization of immigrants and it is also a major contributor for the binary notion of 'us' and 'them' or othering. As Anzaldua (1987) states,

> Certain faculties not only in me but in every border resident, colored or non-colored dormant areas of consciousness are activated and awakened. They want to rejoin the flock. They want to go with the herd. Nothing is comfortable but home. (p.i)

3.1.2. Hybridity

Hybridity, as its name suggests, is basically about mixture of any two things or aspects and in the context of the present study, it is about the culture mixing two separate races or societies. The blend of two separate cultures or civilizations results in Hybridity. For the present research, this tool is taken to analyze how the minority group or immigrants adopt the culture and language of in-group or host community for the sake of acceptance in their herds. Mainly hybridity, in the sight of the current study, is for the purpose of getting acceptance in another community while giving a try to cross the psychological border by following the norms of natives and associating yourself with them to show that you are like them. According to Anzaldua (1987), some of the immigrants become hybrid unconsciously as they just follow their head immigrants while some of them consciously adopt hybridity in order to avoid rejection by the host community. As she states, "to avoid the rejection, some of us conform to the values of the culture; push the unacceptable parts into the shadows." (p. 20).

3.1.3. Psychological Conflict

Psychological conflict, in the sense of the present study, comes into existence after the adaptation of hybridity by an immigrant. It shows its symptoms when this half-breed of the native culture and half-breed of the foreign culture is not accepted in either culture or community. The conflict arises after being rejected by the native communities of the host country and when the fears of rejection from the community of homeland take birth in mind (Anzaldua, 1987).

4.   Data Analysis and Discussion

Émigré Journeys (2000), Abdullah Hussein's masterpiece, is a novel about the pathetic condition of Muslim immigrants of South Asia in Britain. The novel starts with Amir's, the protagonist, struggle of becoming a successful person in his life and further narrates the miserable condition of his life while living in Britain as an immigrant.

Amir, to pursue his dream leaves his homeland and moves to Britain with new hopes. He narrates his struggle to achieve a good position in a host society and talks about the hurdles that he has faced in his journey. He depicts the execrable life of all Muslim immigrants in Britain. In addition, his life also represents that how the natives of Britain treat Muslim immigrants and how they marginalize them. The entire novel is not all about Amir's life. Beside the story of Amir's life, the novel adds the story of Parvin, Amir's daughter, who possesses her mind which is opposite to the mind of Amir. The entire novel revolves around these two main characters. The themes of the novel are migration, Muslim immigrants, hybridity, sense of belonging, othering, marginalization and Euro-exceptionalism.

Anzaldua (1987) has highlighted that immigrants are unaware of the presence of psychological borders until they come across the native community where they feel marginalized because of the maltreatment from natives'. Moreover, the only way of survival, as asserted by Lorber (1999) as well, for the immigrants is to accept the label of 'others' on them and do not resist the maltreatment and hatred of the natives. Amir personally falls into the category of those immigrants, according to Anzaldua's (1987) notion, whose sense of identity consciousness is active and awaken. His sense of belonging to his own people and culture was activated from the day his father warned him; however, it was developed further when he came across the foreign culture and community. He was one of those immigrants who wanted to go home and rejoin their own people instead of mixing themselves with the foreign culture and sacrificing their original identity for the sake of social and cultural acceptance among the native people. "we came home…do as real men do everywhere, dream of lump sums of money and ways of escaping." (p. 11).

In most cases, natives treat immigrants in a bad way because of their hegemony as a majority group over the immigrants. Their bad behavior towards immigrants is the result of the psychological border which they have built around them to protect their social life (Bottos & Rougier, 2006). Moreover, after observing such kind of attitude of natives, the immigrants give space to the sense of un-belonging towards the native people and land. In addition, the natives always feel insecure in the presence of immigrants. They consider immigrants a threat to their social life and cultural identity. "when the white people saw our people arriving in numbers and settling down. Then they began to leave." (p. 23). This argument can be more strengthened by the incident that happened to Amir when he was caught by the law authorities for the crime that was committed by some other person. "With no word of warning, his right leg appeared below me as if from nowhere and the knee crashed into my testicles." (p. 215). Furthermore, the questions that had been asked from Amir were clearly indicating the natives' sense of insecurity at the arrival of Muslim immigrants. "Do you people come here to press up against decent women?" (p. 216). Such attitude, as per Anzaldua's (1987) viewpoint, gives reasons to immigrants to think about their own being and to guard themselves from the hatred and maltreatment.

Hatred and maltreatment, as Anzaldua (1987) states, are the main components of the place where at least two races meet each other and these two components come into existence as a result of the psychological border. A similar situation occurred in the novel where the natives treated the immigrants worse than animals and othered them by their behavior and attitude. "In those days, they complained of the smell and covered their noses while passing by." (p. 24). These were the moments when natives gave more strength to the psychological border between them and the immigrants by their attitude and maltreatment and these moments did not allow the herd of the immigrants to cross the psychological barrier. As a result, the herd of immigrants activate their sense of un-belonging to the host culture and started seeking the company of their own people. "These were the places where all our people gathered in those

days…thus cafes were the first places where the melodious sounds of our ghazals and quwalis arose in this land." (p. 24).

The immigrants are always marked with a separate label of 'others' and this tag of 'others' disturbs their psychological phases. The immigrants are not given respect and rights in the new land that they were having in their own land. "They will always have these marks on them. It is not a matter of wealth or poverty, but of respect." (p. 44). The sense of un-belonging takes birth in immigrants and they acknowledge that the culture and people of the new land have no room for them. "In the new country, there is no family of men to which they belong." (p. 44). Such attitudes result in a sense of being othered in immigrants and they become conscious about their own identity. No matter how long do they live there, they would not be able to gain the trust of natives and the mark of 'others' would always be with them wherever they go. "This is the reason that I have a regard for the principle that we should mix and mingle with the family that is our own people." (p. 44).

Living a secure and respectable life in a foreign land is always a question mark for immigrants. The presence of psychological borders between them and the natives always create new challenges for them in the shape of hatred, outrage, maltreatment and disrespect. They are disrespected at the very moment when they come across a native community. They have no access to the rights which a State is providing to its people in a foreign land as they are not considered as people of that land. "We had no medical cards, so no doctor. There was a telephone but it was an instrument of fear fixed to the wall on the ground floor which no-one touched, and if it rang, nobody answered." (p. 59). In addition, Amir and his friends faced a similar situation. They were totally ignored by the natives and they were pushed to the fringe. "You die, your problem." (p. 64). The weird behavior of natives drove the immigrants to muse about their own being and Amir after the incidents of maltreatment and hatred asked his fellows to stick to their own people and did not trust the natives in any matter. "But you cannot depend on these people to be always on your side in everything. They may be good to you for a time. But in the end you can only put your faith in your own people." (p. 152-153).

The pathetic condition of immigrants is evident when they cross the geographical border of their own land and enter into the territory of some other land—a place of new people. It is highlighted by Anzaldua (1987) that the immigrants face psychological border after crossing the physical one and the presence of psychological border between immigrants and natives is responsible for the pathetic condition of immigrants in a foreign land where the majority group others the minority group and the minority group becomes the victim of maltreatment and hatred. The fear of being 'othered' and questioned is always present in immigrants' minds after experiencing the effects of psychological borders when they cross the physical borders. After becoming the victim of maltreatment and outrage of natives, the immigrants become more conscious about their own being and they start gathering their people in their own circle in order to feel protective. The immigrants in the novel had a fear of the same kind. They felt unprotected when they went out of their own social circle. "When you are not free, all you fear is the outdoors; you can come in and be in a place of safety." (p. 163). They searched for comfort and found it nowhere but in a herd of their own people.

Immigrants who try to cross the psychological border for the sake of social acceptance are the immigrants who avoid the rejection of the native community adopt the cultural traits of natives and push the unaccepted parts of their personality into the shadows. Such immigrants are known as hybrids (Anzaldua, 1987). In addition, being aware of the tendency of un-acceptance of the immigrants in native communities, Amir tried to train his daughter, Parvin, at the early age of her childhood to cross the psychological border and to get acceptance from the natives in their communities. "Remember, it is

of the paramount importance that you learn English. Forget Punjabi." (p. 33). Amir was much aware of the presence of psychological borders. He had experienced the un-acceptance, hatred and outrage from natives' side. However, he trained his daughter to merge with the natives in her early age and to erase the psychological border, 'the unnatural boundary', in order to get acceptance from the host communities. The state of hybridity, according to Anzaldua (1987), is a physical and mental state that an immigrant adopts in order to show his sense of belonging with the native culture and community.

An immigrant sacrifices his original being for the sake of social acceptance in a host land. Amir's daughter, Parvin, did the same as she was guided. For the sake of social and cultural acceptance, Parvin sacrificed her original being and she herself had observed a change in her. "Now that I have lost half of my first language, it has turned the whole way round. Everything I remember is in translation." (p. 34). The change in her was not just limited to her language. Everything that she was doing to cross an invisible border was changing her entire personality and she was personally observing this change in her. "Looking at myself in the mirror, I saw someone else standing in my place." (p. 36).

Crossing the physical boundary and entering another world was easy for Parvin; however, in this new world, a lot of challenges were waiting for her. Although she had shared her original identity for the sake of acceptance yet the new land soon appeared to her as a land of aliens, people who had no care about her existence around them. "This was the land of jinns." (P. 39). Furthermore, the language that she had adopted also appeared to her as a weird language, a language of some other people. She did not find any sense of belonging with the language and culture of natives. "Speaking another language appeared to me as jinns." (P. 40). The immigrants are pushed into a state of psychological conflict when they face maltreatment and outrage of natives towards them even after sacrificing their original identity. Parvin faced a similar situation after entering into a state of hybridity. The incident that happened to her in her junior school was the first moment from where she took her first step towards the state of psychological conflict. She was shocked to see the reaction of native children at her school who did not accept her into their groups because of the tag of an immigrant on her. The native children tortured her physically and mentally as she was not from their own people. "Julie's voice called out once or twice, 'Hey, Parvin, come on out.' Inside the cubicle, as minutes ticked away, all life drained out of my legs, I couldn't move… couldn't even cry, fear had dried the tears in my hot eyes." (p. 72)

All the outrage and maltreatment of natives towards the immigrants is the result of the symbolic border which Anzaldua (1987) refers to as the unnatural boundary and psychological or invisible border. These borders push the immigrants to the periphery when they try to merge with the natives and the harsh attitude that they receive from the natives' side mark them as 'others'. Parvin, in the novel, also felt marked after facing the maltreatment and harsh attitude of natives. "I felt marked. It was as if a drop of some indelible liquid had seeped through my fabric and spread into a stain that would not be removed." (p. 77). Although she was considering herself as one of them yet their behavior showed that they did not accept her presence in their social circle. Moreover, they were calling her with different other names at her back. "Parvin the milk bottle." (p. 77). The presence of a psychological border was now vivid to her and she became more conscious about her sense of belonging with her own people and community. Moreover, she had faced difficulties and maltreatment at streets and pubs because of her immigrant status. "The men on the table didn't let up, they kept taunting us and laughing and drinking and shouting." (p. 193). Furthermore, the physical torture that she faced in street from the natives also shook her thoughts and sense of belonging with the host communities. She observed that at that time nobody took a stand for her

from the natives' side and everybody othered her equally. "There were people all around us looking on, but nobody even tried to stop the two men from shoving us." (p. 194).

The treatment of natives forced Parvin to chew over her own being. The mark or being 'othered' was vivid to her and it was present with her at every step of her life indicating her identity as an outsider. Parvin realized that she had lost her original identity and the natives were not accepting her even after becoming hybrid. The mark of being socially excluded from the native communities was haunting her and had shaken the foundations of her hybrid identity. "I was not able to shake off the feeling of dirt that had stuck to me from the very first day." (p. 75). Anzaldua's (1987) viewpoint is very clear regarding the phase of psychological conflict which states that a hybrid is always pushed into the state of psychological conflict when he has been questioned about his identity and loyalty by the natives and by his own people as well. After all the incidents of maltreatment and hatred, a new phase of the psychological conflict began in Parvin. She had entered into the circle of those immigrants who were lingering between the sense of belonging and un-belonging with the host community and their own people. It was time for her to recognize and accept the tag of 'othering' on her and the mark of being marginalized by the natives. "I remember it with both shame and pride as if I had finally recognized the mark of dirt-stain on me and accepted it." (p. 81).

Being a victim of psychological conflict, Parvin raised questions on her own identity at various moments. The land and its people to whom she had a sense of belonging once was now belittling. The treatment of natives at school and streets forced her to awaken her sense of un-belonging to the native people and forced her to ponder on her own identity. "Afterwards, no matter what I was thinking or whether I was in another world altogether, when I came home I knew that on the other side of my door was a different smell and a separate world." (p. 96). Parvin was now separating herself from the native community. She had realized that the natives would never give her respect and they would never accept her in their social circle. The culture that she wanted to accept as her own and the people for whom she had accepted a hybrid identity were now people of some 'other world' for her. "I emerged into the world of others, crossing from outside to the outside." (p. 97). The sudden change that came into her personality was a reaction to the psychological border. The hatred and disrespect, which Anzaldua (1987) refers to as conspicuous components of a culturally diverse landscape, that she faced from the native side were the outcome of the presence of a psychological border between her and natives.

An immigrant, according to Anzaldua (1987), when lingers between the sense of belonging and un-belonging drags himself to the state of psychological conflict. When this sense took birth in Parvin, she started feeling guilty of her efforts to cross the psychological border and she started blaming herself for her hybrid identity. "I have not crossed that bridge without a sense of pride and a great deal of shame." (p. 138). She had realized that she paid a huge amount for the sake of crossing the 'unnatural boundary' in the shape of her originality. She felt proud and ashamed both at a time for the act and this was an indication of a psychological conflict within her. In Parvin's case, it was obvious from the very beginning that Amir paved the way for her to get acceptance from the natives through the state of hybridity; however, in the end, he himself started criticizing her for her hybrid identity. "That was to put you on the road of success only in the beginning, not to become like them." (p. 173). Parvin felt marked as a socially excluded entity from the moment when she faced criticism from her own father, who led her to become a hybrid.

Parvin was neglected from both sides of her hybrid identity. On the one hand, the natives had disrespected her and did not accept her in their communities, while on the

other hand her own community also raised questions on her identity and sense of belonging. Her own father, Amir, disregarded her and called her 'Shaitan' because of the duality of her identity. "Do you not see, Salma? This is not my daughter speaking but him, this is the actuality of Shaitan I tell you, nothing but Shaitan, do you not hear the change in her voice?" (p. 240). Everything that happened to her brought a change in her personality. Moreover, after feeling marked and othered by both sides, she gave up pursuing her sense of belonging with any side of the psychological border. She accepted the state of psychological conflict as a permanent state and started living in fear, which is one of the components of psychological conflict as per Anzaldua's (1987) notion of psychological conflict.

Parvin was othered by both communities, her own and the natives, and instead of pursuing her sense of belonging with any other community, she started thinking about her own identity. "I want this, a language, like God has a language and my mother has hers and my father his own." (p. 246). She had acknowledged that she did not belong to any of the two communities because of her hybrid state and none of them was going to accept her as their own member. The hatred and outrage of the natives and the maltreatment that she had faced by her own people forced her to live in a permanent state of psychological conflict.

5. Conclusion

The present study has shown that the immigrants are not given a warm-hearted welcome from the other side of the border because of the psychological borders. Overall, the current research is an attempt of looking deeper into how the immigrants are dealt with when they enter another land and it is a tiny contribution to shed light on the way immigrants are looked down upon and because of this ill-treatment from the natives, they face certain challenges that either result in hybridization or psychological conflict.

The study has identified the presence of psychological borders between the foreign natives and the immigrants. It has further answered the question of the development of psychological borders while quoting suitable examples from the selected novels and with the support of Anzaldua's (1987) notion of psychological borders. Moreover, it has explored that the psychological borders are responsible for the inhumane treatment that the immigrants receive on the other side of the border. It has been clearly noticed that the borders do not only exist in the form of physical entities but also they define the mental consciousness of a certain group of people. The borders are created for purposes and often those purposes are socio-political. Those who crossed the borders do not occupy a respectable place on the other side of the border. The study has highlighted the role of psychological borders in marginalizing the immigrants and allowing the natives of the host community to treat the immigrants as "outsiders" and "others". The crossings of these borders have a considerable impact on the lives of immigrants.

References

Abdulqadir, M. (2015). *The crisis of identity in postcolonial novel*. Retrieved from http://www.ocerint.org/intcess15_e-publication/papers/575.pdf.

Ahrentzen, S. (1990). Managing conflict by managing boundaries: How professional homeworkers cope with multiple roles at home. *SAGE Journals, 22*(6), 723-752.

Anzaldua, G. (1987). *Borderlands/la fronetra: The mestiza.* United States : Aunt Lute Books.

Agnew, J. (2008). Borders on the mind: Re-framing border thinking. *Ethics & Global Politics*, *1*(4), 175-191.

Ashforth, B. E. (2001). Role transitions in organizational life: An identity-based perspective. *The Academy of Management Review, 26*(10), 67-80.

Balibar, E. (2004). *We, the people of Europe: Reflections on transnational citizenship.* New Jersey: Princeton University Press.

Bakhtin, M. M., & Holquist, M. (1981). *The dialogic imagination: Four essays*. Austin: University of Texas Press.

Bakshi, D. & Dasgupta, I. (2019) Identity conflict with cross-border spillovers. *Defense and Peace Economics*.

Beaugrand, C. (2018). Borders and spatial imaginaries in the Kuwaiti identity. *Geopolitics, 23*(3), 544-564.

Bhabha, H. (1990). *Nation and narration.* London & New York: Routledge.

Bhabha, H. (1994). *The location of culture*. London & New York: Routledge.

Bottos, L. & Rougier, N. (2006) Generations on the border: Changes in ethno-national identity in the Irish border area. *Nationalism and Ethnic Politics*, *12*(3-4), 617-642.

Bugarski, R. (2012) Language, identity and borders in the former Serbo-Croatian area. *Journal of Multilingual and Multicultural Development*, *33*(3), 219-235.

Chatzipanagiotidou, E. (2018) Youth in (times of) crisis: Migration, precarity, and shifting identities in the Southern borders of Europe. *Transnational Social Review*, *8*(3), 231-244.

Clark, S. C. (2000). Work/family border theory: A new theory of work/family balance. *SAGE Journals, 53*(6), 747-770.

Dear, M. & Burridge, A. (2005). Cultural integration and hybridization at the Unitied States-Mexico borderlands. *Cahiers de Geographie du Quebec*, *49*(138), 301-318.

Fanon, F. (1952). *Black skin, white masks*. New York: Grove Press.

Fanon, F. (1963). *The wretched of the earth*. New York: Grove Press.

Gasparini, A. (2014) Belonging and identity in the European border towns: Self-centered borders, hetero-centered borders. *Journal of Borderlands Studies, 29*(2), 165-201.

Gilroy, P. (2000). *The black Atlantic in Rivkin, Julie and Ryan Michael literary theory: An anthology*. Malden: Blackwell.

Hagen, A. C. (2009). Theorizing borders in a 'Borderless world': Globalization, territory and identity. *Geography Compass*, *3*(3), 1196-1216.

Hall, S. (1990). *Cutural identity and diaspora.* London: Lawrence & Wishart.

Hanif, S., & Ullah, I. (2018). War trauma, collective memory, and cultural productions in conflict zones: Kashmir in focus. *Sage Open*. https://doi.org/10.1177/2158244018800912

Haselsberger, B. (2014). Decoding borders: Appreciating border impacts on space and people. *Planning Theory & Practice*, *15*(4), 505-526.

Hernández-Wolfe, P. (2011) Decolonization and mental health: A Mestiza's journey in the Borderlands. *Women & Therapy, 34*(3), 293-306.

Hussein, A. (2000). *Emigre journeys.* London: Serpent's Tail. Identity. (n.d.) In *Oxford English dictionary*.

Khan, N. (2007). *The search of ethnic identity in selected novels of Bharati Mukherjee, Jhumpa Lahiri, and Monica Ali*. Retrieved July 19, 2017, from http://dspace.ewubd.edu/bitstream/handle/123456789/188/Nahreen_Khan.pdf ?sequence=1 78

Kipgen, N. (2019) The Rohingya Crisis: The centrality of Identity and citizenship, *Journal of Muslim Minority Affairs, 39*(1), 61-74.

Kistnareddy, O. A. (2011). *Hybridity' in the novels of Ananda Devi* (MPhil thesis), University of Nottingham, England.

Lorber, J. (1999) Crossing borders and erasing boundaries: Paradoxes of identity politics. *Sociological Focus, 32*(4), 355-370.

Loomba, A. (1998). *Colonialism/postcolonailsim*. London :Routledge.

Meier, D. (2013) Borders, boundaries and identity building in Lebanon: An introduction, *Mediterranean Politics*, *18*(3), 352-357.

Nasser, R. (2019) Identity beyond borders: National identity and the post-colonial alternative, *Social Semiotics, 29*(2), 145-171.

Omoniyi, T. (2014). A borderlands' perspective of language and globalization. *De Gruyter Mouton* , *2014*(227), 9-23.

Prokkola, E. (2009) Unfixing borderland identity: Border performances and narratives in the construction of self. *Journal of Borderlands Studies, 24*(3), 21-38.

Review, K. (2010, May 20). *Kirkus.* Retrieved from: https://www.kirkusreviews.com/book-reviews/abdullah-hussein/emigre-journeys/

Rembold, E. & Carrier, P. (2011) Space and identity: Constructions of national identities in an age of globalization. *National Identities*, *13*(4), 361-377.

Russell, A. Y., Williams, M. S., Farr, P. A., Schwab, A. J., & Plattsmier, S. (1999). The mental health status of young Hispanic women residing along the border: A twin cities comparison. *Women & Health*, *28*(3), 15-32.

Said, E. (1993). *Culture and imperialism*. London: Chatto and Windus.

Seegel, S. (2016) Geography, identity, nationality: Mental maps of contested Russian–Ukrainian borderlands. *Nationalities Papers, 44*(3), 473-487.

Shahid, S., & Hashmi, F. (2019).Existentialist crossroads: A discourse analysis of Me Before You and The Theory of Everything. *Erevna: Journal of Linguistics and Literature*, 3(2), 1-16.

Sherry, M. (2017). A borderlands view on Latino, Latin Americans, and decolonization: Rethinking mental health, *Disability & Society, 32*(8), 1284-1286.

Tronvoll, K. (1999) Borders of violence - boundaries of identity: Demarcating the Eritrean nation-state. *Ethnic and Racial Studies*, *22*(6), 1037-1060.

Ullah, I. (2015). Globalization, South Asian diaspora and identity: Coverage of trauma of homelessness in Anglophone cultural productions. *Pakistan Journal of Society, Education and Language*, *1*(2), 12-21.

Waheed, U. (2019).Trauma as a drive for survival: A study of courageous mother. *Erevna: Journal of Linguistics and Literature*, 2(2), 60-68.

Young, R. (1995). *Colonial desire: Hybridity in theory, culture, and race*. London: Routledge.

English Language Anxiety Emerging from Multilingualism, Cultural Diversity, and Ethnicity in Higher Education Settings in Pakistan

Humaira Irfan
University of Education, Lahore, Pakistan

Patricia Pashby
University of Oregon, USA

Keywords	Abstract
- Language anxiety - Multilingualism - Cultural diversity - Ethnicity	*This study explores how multilingualism, cultural diversity, and ethnicity in Pakistan the impede potential for English language acquisition ability and motivation in Pakistani universities. Most university students are multilingual, speaking a vernacular language plus Urdu and English. Multilingualism and cultural diversity spark ethnic identity, a symbolic and multifaceted phenomenon. This study examined the perceived abilities of students' English, their level of language anxiety, and how these might interact with multilingualism, cultural diversity and ethnicity. Using a mixed-method approach, qualitative and quantitative data was collected from two higher education commission (HEC) approved universities of Pakistan. 300 postgraduate students completed a questionnaire and 12 faculty members and 12 postgraduate students participated in focus group interviews. Findings reveal that students experience language anxiety, contributing to a lack of success in university courses. Multilingualism, cultural diversity and multi-ethnicity contribute to this through students' reliance on native and national languages to communicate. Recommendations include culturally responsive teaching, building learner motivation, and developing and offering program-specific English courses.*

1. Introduction

Pakistan is a pluralistic country embedded with unique linguistic, cultural and ethnic diversity. This multilingualism and cultural diversity contribute to ethnic identity, a symbolic and multifaceted phenomenon. Government policy made compulsory the teaching of languages Urdu (national language) and English (official language) with the purpose to create linguistic and cultural hegemony across the country, to protect the country from regional autonomy and disintegration. Limited resources hamper the teaching and learning of the English language. In addition, multilingualism, multiculturalism and multiethnicity complicate the use of English in educational institutions, particularly higher education. Many postgraduate students suffer from language anxiety as they face the linguistic challenges of using English while working on their academic goals.

1.1. Purpose of the Study

The purpose of the study is to explore how multilingualism, cultural diversity, and ethnicity in Pakistan hamper students' ability for English language learning and motivation in higher education settings in Pakistan. These influences consequently lead to   English language anxiety amongst students.

1.2. Research Questions

This study was guided by two research questions:

1. What linguistic struggles and anxiety do students experience when using English in higher education in Pakistan?

2. How do multilingualism, cultural diversity and ethnicity stimulate English language anxiety in students in higher education in Pakistan?
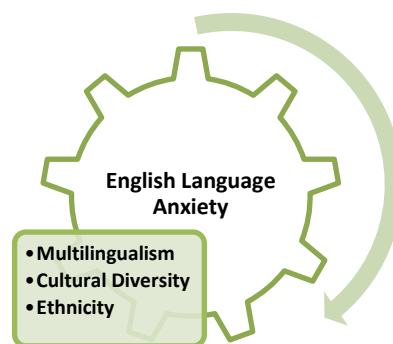
English Language Anxiety

- Multilingualism
- Cultural Diversity
- Ethnicity

Figure.1 **English Language anxiety developing from multilingualism, cultural diversity and ethnicity**

2. Literature Review

English has induced multilingualism in many postcolonial countries (Canagarajah, 2005; Cummins, 2006; Kachru, 2008; Schiffman, 2012). This is the case in Pakistan, where English (a colonial language) and Urdu (the national language) act as foils to avert the provinces from too much autonomy and possible dissolution of the nation (Rahman, 2016; Siddiqui, 2016). This scenario drives the belief that linguistic diversity is an important feature of the Pakistani community (Mahboob, 2002). In Pakistan, the vernacular's role comes first, Urdu has the second role, while English takes third (Mansoor, 2004, 2005).

Cultural diversity is another prominent trait of Pakistani society. Hoffman (2006) explains that cultural diversity is related to a subtle cultural heritage that has ethics, customs, vernaculars and divine beliefs of various groups of people. According to Kymlicka and Patten (2002, p.335), cultural diversity is an 'umbrella term' for claims of heterogeneous ethno-cultural groups who have acknowledged the rare individualities and fundamentals of ethno-cultural groups. The Pakistani community encompasses distinct national and provincial entities. Urdu and English, as the link languages, unite the people of diverse groups of the nation for communication and learning across and about multiple cultures (Rahman, 2011).

Linguistic and cultural diversity perpetuates ethnic identity. This is an intricate phenomenon, and one often exploited for political purposes. The movements of cultural and linguistic rights can lead to political ethnic demonstrations. In Pakistan, the creation of new identities constructed on the basis of religion, language or culture has had an ardent appeal for the large groups (Rahman, 1996). Ethno-linguists encourage the public to guard their languages, which become a symbol of identity and cultural heritage. The languages embody intangibles such as the sense of community, a desire for solidarity, identity, power and security. Ethnicity is associated with language, whether symbolically, indexically or implementationally (Rahman, 2016).

During the British Empire, a number of ethnic and nationalist movements in South Asia used language as a symbol for coining a unique identity, such as Hindu and Muslim. These cultural and linguistic concerns acquired a deep political intricacy in the Indo-Pak subcontinent (Mahboob, 2002). The Urdu-Hindi controversy in British India ultimately contributed "to the partition of British India into Bharat and Pakistan" (Rahman, 1996, p.59). Ethnicity involves a "feeling of being dominated, being threatened with the loss of one's culture, as well as being politically and economically disadvantaged" (Rahman, 1996, p.20). After Pakistan's creation in 1947, a language movement in East Pakistan (modern Bangladesh) provoked the Urdu-Bengali controversy (Mahboob, 2002). More importantly, Mohammad Ali Jinnah, the founder and first Governor-General of Pakistan, avowed firmly, "let me make it very clear to you that the state language of Pakistan is going to be Urdu and no other language" (Jinnah, 1948, p.183). Thus, 1948 language policy reflected English's role as a "compromise language" and Urdu became the "symbol of national identity and assimilation to evade provincial autonomy" (Haque, 1983).

Interestingly, English was hailed as an impartial language for both local and international roles (Matsuda, 2017). It was believed that English, reverberating scientific and technological knowledge, will empower and reform the state, whereas Urdu will reinforce people's bond with the Islamic cultural heritage. Thus, English has been an emblem of liberal, pluralistic and sophisticated culture in the society (Canagarajah, 2005; Mahboob, 2002; Mansoor, 2004). Rahman (1996) describes how Urdu and English have received massive antagonism from regional languages. For instance, Bengali and Sindhi ethnic nationalists regarded their language as a symbol of their identity and cultural heritage. The Bangla and Urdu conflict eventually caused the

separation of East Pakistan from West Pakistan in 1971. Sindhi nationalism activated the use of Sindhi language in the realms of power, which eventually acquired the status of the medium of instruction at primary and secondary levels in Sindh (Rahman, 1996). Rasool (2000) argues that meditated endorsement of Urdu and English languages in the structures of the country developed cultural hegemony. Therefore, an emphasis is concurrently laid on cultural hegemony and the value of linguistic and cultural diversity in a community (Crystal, 2011). The Pakistani government's preference for Urdu and English languages has stimulated political, social, economic, and even educational repercussions (Rahman, 2006).

Political tension and antagonism in response to language policy no doubt affect motivation to learn English. Motivation has been extensively recognized by both teachers and researchers as one of the fundamental aspects that impact the success and rate of the second language (L2) learning (Dornyei, 2014; Islam et al. 2020). Even learners with outstanding potential cannot achieve long-term goals without sufficient motivation, and strong curricula and pedagogy alone are not enough to ensure student achievement (Dornyei, 2014). High motivation, on the other hand, can compensate for considerable language aptitude and learning deficiencies (Gardner & Lambert, 1972). Language acquisition includes the development of L2 identity and the assimilation of features from the L2 culture, where "integrative" motivation—the desire to connect with a community of speakers—is more powerful than "instrumental" motivation for academic or career advancement (Gardner, 1985). Motivation to learn an L2 presents intricate and distinctive conditions due to the multidimensional roles of learners and the nature of language itself. Dornyei (2014) explains that motivation interacts dynamically with aspects of cognition and emotion and argues motivation is best understood through a framework of "multiples selves" including the ability to envision a future "ideal self" (p. 521). In Pakistan, many variables affect university students' motivation for using English in their classes and studies: complex and sometimes contentious attitudes toward English, the tension between communities speaking different regional languages, notions of oppression toward one's ethnic identity. These are further compounded by the varying levels of English preparation and proficiency among students (Azam & Saleem, 2019; Javed et al., 2019).

Language anxiety, a key component of motivation (Dörnyei & Ushioda, 2011) is likely to result from the English experiences of Pakistani university students. Research suggests that language anxiety presents a serious barrier to learning a language. For example, it has the potential to reduce willingness to communicate, produce contentious relationships between students, affect academic progress, and even cause students to abandon their studies (Daubney, Dewaele, & Gkonou, 2017; Krashen, 1981; Rafi, 2020).

3. Research Methodology

A mixed-method approach or triangulation design was used; data was collected and analyzed through both qualitative and quantitative instruments. These included focus group interviews and a questionnaire. The two research sites were Higher Education Commission (HEC) approved public universities of Lahore, Pakistan. For this study, pseudonyms are used-Tulip University (TU) and Jasmine University (JU) to protect the confidentiality and anonymity of the universities and the participants. At each university, data were collected at the Department of Education. Participants included postgraduate students and faculty. Fraenkel and Wallen (2003, p.443) describe that triangulation design is used when both quantitative and qualitative data are collected simultaneously to validate the findings. Further, this research is exploratory because

quantitative data extends qualitative data which has been discovered to be more useful to investigate the perceptions about language anxiety.

A questionnaire of 20 closed questions was designed for the postgraduate students. Section 1 included five questions about the participants' gender, age, regional language, highest qualification and medium of classroom instruction in the classroom. Section 2 comprised 15 randomly ordered Likert scale questions with choices ranging from 'strongly agree' to 'strongly disagree' on the topic of students' comfort level and attitudes toward language use. (See Appendix A for complete questionnaire.) The questionnaire was paper-based and estimated to take 20 minutes to complete.

Students of three TU programs (Master of Arts in Research and Assessment, Master of Arts in Business Education and Master of Arts in Secondary Education) and two JU programs (Master of Arts in Education and Master of Arts in Educational Leadership and Management) were invited to participate during their university class sessions. A total of 300 students (153 from TU and 147 from JU) completed the questionnaire.

Two sets of focus group interview questions were developed, one for postgraduate students who had completed the survey and one for faculty. The set of questions for postgraduate students comprised demographic questions such as gender, age, mother tongue, education as a subject and medium of instruction for education followed by four open-ended questions related to challenges with English and effects of multilingualism, multiculturalism, multi-ethnicity on language use. There were 7 demographic questions for faculty such as gender, age, mother tongue, qualifications, designation, teaching experience and medium of instruction for teaching in the university. The open questions for faculty were similar but focused on the language use of their students.

The focus group interview questions for the postgraduate students were:

1.   Do you undergo English language problems during your studies in the university?

2.   What kind of learning challenges do you experience in the class?

3.   How do multilingualism, multiethnicity and cultural diversity influence students' English language acquisition?

4.   What are your opinions about the use of regional languages in the country?

The focus group interview questions for faculty were:

1.   What are your views about the postgraduate students' English language problems in the university?

2.   Do multilingualism, multiethnicity and cultural diversity affect students' English language acquisition?

3.   What is the use of regional languages in the country?

Faculty members from the selected Department of Education programs of the two universities were invited to participate in the focus group interviews. Six from each university participated for a total of 12 faculty participants. Students who completed the questionnaire were also invited to participate in focus group interviews. Six postgraduates from each university participated for a total of 12 participants. Each focus group interview was 30 minutes in length.

The data analysis tools were SPSS Version 21 for descriptive analysis and NVivo for transcribing the focus group interviews. Participants of the focus group interviews are

identified by university abbreviation (TU or JU) followed by a teacher (T) or student (S) and a number.

The study carefully has adopted ethical considerations. The permission of selected universities was taken before the dissemination of data collection quantitative and qualitative instruments. The participants filled in the consent forms before responding to the questionnaire and focus group questions. The confidentiality of participants' identities has been ensured with assigned acronyms.

4.   Data Analysis

Student responses to the questionnaire revealed insecurities about their English skills and anxiety related to English used in their coursework and studies. They are reluctant to express their thoughts and ideas precisely and confidently in English so feel hesitant about using the English language in classroom for interaction. They feel anxious in regards to grasping teachers' lectures, responding to teachers' queries in English, understanding the reading material, and examinations in the English language. Responses indicated that 67% of TU and 55% of JU students experience tension with note-taking and writing; 70% of TU and 59% of JU students experience nervousness with conversation and interaction in English with teachers; 66% of TU and 54 % of JU students find reading and interpreting texts challenging, and 67% of TU and 59% of JU students acknowledge stress over examinations in English (see Table 1). The last column shows the mean of each given in the table presented below (see Table 1).

Table 1

Views about the language anxiety in universities

	Strongly Disagree (%)		Disagree (%)		Agree (%)		Strongly Agree (%)		Mean
	TU	JU	TU	JU	TU	JU	TU	JU	
Note taking & writing creates tension	8	14	20	20	38	40	30	14	3.60
Talking to teacher in English causes anxiety	7	11	20	13	38	40	32	18	3.68
Misinterpretation of reading texts	9	13	22	19	35	39	30	15	3.55
Examination stress	9	13	19	18	37	40	30	19	3.59
Teaching English language courses	4	1	8	4	42	36	46	51	4.18

Responses from students and faculty during the focus group interviews confirm these findings and provide insights into their possible causes and effects. This data is organized by themes and presented below.

4.1.   Observations about language anxiety

Participants reported that language anxiety hinders student learning. TUS4 explained, "the language difficulties are stress. The students attempt their best but language problems intervene." According to JUT6, "Master's students are weak in English… they write answers and notes in English but speak Urdu in the class."TUT2 expressed concerns about students' ability to read in English: As English is a medium of instruction in universities; the examinations are managed in English. The students are supposed to read articles and books in English but the reading material exceeds their comprehension because of weak reading ability. "They need much time to understand the language to grasp the concepts" (TUT2). TUT4 simply stated, "students are not comfortable with the use of English." However, JUT6 also stated, "the students feel encouraged if the teachers tell them that it is important to learn English being a global and international language" indicating that motivation may serve to overcome the detriments of language anxiety.

4.2.   The use of national and regional languages in universities

The responses gathered from the focus group interviews present ambivalent perspectives in regard to the status of indigenous languages in Pakistan. JUS3 explained that the university students perform the classroom tasks positively if their teachers provide "quotes and examples from the local context in Urdu" to explain and elaborate concepts and that students feel gratified when the teachers clarify their instructions and discussions in Urdu. According to TUS5 "regional languages need development as they represent our culture and traditions." JUS6 believes "the mother tongues create humour" to improve the classroom atmosphere. TUS2 argued dictionaries and newspapers should be written in regional languages.

JUTI expressed that because regional languages are not endorsed like Urdu and English, the status of the native languages is deliberately depreciated by making them "optional languages" (JUT1) in institutes across the country. Furthermore, as regional languages are valuable and convenient to teach the concepts of many disciplines, they, therefore, should be developed according to global criteria and standards. "Creativity originates from one's first language" (JUT1). JUT4 agreed: 'The introduction of a literature or a philosophy course in the regional language can cultivate the beliefs and thoughts of the students."

Not all participants shared this perspective. TUT4 argued, "English should be emphasised over regional languages at the university level because multiple languages generate discrimination." According to TUS1, "The mother tongues must be used for only verbal communication." TUS2 reported, "They can never be important like official languages, which fulfil our needs."JUS5 asserted, "Regional languages are not required for the development of the country."JUT2 shared, "My opinion is that mother tongue should be used for preserving the culture only, and further reflected that Sindhis make more efforts than Punjabis for the development of Sindhi in the region. The ethnic activists in Sindh struggled for their mother tongue and were successful to establish Sindhi as the language of classroom instruction in Sindh. However, Punjab is confronted with Punjabi and Seraiki controversy. Thus, Urdu has become the dominant language of Punjab.

4.3.   Multilingualism, cultural diversity, ethnicity

Multilingualism is closely tied to themes of cultural diversity and ethnicity. TUS2 explains, "ethnic groups like Sindhis, Balochis, Punjabis have diverse cultures,

education and ego."JUS3 reports, "Because of multilingualism in universities…we are not able to attain educational goals."JUT6 believes, "English for education and progress is required but we are still grappling with linguistic, ethno-cultural dilemmas."University teachers in the classrooms purposely shirk away from "talking about ethnicity" (TUT3). They trust in "national language" to thwart propensities for emotional and possibly violent responses to ethnicity (JUT1). TUT4 pointed to the current "Punjabi and Seraiki" controversy erupting in the province of Punjab

5.   Discussion

The findings from the questionnaire indicate that students are insecure about their English skills and experience anxiety using English in their university courses. Data collected from faculty through focus group interviews confirm these and describe various student behaviours that result. These include reliance on Urdu instead of English for various tasks including (1) understanding class lectures and instructions, (2) taking notes and class, and (3) communicating with teachers and classmates. In addition, reading course materials in English is a struggle for some, creating additional concerns because examinations are conducted in English. Figure 2 illustrates the perceived language problems related to anxiety, indicating that all four skill areas are involved.

 Figure 2: *Students' English Language Problems*

The second research question guiding this study enquires how multilingualism, cultural diversity and ethnicity contribute to the English language anxiety experienced by university students in Pakistan. The findings indicate that Urdu and English have a superior status over mother tongues in universities, which seem to only serve as domestic languages which preserve customs and traditions. Faculty and students participating in the focus group interviews had diverse opinions about what role(s) home languages should play. Some strongly believe that English is the most appropriate language to use in the university setting because of its international and academic status. Some see English (and to a similar extent, Urdu) as a way to prevent possible issues that may result from attention to different regional languages and ethnicities, e.g. Punjab, Sindh, Baluchistan, Khyber Pakhtunkhwa and Kashmir. Pakistanis are emotionally devoted to their mother tongues, and throughout history, ethno-linguists have used the languages as a political tool to evoke riots and violence in

the country. This notion endorses the perception that multilingualism is challenging as it has activated many riots in the country.

A few participants expressed the value of using mother tongues in the teaching context. They explained that it can be used to better connect with students as well as enhance their learning experience through the presentation of challenging concepts using language and local examples that are more meaningful to the student. It has been suggested that Urdu embodies the unity and Islamic culture of Muslims while English denotes transnational and progressive beliefs of the community. The expansion of these two languages consolidated cultural and linguistic hegemony in society. The state acknowledged Urdu as an emblem of identity and equivalence for five major ethnic groups as a way to resolve linguistic and ethno-cultural dissimilarities. At the same time, the question of the development of the regional languages comes to the surface because they represent multilingualism and cultural diversity in the country.

It may be argued that multilingualism has stimulated and procreated linguistic and ethnic distinctiveness and unique identities; Pakistanis generally adore their mother tongues and are passionate about them. English is an international language and a lingua franca because of its extensive popularity and deployment at work and in education. It has been a crucial stratagem for shifting conservative outlooks, orthodox values and customs with regards to the country's social, cultural, political and economic progress, modernization and transformation. Globally, the comprehensive use of English and technology has shaped the postmodern and postcolonial world into a large village. Thus English in Pakistan greatly benefits correspondence, entertainment, foreign investment, and education.

The participants in this study generally view the main purpose of teaching English in education as to enrich the students' ability and aptitude in the four language skills of listening, speaking, reading and writing to enable their self-reliant and positive involvement in plentiful academic activities in universities. It is worth mentioning that the Ministry of Education has never intended nor planned to undertake an appraisal of the English language learning scenario to consider the postgraduate students' academic needs for achieving higher education. The assumption was exposure to English over years builds up satisfactory English language proficiency for postgraduate students to accomplish acceptable goals in universities.

In this study, the role of motivation in language learning was raised by some faculty in the focus group interviews. One teacher explained that reminding students of the importance of English as "a global and international language" motivated them to continue working in English, despite their struggles and anxiety. She believes that if the students are intrinsically motivated, they will work hard toward improving proficiency and that teachers can play a role in this through encouragement and regular reminders of the value of English in the globalized context. It must also be noted that some faculty participants suggested that the use of mother tongues and the national language can make the students comfortable and enhance their potential for learning. Making teaching materials and resources as relevant as possible and finding ways for students to maintain a positive social image while actually practising the language will also contribute to motivation (Dornyei, 2014).

Additional recommendations for improving the situation for university students, specifically related to language anxiety, are as follows. English language proficiency courses should be planned and developed in various programs to build self-confidence, competence and self-reliance necessary to overcome their language problems and achieve success at the university. Teacher education programs can support other programs in conceptualizing and creating such courses. In addition, all university faculty should employ culturally responsive teaching methods which integrate the

learning process with students' needs, goals, social and educational backgrounds, and expectations. These must acknowledge the legitimacy of the cultural traditions and linguistic differences of indigenous groups as inheritances that positively influence students' outlooks, aptitudes, behaviour and language learning dispositions..

6.   Conclusion

This study endeavoured to explore students' perspectives on their English abilities and language anxiety as they study at a university in Pakistan and the role of multilingualism, cultural diversity, and ethnicity. Through student questionnaires and focus group interviews of students and faculty at the School of Education of two universities, findings revealed that students lack proficiency in skill areas needed for academic success and that they experience language anxiety. Multilingualism, cultural diversity and ethnicity influence the situation. Government policies for English and Urdu, public debate about the role of regional languages, and even political upheaval related to language use and ethnicity present a very complex situation that affects the learning of university students. Many students rely on Urdu and regional languages for communication at university while studying in English. Recommendations for improving the English language experiences of university students include increasing the motivation of students, teaching in culturally responsive ways, and offering additional program-specific courses for developing English language proficiency skills.

References

Azam, S., & Saleem, T. (2019). Teaching pragmatic competence in Pakistani context: A case of Pakistani EFL learners compliment responses. *Erevna: Journal of Linguistics and Literature 2*(2), 26-49.

Canagarajah, A.S. (2005). Accommodating tensions in Language in education policies: An afterword. In Lin & Martin, P. (Eds.). *Decolonisation, globalisation: Language in education policy and practice* (pp.194-201). Clevedon: Multilingual Matters

Crystal, D. (2011). *The Cambridge encyclopaedia of language* (3rd ed.). Cambridge: Cambridge University Press.

Daubney, M., Dewaele, J. M., & Gkonou, C. (2017). *New insights into language anxiety: Theory, research and educational implications*. Bristol, UK: Multilingual Matters.

Dörnyei, Z. (2014). Motivation in second language learning. In M. Celce-Murcia, D. M. Brinton & M. A. Snow (Eds.). *Teaching English as a second or foreign language* .(4th ed.). Boston: National Geographic Learning/Cengage Learning.

Fraenkel, J., and Wallen, N. (2003). *How to design and evaluate research in education?* (5th ed.). New York: McGraw-Hill.

Gardner, R.C., & Lambert, W.E. (1972).*Attitudes and motivation in second language learning.* Newbury House: Rowley.

Gardner, R.C. (1985). *Social psychology and second language learning: The role of attitudes and motivation.* London: Edward Arnold.

Haque, A. R. (1983). The position and status of English in Pakistan. *World Englishes*, *2*(1), 6-9.

Hoffman, B. T. (2006). *Art and cultural heritage: Law, policy, and practice*. Cambridge: Cambridge University Press.

Javed, M., Tahir, A. & Qadeer, A. (2019). The changing roles of students in the blended ELT environment in Pakistan. *Erevna: Journal of Linguistics and Literature 2*(2), 17-25.

Jinnah, M. (1948). Speech at a public meeting at Dacca, 21 March. In *Quaid-I-Azam Mohammad Ali Jinnah: Speeches and statements* 1947-8 (1989). Islamabad: Government of Pakistan, Ministry of Information and Broadcasting.

Kachru, Y. (2008). Cultures, contexts and interpretability, *World Englishes*, *27*(3/4), 309-318.

Krashen, S.D. (1981). *Second language acquisition and second language learning.* Oxford: Pergamon Press Inc.

Kymlicka, W., and Patten, A. (2002).*Contemporary political philosophy: An introduction* (2nd ed.). Oxford: Oxford University Press.

Islam, M., Lodhi, A.S. and Khan, A.M. (2020). Future L2 selves of Pakistani learners of English: A qualitative perspective, *Linguistics and Literature Review 6*(1), 39-55.

Mahboob, A. (2002). No English, no future: Language policy in Pakistan. In Obeng, S. & Hartford, B. (Eds.). *Political independence with linguistic servitude: The*

politics about languages in the developing world, (Pp.15-39). New York: NOVA Science.

Mansoor, S. (2004).The status and role of regional languages in higher education in Pakistan. *Journal of Multilingual and Multicultural Development*, *25*(4). 333-353.

Mansoor, S. (2005). *Language planning in higher education: A case study of Pakistan*. Karachi: Oxford University Press.

Matsuda, A. (Ed.). (2017). *Preparing teachers to teach English as an international language*. Bristol: Multilingual Matters.

Schiffman, H. (2012). Language policy and multilingualism. *The Encyclopedia of Applied Linguistics*. Available from: <http://www.onlinelibrary.wiley.com

Rafi, M. S. (2020). Dialogic content analysis of misinformation about COVID-19 on social media in Pakistan, *Linguistics and Literature Review,* 6, 1-11.

Rahman, T. (1996). *Language and politics in Pakistan*. Karachi: Oxford University Press.

Rahman, T. (2008). Language policy, multilingualism and language vitality in Pakistan. In Lesser-known languages of South Asia (pp. 73-106). De Gruyter Mouton.

Rahman, T. (2016). From Hindi to Urdu: A social and political history. Karachi: Oxford University Press.

Rassool, N. (2000). Contested and contesting identities: Conceptualising linguistic minority rights within the global cultural economy. *Journal of Multilingual and Multicultural Development, 21*(53), 86-398.

Siddiqui, S. (2016). *Education policies in Pakistan: Politics, projections, and practices*. Karachi: Oxford University Press.

Appendix A

Questionnaire for the Postgraduate Students

1. Gender

   (a) Male ☐   (b) Female ☐

2. Age Group

   (a) 20- 24 ☐ (b) 25-29 ☐ (c) 30-35 ☐ (d) 36-40 ☐ (e) 41-45 ☐ (f) 46-50 ☐ (g) above 50

3. Mother Tongue

(a) Punjabi☐ (b) Urdu ☐ (c) English☐ (d) Other regional language -----------------

4. Qualifications

(a) Undergraduate ☐   (b) Postgraduate ☐

5. Medium of Instruction

   (a)Urdu Medium School ☐ (b) English Medium School ☐

6. Education as a subject in Bachelors

   (a) English ☐   (b) Urdu ☐ (c) Both

Question response scale: 5 = Strongly Agree; 4 = Agree; 3 = Neither agree nor disagree; 2 = Disagree; and 1 = Strongly Disagree

Questions	1	2	3	4	5
7	The mother tongue is used for conversations with the friends.					
8	You mostly use Urdu language for conversations with the friends out of the class.					
9	You face language problems in your university					
10	You have to make efforts to understand the teacher's lecture in English.					
11	You are reluctant to talk in English in the classroom.					
12	You find the reading texts hard to comprehend.					
13	You would like that education courses both in English and Urdu should be used in the university.					
14	The courses of Master of Education must be exclusively offered in English.					
15	You think that Master in Education should include English language courses to improve the students'					

proficiency in English.

16	You are nervous when your teacher talks to you in English.
17	You are anxious while reading a text or other articles in English.
18	You are tense about writing down the notes or assignments in English.
19	You get stressed about assessments in English.
20	You think that mostly English should be used in universities.