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Editorial Note

A number of interesting articles and research features are on offer in this volume of the NUML Research Magazine.

First on the list is a timely discussion of what might have become a useful auxiliary to second/foreign language teaching had it not been associated with the now nearly defunct assumptions of audiolingualism. Comparative linguistics was concerned with identifying areas of similarity and difference between languages, the idea being that teaching could become more efficient by concentrating on the difficulties rather than hammering away at the similarities. Dr Anwer of the Department of German has taken another close look at CL and has suggested an extended model with theoretical underpinnings linked to practical steps suitable for the Pakistan context.

Some elements of CL are found in an interesting comparision by Mr Arshad Mehmood of the Department of English (FC) of trends in gemination, or the doubling of sound, in Urdu and English. The writer notes that the phenomenon is fairly common in spoken Urdu, and that Urdu speakers carry this over to English when they see double consonants in written English. English speakers retain a single sound even if the consonant is doubled. The author discusses both gemination and degemination processes, and points out that vocalic (or vowel) gemination is not common.

Next we have Dr Imoh Abang Emenyi's perceptive analysis, with wide-ranging references to related literature written on gender themes in Africa, of Stella Osammor's The Triumph of the Water Lily. The author teaches English at the University of Uyo in Nigeria. The analysis is, of course, of the predicament of the African woman caught in the web of suppression, tradition and male dominance. But it is also universal. As African women struggle to find an idiom for themselves, there is much in what Dr Emenyi says that rings true for gender issues everywhere.

Dr Rubina Kamran of the Department of English (GS) has taken another look at the process of first language acquisition to determine if insights derived from this process can be usefully applied to second language learning. First language interference, a phenomenon that affects the national effort to learn the second language so obtrusively, is partly the product of extensive teaching through the first language. Few teachers know much about these matters, and continue to expose their students to large Urdu inputs in their teaching approaches. Dr Kamran suggests that it is important to understand how the first language is acquired and to apply some ideas from it to second language teaching in a parallel process.

Dr Shazra Munnawer of the Faculty of Advanced Integrated Studies has made a broad-based study of translation, the activity that causes so much woe to students from the day they enter school. She has given a brief but comprehensive history and overview of translation and its implications. She has also asked for greater teacher commitment, and has suggested guidelines in setting goals, determining methods, streamlining evaluative procedures, using proper classroom procedures and selecting suitable texts for this aspect of language teaching.

Dr Harry Feldman is a Professor of Linguistics at NUML. People tend to avoid this subject because they think it is dry, abstruse or not very useful for anything they might be doing. Yet it is difficult to think of anything more important than the phenomenon of human language, what it is, how we use it and how it affects our thinking and perception of 'reality'. Dr Feldman has presented the main interests of linguistics in an engagingly readable manner and has illustrated his insights with examples from a number of languages.

Writing in a more general vein, Mr Kamran Jahangir, Director Planning and Coordination at NUML, bemoans the continuing poor literacy rates of the country. The goal of widespread literacy has eluded one administration after the other since the beginning so that, while there has been a grudging rise in literacy percentages, there has also been an

alarming rise in absolute numbers of illiterates living in Pakistan. Population growth has outstripped all efforts in this direction. Mr Jahangir identifies some of the problems--turf wars, political issues, bureaucratic obstructionism, procedural apathy--and calls for renewed commitment if Pakistan is not to fall irretrievably behind other nations in the region.

We have another critique of translation in Ms Asma Naveed's article on translating religious text. The writer is the Coordinator of the Department of Russian at NUML. She has presented a number of translations in English and Russian of one *surah* of the Holy Quran, and has pointed out some areas of difficulty. The differences can cause problems for non-Arab readers, especially when the translator also takes it upon himself to act as historian, interpreter and exegete. Unchallengeable precision in translation is, of course, impossible, but the author asks for simple, unambiguous translations without the translator's interpolations, since non-Arabs have no recourse but to approach these texts through translation.

The decline of Urdu in India is the theme of Anita Desai's novel In Custody. Ms Ambrina Qayum of the Department of English (GS) has presented an analysis of this sad novel, which is structured round images of decay and futility. A few hardy, impractical souls still maintain links with a once vibrant language that is now sliding inexorably into oblivion in India. Some attempts are made by these inheritors of the grand old traditions to make Urdu ring out once more in India to revive past glories. However, in their hearts these people know that it is a hollow ritual because the voice is no longer there.

Mr Safeer Shakaib is a Lecturer in English at the International Islamic University and a PhD scholar at NUML. A wall divides space. He has analysed how the wall between Pakistan and India affects the psyche of people living on either side of it in his article Walling In and Walling Out. He takes stories of events related to the partition of the subcontinent and deals with them in the light of some of Foucault's observations. The

bewilderment and uncertainties of those times are brought out well in his selection of stories, and the reader will find a lot to agree with in what he says about the complex 're-mapping' of identity that accompanied and followed those cataclysmic relocations and readjustments.

Professor Zafar Hussain Zaidi of the Department of English (GS) has contributed a quick overview of the short-story. The essentials of the short-story, its limited canvas, its compression, its concern with small effects and single episodes, are treated here. Professor Zaidi traces the history and development of this genre from the fables of Aesop to modern times, associated with the efforts of American writers such as Irving, Hawthorne, Melville, Poe and Twain. The author suggests some criteria for the evaluation of short stories.

Why the Muslim world should be lagging economically, technologically and militarily behind much of the rest of the world is a question that agitates the mind of many Muslims today. Dr Syed Ali Anwar, Head of the Department of Arabic at NUML, traces the causes of Muslim decline primarily to the Mongol sack of Baghdad, reverses suffered in Europe in the fifteenth century and European colonial expansionism. Professor Ali has shown how, despite fissiparous tendencies and disagreements among Muslim nations, Islam has remained a unifying undercurrent since the beginning. He calls for a strengthening of this spiritual brotherhood and suggests practical ways to bring it about.

The editors are grateful to Mr. Sulman Aslam and Mr. Muhammad Nawaz for composing and formatting these contributions.

Contrastive Linguistics and Foreign Language Teaching Observations and Suggestions to Nickel/Wagner's Model

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1. Contrastive Linguistics - Definition and Terminology

Contrastive Linguistics, also termed as *Contrastive Analysis* or *Contrastive Grammar*, is a sub-discipline of linguistics which systematically compares two or more language systems, or specified parts of those systems.[1] It is concerned with the synchronic level of language study in contrast to comparative linguistics which is older and an independent linguistic discipline operating on diachronic level and dealing with reconstruction of origins of languages and determining historical relationships between them.[2]

Rein (1983: 1) defines the contrastive linguistics as a method of linguistic description and analysis which during detailed comparisons focuses more on differences between the two – or more – compared systems or sub systems and ignores the similarities. Some linguists of German speaking linguistic circles don't agree with this limited task of contrastive linguistics and also want to include the similarities between the compared language systems as a legitimate research object. Zabrocki and a former East German linguistic circle of Leipzig disputed the term *contrastive* which relates only with differences. They introduced the terms *Konfrontativ* instead of *contrastive* and *Confrontative Grammar* instead

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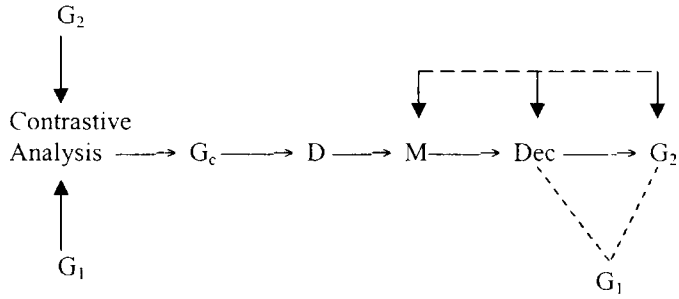
[1] Trask (1997: 55)
Rein (1983: 1) defines the contrastive linguistics as a method of linguistic description and analysis which during detailed comparisons focuses more on differences between the two - or more - compared systems or sub systems and ignores the similarities.

[2] Trask (1997: 85)

of *Contrastive Grammar.*[1] They argued that the term *Konfrontativ* includes both the differences as well as the similarities of the compared language systems.[2] No doubt the contrastive linguistics focuses mainly on differences but by in no way limits itself to them. Finding out of differences without studying the similarities is impossible. I, therefore, consider the differentiation of *Contrastive* and *Konfrontativ* superfluous.

2. The Nickel / Wagner Model

Foreign language teaching is an important area of application of contrastive linguistics. Nickel/ Wagner (1979:36) presented the following communication model to explain the relationship between contrastive linguistics (CL) and foreign language teaching (FLT):



Nickel/ Wagner's Model

In this figure $\mathbf{G_1}$ and $\mathbf{G_2}$ stand for grammars of source- and target languages respectively and $\mathbf{G_c}$ for contrastive grammar. **D** symbolizes didactic, and **M** methodic programming and **Dec** decoding process.

In the learning process of a mother tongue the didactic programming manipulates the data of the grammar of the target language. It determines

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[1] See e.g. Zabrocki (1970), Helbig (1973), Sternemann (1973) and Sternemann et el. (1983)

[2] Zabrocki (1970: 33)

what is to be taught and learned in a particular phase of instruction. The methodic programming **M** is the method of teaching the language. This phase is described as a channel which transmits the data prepared by didactic programming as effectively and with as little interference as possible. It is to a large extent determined by the psychological conditions of learning. [1] According to Nickel/ Wagner (1979:36) "the aim of a contrastive analysis of two languages is the description of a partial grammar G_c which comprises the sum of the differences between the grammar of the source language G_1 and that of the target language G_2. This 'contrastive' grammar G_c, and not the grammar of the target language, now provides the data for didactic programming."

A critical look at the model reveals that this model is incomplete and needs expansion for the following reasons:

1) Communication in human languages is a very complex phenomenon which is influenced by many psychological, social, cultural and pragmatic factors. The Nickel model is simplistic and does not take the above factors into consideration.

2) The sub-disciplines of contrastive linguistics, i.e., theoretical, descriptive and applied contrastive linguistics which were suggested by Fisiak (1971) and Nickel (1980:633ff) need to be incorporated in the model.

3) The model does not correlate contrastive linguistics and the foreign language teaching with the theoretical and applied linguistics.

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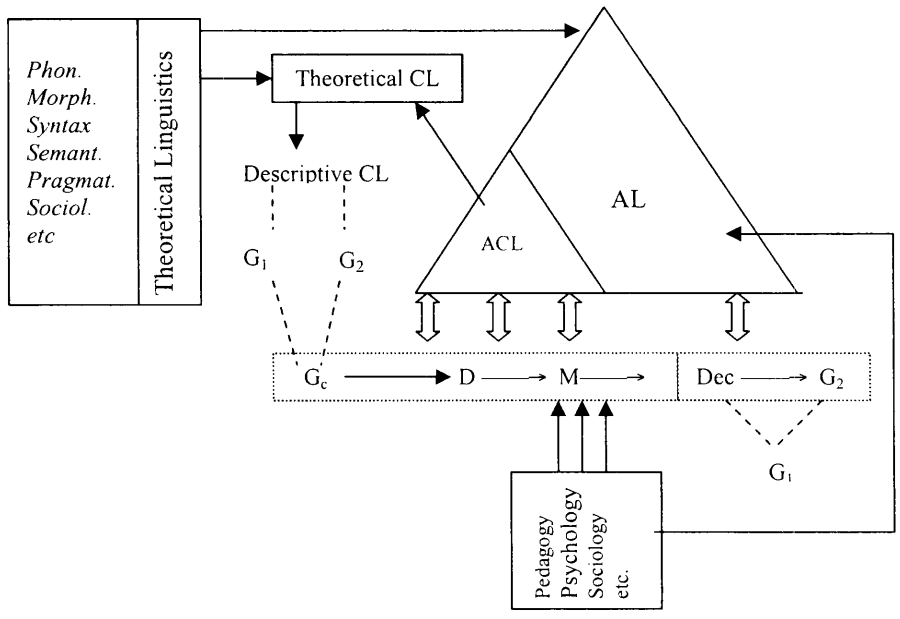
[1] Nickel/ Wagner (1979:34)

3. Suggestion of an Extended Model

In order to incorporate the above factors, the following extended Model is suggested[1]:



Extended Model

Following Nickel (1980: 633ff) the CL in this model has been subdivided into three sub-disciplines, theoretical, descriptive and applied contrastive linguistics.[2] Theoretical CL is concerned with questions that make the actual comparison of languages possible. For example, it deals with problems of comparability of individual language structures, the selection and development of appropriate grammatical models keeping in view the different application areas and so on. Theoretical CL takes the help of theoretical linguistics, which comprises many sub-disciplines, e.g.,

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1 The extended model is being suggested to provide an overview of the functioning of theoretical, contrastive and applied linguistics and its application in foreign-language teaching. It does claim to be fully complete.

2 For further reading on the subdivision Rein (1983: 6f), Fisiak (1980) and Sajavaara (1983) are suggested.

phonology, morphology, syntax, semantics, pragmatics, socio-linguistics etc.

Descriptive CL in turn adopts the work of theoretical CL and compares the actual language systems or subsystems of two or more languages in such a way that their similarities and differences clearly come to light.

In actual practice, it is not always possible to draw a clear line between theoretical and descriptive practices. It is due to the fact that often incomplete theoretical basis needs further research and elaboration before one can start with actual comparison. The results of descriptive CL are utilized by the concerned application area, in our case by foreign language teaching. They are examined for their usefulness and eventually used in preparation of textbooks and other teaching materials. The part of descriptive CL, which finds its application in foreign language teaching is named as "Applied Contrastive Linguistics" (=ACL). Since ACL, in contrast to theoretical and descriptive CL, is practical oriented it should be considered as a sub-discipline of "Applied Linguistics" (AL). AL makes use of the knowledge of theoretical linguistics and couples it with other scientific disciplines, like psychology, sociology, pedagogy, language didactics and so on. Kühlwein (1980: 762) writes that if we - for the sake of simplicity - consider the method as a question of '*how*' and presentation and didactic as a question of '*what*' then the knowledge of AL is a guiding factor for didactic programming which mediates between theoretical linguistics and teaching practices.

Beside other sub-disciplines the Error Analysis, which tries to diagnose and classify the errors in the first and second foreign language learning is also to be considered as a part of AL.

The theoretical and descriptive CL as well as AL are interdependent. The analysis of AL can help the theoretical CL to recognise its mistakes and short-comings and improve its assumptions and grammatical models. It helps in turn the descriptive CL to achieve precise and reliable results

which may consequently prove useful for improvement in the teaching of foreign languages.

Considering the variety of factors which influence the foreign language didactics the function of contrastive linguistics or any one discipline or sub-discipline should not be overestimated. An effective organisation and constant improvement in foreign-language teaching can be achieved only with interplay of all the above-mentioned disciplines. The usefulness of the CL can be enhanced if all the subsystems of the respective languages are analysed in detail and reliable data is presented. No doubt it a long process and can only be realised step by step.

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Gemination: A Phonological Process

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Every language has its own phonological system with certain features that make it similar to and different from other languages. The phonological features that distinguish languages from one another are many. They include phonemic differences, suprasegmental characteristics (especially stress) and factors like assimilation, elision, weak forms of words etc. besides these features; there is another very interesting feature that is also shared by many languages. This is called gemination.

Gemination is a phonological process in which a phoneme (sound) gets doubled. Both consonants and vowels can undergo this process. This is a language-specific phenomenon. It is, for instance, not found in English except at morpheme boundaries: 'bookcase', 'night time', 'solely' etc. on the other hand, it is a common feature of Urdu (and is shown with the help of the 'tashdeed' diacritic). However, we find partial-gemination in Urdu: it is only consonantal, not vocalic. English has orthographical gemination, but zero phonological value. The words 'bubble', 'irregular', 'illegal', 'illogical', 'immediate' ect., are thus pronounced as 'buble', 'iregular', 'ilegal', 'ilogical' and 'imediate' by native speakers of English, unlike Pakistanis, who execute the above orthographically doubled sounds phonologically twice as well, following the gemination pattern of their mother tongue/ national language (Urdu).

Looking into the matter articulatorily, it can be noticed that a germination phoneme takes double-execution, without any vocalic interference though it is bracketed by two different vowels, mostly monophthongs (single vowels). The word 'patta' (leaf), for example, gets its apico-

dental, unaspirated /t/ geminated without any vocalic intrusion, but it (/t/) is surrounded by two vowels, which have distinct realization in terms of their articulation. The first of these two vowels is like the English unstressed vowel called *schwa* (the first sound in 'ago'), whereas the second monophthong is longer than schwa but shorter than the English back low vowel /a:/ (the first sound in 'arm'). In the Urdu word, 'tashaddud' (torture) the apico-dental /d/ gets geminated. It is also surrounded by two monophthongs. The first is the central vowel schwa, whereas the second is the back-high /u/ (the medial sound in 'put'). Some other 'tayyar' (ready), 'fayyaz' (generous), 'dajjal' (impostor) and 'khaddar' (type of cloth). The first three words in the above examples resemble one another because each one of them is flanked by two different vowels that form its vocalic boundaries. The fourth word 'khaddar' is, however, different from its preceding words as the sounds that surround it are almost same in quantity (length) and quality (place of articulation).

Apart from regular gemination, some words in Urdu face 'conditional-gemination'. Their gemination is determined by their lexical form. For example, some nouns do not take a geminate if treated as singular nouns, but get geminated if treated otherwise, e.g. 'jin' (spirit) and 'jinnat', 'muhim' (venture) 'muhimmat', 'kafir' (non-believer) 'kuffar', 'jahil' (ignorant) 'juhhal' etc.

A very important point to be noticed here is that in gemination, especially in Urdu, the vocalic boundaries are formed by short single vowels: diphthongs and long vowels seem to be ineffective here. Perhaps they stand for degemination, 'geela', by decreasing consonantal force and increasing vocalic force of the vowel that precedes the otherwise geminated sound. However, a geminated lexeme can possibly be degeminated without increasing the vocalic force, though consonantal force has to be decreased, e.g. the Urdu 'words 'fayyaz' (generous), 'ayyaz' (proper noun), 'tayar', (ready) etc. are put without causing any change at semantic level. Another interesting example is the Sindhi word

'jibbh' (tongue). It gets degeminated when punjabised into 'jeeb'. However, the quality (place of articulation) and the quantity (length) of these sounds are also different.

Besides, the duration of the contact between two articulators, for producing a geminate, is longer than that needed for a single phoneme. The articulation of a geminated sound resembles that of English stop / plosive sounds where there is a complete closure and then a sudden release of the air-stream.

Since this phenomenon is not found in English in its real sense, its speakers cope with it according to their own phonological convenience. They either degeminate such sounds, as in 'Meka' or break up the words, like 'Mek, ka', whereas the original form is 'Makkah' with geminated /k/.

Like English and some other languages, we don't find this phenomenon in Chinese (which is basically a tone-language) either. As a result, the Chinese degeminate words like 'Shabbir' (proper noun), 'laddu' (sweet) etc. as 'Sha'bir' and 'la'du'.

As regards vocalic gemination, this is not very common. The French words 'naïve' and 'noel' seem vocalically geminated but in fact they are not so. In these words, it is not the same sound that is getting repeated but distinct sounds. Thus French does not have vocalic gemination features as some people might think. In Arabic, perhaps, it can be found. There are some words that show the vocalic duplication, e.g. 'ma'ash' (related to economy) and 'ta'al' (come). But here, too, there is an interesting problem. In fact, the words 'ma'ash' and 'ta'al' don't take vocalic duplication since 'a'a' is a consonant-vowel combination. The first 'a' is the consonant found in, for example, the names 'Abid' and 'Ali' initially. This sound is executed as a consonant by native Arabic speakers, though many non-native speakers can also articulate it almost with the same consonantal quality. On the other hand, this sound cannot be executed as a consonant sound by most non-native speakers of Arabic. As a result, it

changes into a vowel phoneme. This means that this sound is a consonant phonologically but a vowel phonetically in most cases. Naturally, the first sound 'a' in 'ma'ash' and 'ta'al' (that is a consonant in Arabic) is changed in to a vowel. When it is changed into a vowel phoneme, the following sound, that is already a vowel, becomes its geminate. So, words like 'ma'ash' and 'ta'al' are geminated words when pronounced by the non-native speaker and non-geminated words when pronounced by the non-native speaker and non-geminated otherwise. Another thing to be noticed here is that the vocalic geminate in these words in longer than the original monophthong. Despite these problems, this phenomenon can be named vocalic gemination.

Interestingly enough, a few languages have yet another more complicated phenomenon than 'simple-gemination'. It is 'double-gemination': two geminated sounds or two geminates in one word. In Italian, the words 'passeggiare' (to walk) and 'abbattere' (to pull down) have /s/, /g/ and /b/, /t/ geminated respectively. This phenomenon is also found in Arabic language and can be observed in words 'attufailiyyu' (parasite) and 'azzikku' (a leather pot used for carrying water).

Gemination, in very rare cases, is also semantically important though apparently it is nothing more than just a phonological process. A geminated word can cause semantic difference if it is degeminated or vice-versa. For example, the Urdu word 'patta' (leaf) can change into 'pata' (address) if geminated. Likewise, the word 'gadda' (bed) can become ambiguous by getting changed into 'gada' (beggar' or even 'donkey', though in the case of the latter it lacks the glottal sound of 'gadah', i.e. /h/.

Many languages make use of this phonological process even though in most cases it does not play any important role and thus can be ignored. Some example words, taken from different languages, are Sankskrit patra> pattra (leaf); Latin republica> Italian repubblica; English tobacco> Urdu tambbacu; Urdu maatha> Punjabi maththa (forehead); Hebrew/ Arabic Yuhanna> English yuhanna; Urdu Musharraf> English Musharaf;

Urdu Kuffar> Pothohari kafor; English racket> Japanese roketto; English ticket> Japanese chikeeto; English meddle> German mischen (mishshen, /d/ changed into geminated 'sh') Latin advocare (advocare)> Italian avvocato (/d/ changed into geminated /v/).

There are not many reasons behind degeminating an originally geminated word. In most cases, semantics has got nothing to do with such a phonological change. It is mainly because of the 'ease-of –articulation'.

The formula of 'ease-of-articulation' is not worked out by native speakers of a language since their mastery over their mother language helps them cruise along any linguistic problems quite easily and smoothly. In fact, most of the words that undergo degemination are stolen or so-called 'borrowed' words. Such words do not change lexically or in most cases, semantically, but they have to follow the phonological pattern of the new language in order to be in conformity with the indigenous phonologically native to the new language. As a result, non-native speakers of such words find it easier to execute the degeminated forms of the words that were previously geminated in their own linguistic milieu. That's why the word 'Allah' is changed into 'Alah' or Al,lah' by the English. Some degeminated words that were originally geminated in their native tongue taken from different languages are as follows: English arrive>Italian arrivare; English bet>German wetten (/w/ also changed into /b/); Hindi koa (crow) > Urdu kawwa> Hindi tayar (ready)> Urdu tayyar.

Since the process of degemination is the result of 'ease-of-articulation', many borrowed words do not suffer the loss of geminate as their execution does not pose any articulatory problems for non-native speakers. It is also because of the fact that the phonological value of such geminates is zero. That is why the words like 'stopped', 'dubbed', hugged' etc. are not changed phonologically by any speaker of English as they do not present any problems in terms of gemination.

Between Elkanah and the Contemporary Male: history, her (story) and the demythification of otherness in Osammor's The Triumph of the Water Lily

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Introduction

It is when starting to speak that one becomes 'I'. This act-- the becoming of the subject through the exercise of language and through locution--in order to be real, implies that the locutor be an absolute subject (Witting 66).

African cosmology conceives present life as having continuous link with the past and future modes of existence. This cyclic aesthetics is manifested in the literature of most societies, not in terms that are uniquely African but through recurrent image, characters, norms and myths that constitute aspects of human behaviour. Elkanah is an archetypal male in Judeo-Christian theology who embodies in the broadest sense the strict binary construction historically associated with gender signification.

In interrogating the gendered nature of heterosexual relationship between Elkanah and Hannah, Robyn Wiegman's and Elena Glasberg's comment offers useful insights on the interplay between sex and gender differentiation. This is their argument:

Does it necessarily follow that because human bodies are capable of different things that social roles and responsibilities must also be

different? This question has serious implications when we consider not just the idea that gender equals sex, but the use to which that idea has been put in the organisation of the society (4).

These issues are fundamental to gender studies in Africa, especially since the society designs and assigns gender roles. It gives prominence to male traits by placing men in public space as authority figures but subordinates the female by fixing women in domestic space as nurturers of life.

This "sexual division of labour" is a major component of patriarchy as a social system, which allows men to exploit their privileged position in the society to oppress and suppress women. Female exploitation results from the belief that reproduction is the primary function of the women; and so it is both venerated and vilified, depending on the situation. In Africa, infertility is an abnormality, particularly for married women, because it disrupts the cosmic cycle. Eric Ayisi corroborates this point when he divulges that marriage without children does not form a family since a "family consists of a man, his wife and child or children" (15). Consequently, a childless woman is readily branded a useless person, for the society sees her as someone who has failed in her most important function.

This is Amaka's experience in Flora Nwapa's One is Enough. This same situation informs Hannah's "bitterness of soul" as she weeps continually from the provocation of her co-wife, Peninnah. And since patriarchy concedes to men privileges which women are denied, the same culture that promotes female chastity accepts male sexual escapades. It is within this framework that Imilia Oko critiques the narrow morality, which condemns female adultery but sanctions male sexual gregariousness while insisting that morality is that "truth to self that at the some time does not deny the autonomy of the other." (68).

This "narrow morality" has made childlessness an exclusively female problem in Africa. It is no surprising therefore, that the writer of 1 Samuel paints a vivid picture of the traumas of barrenness of Hannah without a corresponding reference to Elkanah. This suggests that he is free form this "reproach". And so between the "first years of the monarchy in Israel" when Geoffrey Chapman speculates as the period when the Books of Samuel were written (163) and now, the patterns of gender relations have not changed significantly. The female is burdened by tradition and literature has remained the primary medium for exploring the complexities of gender because it is inextricably links with the culture that produces it. This work examines the female in literature as a male creation and uses Stella Osammor's The Triumph of the Water Lily to reconstruct her (story) in African literature.

History, Her (story) and the Female in Literature

The place of women in history has been a subject of debates because as Kerber et al report, the "grand narratives that we have inherited, built as they were on the assumption that men's experience is normative and women's experience is trivial.... (6). This explains why women's history did not gain acceptability as an academic discipline until the late 1960s. As members of the minority group, Gerda Lerner writing from her experience in the United States reveals that women were "severally restricted in access to training, in financial support, in professional networking, and in their participation in the professional organisations" (446)

Here in Africa the debate to include women's experience in mainstream history is ongoing. Again, Lerner traces this phenomenon to the "world-historical tendency to deny women access to their own past, even their own recent past "(Kerber et al 12). But this does not discountenance them as a formidable force in African history; a fact which as Olaudah Equiano

shows dates back to the eighteenth century. In his slave narrative, Equiano presents Africa women as "uncommonly graceful, alert, and modest to a degree of bashfulness". But he adds that women in Essaka (Benin) are not excluded from war and so everybody is taught to use weapons. He states categorically "even our women are warriors, and march boldly out to fight along with the men" (11).

This fact is confirmed by Zulu Sofola in her research on the status of women in pre-colonial Africa; an inquiry which produces her historical play Queen Omu-Ako of Oligbo and her theory on the "de-womanisation" of African womanhood. In the latter, she identifies parallel lines of power and authority "among the Igbos, West of the Niger and Onitsha, East of the Niger" and uses this as the basis of her study on dual-sex power structure in Africa (55-6). Sofola's thesis is that African women are not as weak as the contemporary elites portray, but that they have been de-womanized by Eurocentric modes of self-definition.

Ama Ata Aidoo validates Sofola's position when she posits that "the daughters of Africa....are descended from some of the bravest, most independent, and most innovative women this world has ever known" (39). Her reference points are women historical figures, monarchs and power models who confronted colonial repression in traditional African societies. Nzingha of Angola (1582 – 1663) fought against the Portuguese occupation of ancient Benin just as the Queen of Ashanti in Ghana led an insurrection against the British. Aidoo's roll call of women power figures also pays tributes to "Igbo women of Eastern Nigeria, who in the 1920s so successfully harassed the British that the colonial administration had to move its Headquarters from Calabar to Logos" (41).

The point Aidoo is making here is that Nigerian women are prime movers of history and not spectators. But in order to put the record

straight, this incident is a specific reference to the nationwide demonstration against increase in taxation from the colonial administration in 1929. That demonstration resulted in riots at three locations--Bendel, Aba and Ikot Abasi. But the first two were not as massive as what happened at Ikot Abasi in term of the level of destruction. Yet what popular history seems to gloss over is the fact that all the women who died in that crisis were Ibibio women from Ikot Abasi. However, the panel that investigated that riot sat at Aba, which may be why the valiant action of Ibibio women in the war between Ikot Abasi women and the colonial administration is subsumed within the larger struggle that is often presented as an Igbo women's affair. It is now time to address Ikot Abasi Women's Riot of 1929 as distinct from the Aba Women's Riot in order to correct the distortion of history which gives credits to Igbo women only for a war which Ibibio women fought and paid the supreme sacrifice in defence of their rights.

The major issue here is that women's self assertion is not an imported phenomenon. In fact, there is a rational potential in all human beings to impose meaning on chaos; Ikot Abasi Women's Riot is a Nigerian example. Whether in Africa, Asia or Europe, women are makers of history. This explains why Fatima Mernissi probes the exclusion of Muslim women from political history, dismissing it as a fantasy of the male elites. She cites Aisha, Prophet Muhammad's wife, who challenged the legitimacy of the fourth orthodox Caliph, Ali Ibn Abi Talib, in a war called "the Battle of the Carmel" in The Veil and the Male Elite. Again, in The Forgotten Queens of Islam, she investigates the Hadith to unravel the deeds of women aristocrats, especially women of the Qurashi aristocracy, who like Hind Bint Utba were critical enough to resist oppression on their society.

Therefore Mernissi blames the portrait of Muslim women as mutilated creatures on the "strange memory" of the male elites who develop a false

Hadith or a fabricated tradition in order to stop women from seeking for political rights (8). The insistence of the male elites on removing women from public space is also seen in the Christian world. In Africa, for instance, the encounter with the west introduced the idea of the women as 'the angel of the house" into African gender relations. As such men were empowered to name creation, including women. This is why Simone de Beauvoir insists that "humanity is male and man defines the woman not in herself but as relative to him..." (16).

Consequently, production gives men the position of conquerors while reproduction compels women to serve their needs. It is for this reason, Okereke opines in her analysis of the nature of colonial education, that black women both in Africa and the Diaspora have "become late comers on the political, economic and literary spheres" (158). The subordinate status given to women in life is reflected in literature, which is the medium for recreating social meaning. It follows that men writers define women on their creative works basically as wives, mothers, prostitutes or courtesans.

The obvious fact about these roles is the idea of the woman in the service of man--a plaything. According to Theodora Ezeigbo, the exploitation of women because the society believes that "a women's body makes the women" (8). This accounts for the prostitutes and courtesans in Achebe's A Man of the People and Anthills of The Savanah; and Ngugi's Petals of Blood; the daughters of Eve in Soyinka's The Trial of Brother Jero and The Interpreters; and the tempting seductress in Ekwensi's Jagua Nana. (For a detailed presentation of women in African literature, see Kenneth Little's work on the subject). These portraits of women affirms Oko's remark that men writers "Lack the natural capacity to make women the centre of sustained meaningful enquiry" (31). This may be why men writers cover their women characters with myths. It is this male vision, which justifies Moira Monteith's assertion that "One of the immense

positive gains accruing from feminist criticism has been the realization that the female in literature is a literary construct" (1).

Myth, as Mary Kolawole explains "embodies the non-rational prevalent traditional sets of beliefs, thoughts and practices which guide a society's interpersonal and collective values, mores, moral codes and social norms" (3). And so, myths in men's writing are used to present women as one-dimensional creatures of patriarchy. Simon Gikandi attests to this when he remarks that myths "have actually been naturalized by the dominant culture of class to justify its hegemony" (150).

Thus myth, "provides the raison d'etre for gender inequality, oppression and diverse harmful practices against or involving women" (Kolawole 3) Mikhail Bakhtin's "law of placement" can be used to illuminate the position of women in literary works created by men. As Michael Holquist writes in Dialogism, Bakhtin and his World, this law states that "...the meaning of whatever is observed is shaped by the place from which it is perceived" (2). Therefore men and women writers and critics speak from their distinct positions in the social system.

The Demythification of Otherness in Osammor's Novel

Since the male critical theory fails to grapple realistically with the female experience, treating it as the "inessentials," feminist scholars have developed agenda aimed at challenging and reconstructing otherness, this concept is first discussed by Simone de Beauvoir in The Second Sex. The common agenda of feminist scholars is "relocating the definition of self out of a male perspective to a female perspective" (Haste 101). This is why metaphors of rationality are associated with the male, while those of chaos are assumed to be the prerogative of the female. In this scenario, Haste further explains that the female is cast "as the antithesis, the

negation and most particularly as the other. The other is not just different, it is antithetical" (5).

The problem of otherness has a vital link with women's economic powerlessness which according to Ebele Eko and Imoh Emenyi ' polished male voices to tell female stories and patriarchy has given authority to these tales" (170). But the exposure to western education has given women the rationale to possess their destiny through speech. Therefore, the emergence of women in intellectual space has exploded the grandest of all myths, which states that women have mouth to chatter only in domestic space but outside that sphere of experience, they are dumb. Grace Okereke's article on "African Gender Myths of Vocality and Gender Dialogue in African literature" interrogates this phenomenon using the Beti (Cameroon) proverb, which says, "women have no mouth" (133).

The reality of this proverb is recaptured in Femi Ojo-Ade's assertion that "African literature is a male-created, male dominated Chauvinistic art"(158). This male-created vision muffled the female voice for decades because she was conceived as the muted species. In Okereke's analysis of the myth of silence as a female virtue, she asserts that the "loss of voice as a character in male authored [works] attests to the male serving monologistic conception of the female gender" (147). This explains the intervention by women writers in the definition of women in African literature. Beginning with Flora Nwapa whom Imo Eshiet describes as a "disruptive pathfinder in a male dominated literature" (21), African women intellectuals have set masculine conception of women at defiance.

The task of the recreating the female as subject, Anna Hermann comments, implies deconstructing "the power relations which reserve the position of the other for women and the position of the object for the

women who is represented" (7). This is why Stella Osammor's centralization of the female experiences in the Triumph of the Water Lily decenters the male voice as absolute. Female creativity as I have said in "Human Rights and Women's Creativity...."is a challenge to male authority. This is the point Diance Herndi has made when she remarks that "to speak at all is to assume authority" because the female voice "laughs in the face of male authority" (11).

Thus, Osammor's vision attains prominence in feminist discourse not just for her readiness to recognise sex difference and the ability to choose when to "deny, celebrate, or dislodge difference," to borrow the words of Deborah Rhode (9). The importance of Osammor's novel lies in her development of a framework, which in Estella B. Freeman's analysis on sexual difference "neither uncritically embraces nor overcritically rejects ideas about male/female difference". As such, Osammor cultivates a position that "recognises gender variations without enforcing them" (257). This position is currently lacking in contemporary feminist scholarship both in African and Europe.

The Triumph of the Water Lily tells the story to a young man, Odili, and his wife Nkem, who share beautiful moments together though they are childless after seven years after marriage. But, when Nkem sees the pressure on her husband to marry another wife, she devises "an alternative strategy to tackle a paradoxical and difficult dilemma" which she describes as "an experiment" (10). This "experiment" consists in her vacating her matrimonial home so that the women who will carry Odili's children may have adequate protection. By this action, she voluntarily abandons her role (as a wife) within the confines of tradition in order to adopt another personality--that of an independent women. Though both Nkem and Odili agree to the fact that they share 'something special" which societal pressures should not destroy yet Nkem values her selfhood above social definition. This is why she is refuses to be "a derelict and

pitiful wife who is left in the home dejected and embittered and only in possession of the wedding ring and not the man himself" (11).

The decision to move out of Odili's home is first an act of self-assertion, Nkem's means of insisting on her personal responsibility to life and happiness. But this act of self-determinism does not only provide an independent atmosphere for her to re-design her existence, it also preserves her love for Odili and vice versa. It does permit Comfort to enter Odili's life with the hope of bearing his child and so releases the tension that has threatened to crush Nkem's relationship with Odili. Yet Nkem is very much in charge though the prospect of a baby from Comfort in devastating. Nkem, nevertheless, determines what to do with power and uses it maturely because her relationship with God offers her the confidence to explore the limitless possibilities in life. But when Odili's new relationship threatens his emotional stability and physical security, Nkem intervenes by talking him on a trip to London where he recuperates.

This trip offers them an opportunity to define themselves above collective strictures. There comes the awareness that marriage is not a social obligation; but a responsibility to fulfill personal desires within the context of group experiences, and as such validates the right to independent action. The modus operandi is "patient endurance" as the compressed summary of Nkem's strategy for survival shows:

> I was only trying to bend, in the storm, so that it wouldn't break us. Now that the tide has washed over us, Odili and I are learning to stand upright again, like the rice stalk does, after a turbulent storm (158).

This experience provides a pedestal for the fulfillment of Nkem's dream of mothering Idili's son, Julian Onyiye - Chukwu-Diuso that in Igbo means, "the gift of God is delightful". In other words, the decision to

rescue Odili from self-destruction constitutes Nkem's greatest act of self-assertion, and later self-fulfillment.

Although Nkem dies eighteenth months after realising her ambition, she dies assuring her husband and friends that she has found fulfillment. And so, in life, she is graceful and courageous just as she is calm and confident in death. Though initially heart-ridden, her husband gradually overcomes the traumatic experience which comes with her demise because of the beautiful memories he has about her life and his unconditional support during her illness. Having fulfilled his obligations to Nkem despite the threats from the social system, Odili repudiates the concept of love as being tradition-bound. Unlike Elkanah, this search for fulfillment is not gender specific; rather, it is a commitment to defend his personal convictions, which include his choice to marry Nkem.

Thus, the relationship he has with Nkem accepts sex difference as a critical aspect of life but it does not constrain their lives. They treat each other with mutual respect, which is why childlessness affects them on equal terms. The harmony they exude despite the problems of life emanates from their conviction that with God and personal determination, no situation is insurmountable. This peaceful existence is not only applicable to Nkem and Odili, it is manifested in the relationship between Effua and Norman; Effua's mother and father; Effua and Odili; Effua and her colleagues and in the way both genders interact in this novel.

The suggestion is that gender is alive but it should not be exploited to destroy humanity. Even de Beauvoir at the end of her multi-generic study of sex difference admitted that "no physiological destiny imposes an eternal hostility upon male and female", meaning that the "Eternal Feminine" and the "Eternal Masculine" are vague essences (725-6). This is where Grace Okereke's essay, "the three ideologies of Gender" can be

used to examine gender discourse in Africa. She sees the feminist movement as a reactionary ideology which grows out of the patriarchal ideology, and proposes that only the divine ideology of gender is capable of checking the problems generated by feminism and patriarchy as "diseased ideologies" (19).

According to Okereke, "when a man and women become educated though experience in the divine ideology of gender, the self/other oppositional construct dissolves onto a polyphonic consciousness" (19). The relationship between Nkem and Odili as well as Effua and Norman is typical of this. Thus, the genders are mutually relevant and should co-exist for the development of humanity. This point is the subject of my work on 'Gender and Culture Dialogue..." where I posit that the "plurality which the merging of the male and female viewpoints bring to life establishes that there is a dialectical connection between the gendered voices" (138). And so, it is imperative to recognize sex difference without enforcing it since this is a primary avenue for developing a multivocal approach to human epistemology.

Conclusion

Between Elkanah and the contemporary male, the genders have been cast in opposition to each other. This is because the patriarchal ideology, which is upheld by men, disfigures women by configuring them through myths. In reaction, feminism has used the female talent to confront tradition as the basis of men's power and women's subservience (See Sandra Gilbert and Sudan Guba, 1986). Consequently, the "sexual-literary struggle " which develops from the appropriation of speech through the search for self-determinism by women has pitched the genders against each other in intellectual space, with both parties plagued by varying degrees of "insecurity consciousness."

Stella Osammar's The Triumph of the Water Lily is one of the first attempts at affirming sex difference and transcending the acrimony which the insistence on gender role as social constructs brings upon heterosexual relationship. In the process, she has de-feminized poverty by creating economically independent women who cultivate a dignified existence in their relationship with men; women who transcend Amara's fractured personality in One is Enough and Aissatou's individualism in So Long A Letter. She has also produced the "liberated" male, a powerful man who chooses to use power to design a better world for others and not to oppress. This re-interpretation of gender roles signals a new phase in African literature as Osammor's novel introduces men and women who are determined to insist on their humanity by placing personal responsibility to self above social obligations into the African literary scene.

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L_1 Acquisition and its Implications on L_2

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1.1 Why a Second Language

Freeman and Long comment on what to the majority of people L_2 implies. It is the experience they had as school students when they were engaged in the study of one of more foreign languages. That no doubt is one way in which students acquire a second language. However, second language acquisition occurs in other forms in schools today as well. One of them is the bilingual education programme of helping students to maintain their native language while acquiring a second language. Another form of second language acquisition is the immersion programmes popular in Canada and in certain parts of the United States. In such programmes, native English speaking children receive all their initial instruction in a second language. Later more and more courses are taught in the native language.

Second languages have a far greater spectrum now than just the primal school setting. English as a second language for most of the people of the world, has become an international language for business and commerce, science and technology and international relations and diplomacy.

Another example of second language use is for professional interaction such as meetings of health practitioners or educators. These proceedings are mostly conducted in different parts of the world in English, which is a second language for many of the participants.

In the migrant worker situation too we notice that in order to avoid the social problems in the host community, acquiring of L_2 affords a unique opportunity for the migrant worker. It can then be said that not only do second languages have a place in school; they also affect many other aspects of people's lives. Besides the advantages mentioned the study of SLA is fascinating in its own right, it requires drawing upon knowledge of psychology, linguistics, sociology, anthropology, psycholinguistics, Sociolinguistics and neurolinguistics among others. As David Cook (1965) has said:

> We sometimes overlook the fact that there is much that we can know about our universe and ourselves that is not necessarily useful at the moment of discovery. By the same token, we are too prone to reject knowledge for which, we cannot find an immediate practical application.
>
> Yet much of what those who apply knowledge have discovered in their practical pursuits was made possible by those who were only pursuing knowledge for its own sake. In an ultimate sense all knowledge is practical. (P 9)

This brings us to the development in Second Language Acquisition.

1.2 Developments in SLA

People have been interested in second language acquisition for a very long time, but in modern times a lot of research has been placed on language teaching. Comparative studies of language teaching methods were conducted and from the data received it was assumed that improvement in language teaching methods would yield better language learning. In spite of these findings being inconclusive interest in language teaching methodology has not diminished. In fact in the 1960s as a reaction to the inconclusive findings from the comparative studies a

debate in psychology in language learning, was to bring about a shift from the teaching process to the learning process. This change in perspective introduced a new research agenda, which gave, rise to the new field known as a second language acquisition.

At his point, it is pertinent to talk about a related matter having to do with the environment in which the second language is learnt. Researchers must be able to explain SLA whether the acquisition takes place in a second language or a foreign language environment. In Pakistan it is often debated whether we should call our English language teaching courses as teaching English as a Foreign Language or teaching English as a Second Language i.e. TEFL or TESL. It is stated by Freeman and Long that the second language is one being acquired in an environment in which the language is spoken natively. For example, a Spaniard acquiring English in England would be acquiring it as a second language. If he/she were studying English in a classroom in Spain, i.e. outside the environment where the second language is spoken natively, he/she would be acquiring it as a foreign language.

Even the term 'second language' is not as straightforward as it appears, as sometimes it refers to a language which is not chronologically second. In Pakistan, one's L_1 is the mother tongue, L_2 is Urdu the national language and L_3 would be English, which is taught as a compulsory subject in schools and colleges. Thus it can be said that SLA has come to mean the acquisition of any language other than one's native language.

Learners acquire a language for a number of reasons—to fully participate in a society, to travel as a tourist, to pass an examination, to obtain employment, to read scientific texts etc.

In spite of the diversity of reasons for which learners learn a second language, and how they learn/acquire it the fact remains that human beings of all ages, attitudes, levels of interest, socio-economic

background, etc., succeed in acquiring second languages in both natural and formal settings.

Since its inception twenty years ago SLA research has been trying to understand how learners accomplish this complicated skill and why some fail to do so. There are a number of theories related to the development of second language acquisition. In this article, the implications of First Language Learning on the acquisition of L_2 will be discussed in the light of the external mechanistic view and suggestions drawn for the second language teacher.

1.3 First-Language Learning

Studies in first-language learning have led to introducing three procedures in second-language-teaching classrooms. This practice may appear to be logical at first consideration, but such a comparison is quite unfair as the circumstances surrounding children below schools age and children school age are dissimilar. Firstly young children do not know how to read or write at the time they are learning their mother tongue. Whereas second language learners have this ability.

Secondly young children are surrounded by the language. Second language learners in the normal classroom situation are not.

Thirdly young children are highly motivated to learn their language because of their desire to communicate with their family and friends. On the other hand second language learners do not have such a strong incentive, as they can communicate in their first language.

Another major factor is that young children do not already know another language, whereas second language learners do have that knowledge.

Young children do not have a complex knowledge of the world around

them whereas second language learners often have this awareness.

Another important point that second language teachers often forget is that young children have a long exposure time in which to acquire language and second language learners are mostly pressed for time.

Young children have not reached mental, social and emotional maturity. Second language learners are more advanced in this area.

Pointing out these dissimilarities does not mean that further investigation should be discontinued on the premise of L_1. Further insights may be gained that will be of value to second language teachers. The purpose of this paper is to discuss L_1 from both the external, mechanistic view and from the internal, mentalistic perspective and to draw out certain implications from each for the second language teachers.

The External, Mechanistic view:

1.4 The Development of Speech

Van Riper way back in 1950 stated that parents miss the most fascinating part of the child's entire development, the growth of his speech. This important process has been of great interest to language researchers over the years. Although there has been some disagreement regarding which sounds are produced during certain stages of development, there are some broad areas of agreement among the writers on the subject.

There is general consensus that acquisition of the mother tongue is a long process fraught with difficulties. It is not an all or nothing ability, but a continued shaping of speech through successive approximation. The stats emphasize the fact that children must be taught the language, and parents must take up this complex task of human skills. Yet at the same time they are cautioned not to overdo it, as a child learns best by himself without

having his attention focused on language as such or on his pronunciation. To him language is a tool to use in order to communicate and to satisfy his need, not to dissect and find errors or inconsistencies. There are various stages in the acquisition of one's native language. These stages exist on a continuum and there is no distinct break between them. However there are individual differences that affect the ages at which babies progress from one stage to another. M.M. Lewis (1975) a recognised authority on infant speech, based the beginnings of the long speech process on the ideas of Charles Darwin. Darwin compares the cry of the baby to the bleat of a hungry lamb. This cry is an urgent desire to attain nourishment, and is an automatic reaction to express its discomfort. Therefore, answering the question when does the baby learn to speak, Lewis says if not at the moment of birth then the very first day. For as soon as the baby cries and someone responds to his cry the first step towards communication has taken place. Earlier sounds: The earliest sounds that a baby makes are the discomfort sounds. These sounds are shrill nasalised vowel sounds produced in the front of the mouth with a tense facial expression.

At the end of this early period, the cries begin to have different tones and the mother can identify the reasons for crying. Besides discomfort sounds babies also make comfort sounds, which are more relaxed, deeper and without a nasal sound. The next stage of discomfort sounds is the consonant sounds that are produced e.g. wa wa, la la, nga nga, ha ha etc. (Lewis, 1957).

Lewis explains the appearance of these as being a result of the fact that distress cries come in bursts, each pause will cause constriction of the air passage, if a child from birth has cried 'a...a...a' closes his lips the sound becomes 'wa...wa...wa.' Later the child will add other discomfort sounds to his list like 'ma' and 'na' etc.

In his development of speech the child then moves on to the Babbling Stage, which can be called a preparatory stage for later articulate utterance, at this stage the baby begins to practice the variations of our sound system. Babbling occurs when a child is happy. Happy contended children babble more and talk sooner. It is at this stage that the baby starts adding consonants to his collection of vowel sounds. When the baby has been fed and is lying on his back feeling comfortable, he has saliva in his mouth, he makes swallowing movements. As a result the baby begins to make some of the back consonant sounds e.g. gu, ga, ka, cha and ru. The later consonant sounds of a satisfied baby include ma, pa, ba, ta and da.

Up to this point, babies everywhere make the same sounds.

Van Riper (1950) stated that babbling is so vitally important in the learning of talking that adults with defective speech are sometimes taught to do it by the hour. If speech sounds are to be mastered, they must be felt and heard both simultaneously and successively. The next stage is that of Lalling. It can be defined as the repetition of heard sounds or sound combinations. It is at this stage that we realise that hearing others becomes important in the speech-development process. Progress of a child may be affected by defective hearing or an inability to discriminate among the various speech sounds. From 'Lalling' the baby moves on to 'Echolalia;' the speech- learning process has now developed into constant imitation of the sounds in the environment. This stage can be called as practice in sound manipulation and preparation for actual talking. Smith (1960) states that by the end of the 1st year the most important single factor in speech development is imitation.

Van Riper made the same observations in 1950. According to him nonsense noises made by adults and children's responses to them are the beginning of children's social interaction and from this exchange speech

is born. This process continues through intonation patterns and finally words.

Riper disagrees with the theory that we should speak with children in an adult manner. He states that we should come down to their level as only then they will be encouraged to imitate us.

Gradually the syllables stretch into words—words into phrases and the phrases into sentences.

Finally the child moves on to the most important part of speech development that is 'True Speech.' At this stage sounds become associated with meaning and the child progresses into the last stage at the age of twelve to eighteen months. By 'talking' we mean that the child intentionally uses conventionalised sound patterns (words) and his observable behaviour indicates that he expects a response appropriate to the situation and the words he is uttering. Babies learn their first words through a successive series of events, imitations, comprehension, gestures, vocal play and expressive noises.

Babies all over the world speak pretty much the same first words. It is the parents who give their first words different meanings.

This ready acceptance of the child's early speech demonstrates two points:

1. The stage of successive approximation the child goes through in learning to speak.

2. The importance of parental encouragement.

Hence research indicates that at the age of three the child appears capable of true speech. However, he still makes many pronunciation errors. The beginning of the verbal stage is usually loaded with oral inaccuracies.

However awareness and modification in the articulatory pattern follows rapidly until an essentially adult pattern is reached by eight years of age. From the foregoing discussion the second language teachers can draw out certain implications, which can help them modify their own teaching strategies. In L_1 acquisition the entire process continues in most children for a number of years. During these years of learning, the emphasis is on the ability to communicate.

In the light of the External, Mechanistic view the following implications can be drawn for second language teachers:

1. Students should be made aware of the length of time necessary to learn a language.

2. Imitations and reinforcement play an important role in language learning.

3. Teachers should keep in mind that students approach language usage rather than suddenly acquire it.

4. Teachers should not insist on a natural-speed, it is only after comprehension that language begins, and it is impossible for the student to repeat it. The teacher can speed up once the appropriate stage of ability is reached.

5. The same is applicable to grammar and pronunciation as well. If the teachers concentrate more on what the student is saying rather than how he is saying it the process would be rapid as well as enjoyable.

6. Another suggestion is to refrain from making the correction at the time the error is made, as this would throw him completely off balance and interfere with the main purpose that is communicating with you. The students' confidence, usually shaky as they begin language study, must be preserved.

7. During the process, the teacher should provide abundant practice along with an appropriate model to the students. If the teacher can do that he task is over and the student is on his way to learning a second language if he so desires. The learners can then operate at a functional level, though he may not be a perfect model of native speech.

To conclude then it can be said that if the language teacher takes some guidance from some processes of first language learning and duplicates it in second language learning, perhaps modern language teachers will indeed be able to teach large numbers of students to use a second language.

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Translating and Translation

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Preamble:

Translation has unfortunately never earned the importance it deserves by scholars. The translated works from the world over that we all read so keenly, never ever get their due acknowledgement. Translated manuscripts are not even considered as part of any research, though we always opine, " it's a good or bad translation!" Nevertheless, translation is one of the most intellectual, one of the most scientific and one of the most 'researchly' of all activities. Michel Tournier (1) says: "Translation is one of the most profitable exercises at the disposal of an apprentice writer". But what is translation actually? And who is a translator? Before deliberating on the multiple facets of translation, we need to know first its meaning and then trace its origins in order to have a clear view of the broad spectrum of this word, the activity that it involves, why was there a need to 'invent' this art which is today the most envied of all professions. Having established this, we have to see what are the problems involved in doing a translation and find out the ways of overcoming these obstacles. This is important as translation is a subject which is not taught but 'treated' right from the day a child enters an Institution of learning: " A for apple" (Apple manay seb) is what a five year old learns the first day he steps in a School!

What is Translation?

In dictionaries and encyclopedias, long lists exist for this small word. Let us review a few of them:

Translation: (n): 13th C: sense of deliverance – borrowed from Latin: 'traductio' which does not have the sense of translation (in the way we understand it today);

Translate: (v): literal translation – action, literal, exact, loyal, juxtalinear, interlinear;

Interpretation: conveying mostly verbally what has been said in a language, in another language.

Adoption: metaphrasing, paraphrasing, translation of a word, of a speech;

Explanation:version and also the subject matter: e.g, translation of a proper name;

Metonomasia: automatic translation – text or work giving the equivalent of the original text in another language;

Version: expression, representation, e.g: "His works are a ' translation' of his inner feelings"

Men of letters and learning have their own vision of the word. To quote a few:

1. Gautier (2) "...a rendering so excellent that they (the translated works) seem to be the original works and that the thoughts of the author (the writer) slide from one idiom to the other..."

2. Larbaud (3):"A good translation is a perfect transfusion of the original in such a way that the style of translation becomes that of the original style..."

3. Cary (4):"Every translator claims to be loyal. But the equivalent of the original does not result from a simple linguistic equation. Truly speaking, it is not a relation of two terms: original-translation or author-translator. This relation depends on three terms: author-translation-reader. And it is this third term which is the most important perhaps and which is most often neglected".

4. Goncourt (5): "An admirable translation is the one which translates the intentions of the author through intonations, movements, gestures, suspensions, stops, time, that he imagines and conveys to his entire world".

What is Translating?

Now let us see what is meant by the verb "translating." Actually, it is from the noun translation that the verb ' to translate' originated. The verb has almost the same meaning as the noun but is taken in a much wider spectrum. The verb translating has basically two meanings:

1. The general sense: Doing that, what was stated in a language, is stated in the other, proceeding through the semantic and expressive equivalence of the two. It is, in short, 'equivalent of: rendering, glossing, interpreting, putting, explaining, travestying, deciphering.'

Expressing in a more or less direct manner, using the 'tools' of a language or of an art, e.g.: 'Hugo translated the mystery of life'! 'Music translates one's feelings' etc.

Manifesting in the eyes of an observer, a chain or a rapport, e.g.: 'Fever translates the reactions of defence of an organism.'

2. The concrete sense: to transfer, to cite, to defer, to pass, to find an expression in another language.

Whatever be the sense, general or concrete, whatever be the form, explicit or implicit, translation or the fact of translating gives the idea of representation resulting from an existing fact: translation of a sentiment, a feeling or a work.

The Origins of Translation:

As far back as we can trace civilization, we observe that man has always felt the need to "translate". That is, to transmit his feelings, his thoughts to his fellow beings starting from gestures, he invented a new verbal vocabulary for the manifestation of his emotions and sentiments. This verbal vocabulary was very simply called 'language'. With time, civilizations developed. From one language originated many more. It is said that today in the world, there are almost 4,000 known languages plus their multiple dialects. Then were invented very specific languages like the 'sign language' – as a helping hand for the deaf and dumb, the 'Braille' language – to facilitate the learning process of the blind, the 'E-mail language' – to economize on words. With research and studies, literatures enlightened human minds. One word no longer sufficed to describe one thing or one idea. It had other multiple connotations (i.e related meanings); abstract, concrete, figurative, literary, etc. Similarly the word 'translate' was no longer restricted to its figurative sense only. It also covered the literary domain. Hence translation became an integral part of literature and also that of linguistics. Like this, translation was considered as an artistic as well as a scientific activity. Its definition was further extended to a technical activity also. It is artistic because it

involves an artist's ability to use the right colour on his canvas, i.e. the appropriate choice of words. It is scientific because it is like experimenting in a scientist's laboratory, experimenting to arrive at the right choice of words. It is literary because it involves (re) writing of literary texts remaining as true to the author's style as possible. It is linguistic because, very obviously, without knowing the multiple facets of the language (in fact, both the languages), it would not be possible to translate. It is technical since no other activity can be more technical than the rendition of a particular word or sentence in the most appropriate manner. It is above all, a moral activity, because it becomes the moral duty of a translator to do justice to his scribe— his presence should not be felt, he should not impose himself on his scribe in such a way that the translation does not sound like a translated work but the original creation.

Theoretical works on Translation:

The literature on the theory, practice and history of translation is vast. Nevertheless, we can divide it into four periods:

1. The first period stretches from the famous precept of Cicero (6) to avoid the 'verbum pro verbo' (word for word) kind of translation (in "Libellus de Opima" Genere Oratown, 46 B.C, and the reiteration of the same in ' Ars Poetica' (Poetic Art about twenty years later), until the enigmatic comments of Hölderlin (7) on his own translations of Sophocles (1804). It is a grand period during which analyses and declarations made in seminars etc., come directly from the true practitioners of translation. This is the period where we find the observations and polemics of Saint-Jerome (8) (Le Magnifique - The Magnificent), Sendbrief von Dolmetschen's Luther in 1530, the arguments of Du Bellay (9), Montaigne (10) Chapman (11), Jacques Amyot (12) to the readers of their translations. This is also the period of publications of criticisms of Plutarch (13) on Horace, Quintilian (14) and

Johnson, Pope (15) on Homer, Rochefort (16) on The Iliad. Florio's Theory of Translation is the direct outcome of his efforts to translate Montaigne. The general views of Cowley (17) are derived from the almost intractable work of finding an English transposition of The Odes of Pindar. During this period, we have some very famous theoretical texts like: 'De Interpretation Rector' (1420) of Leonard Bruni, 'De Otmo Genere Interpretendi' of Pierre Daniel Huet (18), published in 1860. The 'Treaty of Huet' is, in fact, the most comprehensive and the most illustrious explanation of problems of translation. This period of primary review and technical notation culminates with ' Essays on The Principles of Translation' by Alexander Fraser Taylor (1972) and ' Ueber die Verschiedenen Methoden des Ileberslich' of Friedrich (1813).

2. The second period is that of theoretical and hermeneutic (interpretive) quest. The question on the nature of translation is posed in a more general field of the theories of languages and knowledge. The need is felt for a vocabulary, a methodological status, which does not take into account the demands and the singularities of a given text. This hermeneutic approach, that is, investigating to know what is meant by 'understanding' an oral or a written text, and the effort to study this procedure as a model of general studies, was initiated by Schleiermacher (19) and taken up by A.W.Schlegel (20) and Humboldt (21). This gives to the field of translation an open philosophical aspect. This exchange between theory and practice nevertheless continued. We owe a lot to the highly informaticised activities of translation and to the relations between languages. They contain the texts of Goethe (22), Schopenhauer (23) Matthew Arnold (24), Valery (25), Ezra Pound (26), I.A Richards (27), Bendetto Croce, Walter Benjamin (28) and Ortega T. Gasset (29). This age of theory and philosophico-poetic definition extends till the historiography of translation of Valery Larbaud entitled 'Under Invocation of Saint- Jerome' (1946).

3. The third period is what we generally call the Modern Age. The first articles on mechanical translation appear towards 1940. The Russian and Czech writers apply linguistic and statistical theories to translation. There are 'Essays' by Quinet (30) in 'Word and Object' (1960) to describe the relations between the earlier logics and models of linguistic transformation. Structural linguistics and the theory of information are introduced in discussions on interlingual exchange. The professional translators form societies and magazines are published on the 'issues' of translation. This is a period of intense and collective activity. 'Introduction to the Theory of Translation' by Andrei Fedorov (1953) is one well known work of this period. Then appear 'On Translation' by Reuben A. Brower (1959) and 'The Craft and Context of Translation' by William Arrowsmith and Roger Shattuch.

4. The fourth period is a continuation of the third period as logical, contrastive, literary, semantic and comparative approaches are still in the developmental stage. However, since 1960, we can see some differences. The discovery of the article by Walter Benjamin, "Dir Auggale des Uebersetzers' published in 1923, with the influence of Heidegger (31) and Hans-George Gadamer, caused a reversal in hermeneutics--the almost metaphysical quests in translations and interpretation. The echoing of mechanical translations in the years 1950 – 1960, was subjected to a lot of criticism. The development of transformational generative grammars again gave birth to debates between 'universalists' and 'relativists' in the field of linguistics. Hence, translation offers a critical base for evaluating these issues. Even after the 1950s, the study of the theory and practice of translation became a link between the new disciplines in the process of development and evolution. It provided working material in psychology, anthropology, sociology and intermediary fields like ethno and socio-linguistics. A publication of the kind, 'Anthropological Linguistics' or a collection of articles on 'Psycho-Biology of Language' are good examples in this connection. The

thoughts of Novalis (32) and Humboldt that, "all communication is translation" took a more technical and philosophical turn. The works of Professor Mario Wandruszka are a proof of the technical demands implicit in the recent approach of translation. Classical philology and comparative literature, lexical statistics and ethnography, sociology, rhetoric, poetic and the study of grammar were all put together to clarify the 'act of translation' and the procedure of 'life between languages"

If we are to take into account the length of translation, the volume of work, the variety of problems, translation of the Bible is one of the most significant tasks. Starting from the translation of the Old Testament from Hebrew into Greek during the 2nd and 3rd centuries B.C and arriving at the present age, it is translated in over a thousand languages of whom 210 are that of the whole Bible and 271 that of the New Testament.

The theory of translation which covers a period starting from Plato (33) and Aristotle (34) to modern times is still in full evolution. Among recent theories, we have two major ones on translation: theory of perception (that of esthetic reception) and literary theory (literature prone). It must be accepted that translation is an integral part of both literature and linguistics.

The Birth of Translators:

Translators have existed from the day man invented writing in the great proto-historic empires. Translators flourished in Rome, basically in view of the translation of the Bible from Latin in the more current languages. They re-flourished in the early 13th Century (Humanism) and during the Renaissance. Since then, they have continued to proliferate throughout time. But for a long time these remarkable intellectuals, who passed thoughts over from one language to another, were not recognized as professionals.

This situation radically changed after the Second World War. The reasons for this change are very many, namely, the voluminous acceleration of international relations of all kinds, the development and organization of the profession of interpreters and translators, the proliferation of schools of translation and associations of translators on the one hand and the invention and rapid diffusion of computers on the other.

In every era, translators have played a very vital role. The language of the superpowers has always reigned and other nations have had to translate their literatures, their techniques, to keep abreast with the ever changing world. Hence, it has become more professional in modern times. English and French, after Greek and Roman (Latin) have held an important place in this field.

Eventually, the word 'translator' was destined for the one involved in this dual-faced test involving a high level of risk and precision. With time, translators were also involved in the teaching of techniques of translation in colleges and Universities and even in professional institutions of translators and interpreters.

Despite the progress made in the field of translation, despite the multiple facilities introduced with time (the scanner for one), dictionaries to help translate in almost all the fields possible, the job of a translator still remains one of the most difficult.

Who is a translator?

A translator is somebody with an impressive range of qualities, at one and the same time a linguist, a littérateur, a scientist, a man of talent, a man of genius, a gifted personality. And all these attributes might still not suffice, because translation does not simply mean saying: "Two and two equals four!" There is much more to it. What if a translator says: "Two

and two equals twenty two?" After all, every individual has his own perception and his own way of looking at things. I am sure some of you must have heard about this man who, when he reached Paris, enthusiastically called his family: "Alhamdolillah (Thank God), I have safely reached the 'Sortie Airport' in Paris!" And his family was delighted to get the news of the safe arrival of their kin. But in fact there is no such thing in France as a 'Sortie Airport". The word 'sortie' actually means "exit" – a sign that you see illuminating every outlet at the airports and elsewhere in France. Now, it is this man's translation of a particular sign, the connotative value that he attributed to a particular word and which is otherwise totally misleading. No harm done though, as long as you have arrived safe and sound at your destination! But more disastrous was the damage caused to a plane when "eject" was mistaken for "take off"! This is precisely where the responsibility of the translator lies. And this is also where we owe all our gratitude to this 'genius ignored'.

Starting from very banal expressions and going up to the most complex of structures, it is the translator who assumes the whole, the entire responsibility on his shoulders. It is very commonly said that it is only the mother who knows when her baby cries, as to what is the cause of his being so upset – a feed, a change, an ache...? In the case of translations, it is only the translator who not only knows the "why" but also the "how" of his client (the author, the writer). He needs to know how and why his scribe cries and laughs, how and why he hesitates and pauses, how and why he exclaims and questions, how and why! He is the doctor who occults his patients to know where the problem lies! A pain in the heart might simply be a manifestation of colitis, or vice-versa in a doctor's x-ray. Similarly, in a translator's x-ray (of words), an "ouch!" might not be as hurting as it appears to be--it could equally be "ouchaye!" (out aye!) during a cricket match, particularly a one-dayer between India and Pakistan.

A translator is hence a connoisseur of cultures. As you can see and as you can tell the quality of a choice item, similarly, he senses and visualizes a sign as small as a cross or a tick in a box. It goes without saying that Asians normally use a tick to demarcate what is right and that Europeans and Americans usually use a cross for the same. Imagine the plight of the one whose crosses particularly in a MCQ type paper are evaluated as all wrong!

A translator is a labourer in the true sense of the word. He 'labours in his field' (Il laboure le champ de sa traduction) on one particular area for hours and at times even for days to get the 'desired quality of fruit'. Lets try our hands on translating the word 'field' in Urdu, in the following anecdote: "A photographer once planted his camera in a peasant's field. The poor chap came running and stood right in front of the camera. The bewildered photographer cried out: 'Get out of the field of my camera!' And the peasant yelled back: 'No, you get off my field first!" What would it be like if we were to say, 'tum mere camray key khait se niklo'? The whole humour in this anecdote lies on the play of meanings with the word 'field!' And saying, 'tum mere camray key agay se hato,' and then 'tum pehle mere khait se hato' would kill the beauty of the anecdote.

A translator is in fact a man of many parts whose wide range of qualities might still not suffice for the risky experiment that he conducts with words, an experiment every bit as risky as any that might be conducted in a science laboratory.

Types of Translation

Translation is not as simple as saying in another language, what was said in one language. There are, in fact, several ways of translating a given text and hence, there exist different types of translation:

1. Intralinguistic Translation: all the ways of giving equivalents of a word in its own language, using different linguistic means like synonyms, paraphrases etc.

E.g. *Teacher*: instructor, professor (synonyms): the one who teaches, who imparts knowledge to others (paraphrase).

2. Interlinguistic Translation: translation in the commonly understood sense of the word, the passage from one natural language to another:

E.g. He is my friend (Eng)

Il est mon ami (Fr)

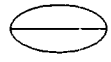
Er ist mein freund (Gr)

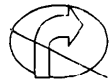
El es mi amigo (Sp)

O arkadasim (Trk)

3. Intersemiotic Translation: covering all the forms of the translation of verbal signs with the help of non-verbal signs, for example, the creation of road signs, traffic signals etc.

E.g.

 : No Entry!

 : No Right turn!

4. Translation with imprints: when the original language (source language) offers through a word or a group of words, a material or an abstract reality which does not exist in the second language (target language), the most frequent and spontaneous solution is the absence of translation which gives way to imprints:

E.g. The following English expressions are used in many languages: O.K., hippy, best-seller, picnic, etc.

5. Literal Translation: word to word translation is the ideal solution when the structures of two statements are the same. This is mostly the case of scientific texts where there is a similarity of terms and where there are no complicated structures involved:

E.g. A megamurder is the killing, in times of war, of one million of people in the enemy civilian population. (Eng)

Un megameurtre, est l'assasinat, en temps de guerre, d'un million de personnes dans la population civile. (Fr)

Eine megaermordung ist die totung von einer million menschen in der zivilbevolkerung des feindes wahrend eines krieges. (Gr)

Un mega-asesinato es matanza de un million de civiles de enemigo en los tiempos de guerra. (Sp)

Soykirimi demek savas zamaninda dusman tarafindan milyonlarca kisinin oldurulmesidir. (Trk)

6. Transposition: this is transposing the semantic contents of a text in a given language to another language without loosing their significance, that is, preserving the integral semantic content of the source language but without respecting its part of speech or syntactic clauses.

E.g. She is disarmingly frank (Eng)

Elle est d'une franchise desarmante. (Fr)

Sie ist unbegrenzt freimutig (Gr)

Elle es amigamblemente franca. (Sp)

Kiz son derece rahat (Trk)

7. Modulation: this technique suggests appreciating the two states of a language, source or target, which say the same thing. We can arrive at it, very often, thanks to the intimate knowledge of the two cultures of which both the languages are the source of expression:

E.g. No trespassing (Eng)

Defense d'entrer (Fr)

Kein unbefugtes betreten (Gr)

Prohibito el paso (Sp)

Gecilmez,girilmez (Trk)

8. Equivalence: represents a step ahead towards the freedom of choice, hence towards a much greater responsibility of the translator. This means giving the same global semantic effects of the statements that in fact have nothing in common semantically:

E.g. If wishes were horses! (Eng)

Si on mettait Paris dans une bouteille ! (Fr)

Wenn die wunsche nur wie pferde waren! (Gr)

Si deseos fueran caballos ! (Sp)

Arzular gerceklesseydi,cingeneler (Trk)

Problems of Translation:

Once we have so many possibilities or options for translating a sentence, the task seems to be an easy one. But it is an' easier said than done' situation! For several reasons, a translation, however excellent, can never be perfect nor can it be an identical representation like 'two drops of water'.

1. Civilisational problems: Certain difficulties in translation result from obstacles which can be termed as civilisational or even cultural in a broader sense. A certain civilization, driven by a given language, represents such non- linguistic realities which do not have an equivalent in the civilization of the target language. For example, if you were to translate for someone from outside the subcontinent: "I celebrated Basant", what does he understand? Nothing, but the celebration of a festival! But the whole festivity, the colours, the drum-beats, the fun, the 'bo-kata!, the real reason behind this celebration and other small little connotations related to this word, all escape his imagination. The same goes for us, the Asians, for words like Halloween, Easter etc. Similarly, if your were to translate in English: 'Mera choolha bujh geya hai', you would quickly say: "Oh! That's very easy to translate!" Let's see what we get as the possible translation:

'My oven (has) switched off!'

'My stove has stopped burning!'

But do 'oven' and 'stove' mean the same thing as a 'choolha' in a village? And also, do 'switching off' and 'stop burning' convey the same meaning as ' bujh jana'? No! Certainly not!

2. Linguistic problems: certain difficulties arise from obstacles that we can more directly call linguistic: i.e., those which are linked with the differences between the structures of the source language and the target language. For example, translating in Urdu, 'The student was called by the teacher', as: 'Talib-e-ilm, ustad se bulaya geya tha', would be hilarious! Now, this is the problem of the usage of active and passive voices in both the languages. Obviously, it is more appropriate to say: "Talib-e-ilm ko ustad ne bulaya (tha)". The same problem exists in French where it is more common to use the active voice contrary to English which prefers to use the passive voice. Passive constructions in French are considered as 'heavy!'

3. Stylistic problems: other difficulties result from obstacles that can be termed stylistic. These result from a very particular usage that literature generally practices in a given language.

E.g.: Yours sincerely (at the end of a formal letter in English)

Veuillez croire, Monsieur, à l'expression de mes sentiments distingués : (Fr)

Ihr sehr Ergebener (Gr)

Atentamente (Sp)

Saygilarimla (Trk)

Solutions/Tips for Teachers of Translation:

We all know that translation is a part of the course of studies from the school to the college level. In language studies it is one of the most important subjects, regarded to be one of the most difficult ones by the students, having a low pass percentage and an average standard of marks. Why? Have we teachers ever focused on this issue and tried to find out the best solution possible? Have we ever questioned ourselves on this constant frustration "he knows nothing of the language"? Don't we even go to the extent of having a good time laughing at the most bizarre of versions, deducting marks, filing the papers with a grimace and then getting set for another and yet another series of the same kind? What we actually need to determine at the very outset, as language teachers, is, what is the purpose of having translation as a subject? What do we need to teach? How? And most of all, what are we trying to judge, to assess, to evaluate in this most important component of our course of studies? Let us briefly view at first, the aim of the four established language skills:

1. Applied Grammar: teaching the basic notions of the language and going up to the most complex ones, evaluating, in a very traditional pattern of fill in the blanks, writing the correct conjugation etc.

2. Written Comprehension: assessing the global comprehension skills through simple/complex questions on a text, or a varied exercise of the same kind.

3. Composition: teaching and then probing the writing skills, the structure, the syntax, the grammar, all included plus more.

4. Translation: we don't truly; honestly know why it is taught at all! Why am I saying so? First let us see what we usually give as a question: 'Translate the following passage in (the target language) – 50 marks', 'Translate the following passage in English/Urdu – 50 marks'. Or at

times a few sentences as well. But this means nothing, nothing at all! And a 45/50 or a 05/50 score is equally meaningless. Moreover, what about those students who are otherwise excellent in other written and oral skills, but fail in translation since they don't know English! Have we any provision, any alternative for them? No! Except the blunt reply: "That's their headache-- They ought to know English since it is the International language!"

While evaluating also, most of the time a 'version' is considered wrong because it is not our version! How unfair! The first argument is, how can a student possibly read your mind? (And he is not supposed to). The second and perhaps the more important argument is that there can be several translations of a sentence as simple as this:

Aaj mein khush hoon.	(Urdu)
Today I am happy	(Eng)
I am happy today	(Eng)

Both are perfectly correct as far as the translation of the words, the syntax, the structure, the grammar are concerned. The only difference in the two versions is the placement of the word 'today', before and after the sentence. Do we have to be really rigid in this? Does it change the meaning or the essence of the phrase uttered? There are at least four or five ways of saying the same thing in French and, I am sure, in other languages too. So, what needs to be done? Here are some useful guidelines:

1. Determine your goals: Is translation for the sake of translation only? Then it simplifies your task. Any version, logically correct, is good. But this fails us if our objective is to judge language skills. In this case the judgment is delineated by basic linguistics: language, syntax, structure,

style, etc. Here our task becomes more complex and I would say that this exercise is going to be redundant also. We judge language in grammar, syntax, structure and stylistics in composition, as we have seen earlier. Then, what are we trying to judge? It is a complex question. We need to therefore streamline our goals.

2. Choose the right path: Is it a word-to-word translation or a global comprehension and its 'interpretation' in the target language that we are aiming at? Your reply would be a spontaneous one: 'It all depends on the level we are dealing with!" Very true! And if it is so, then why give paragraphs for translation at BAML and Diploma levels? The true confession would be, "because they are easier to find and hence facilitate our task." Isn't it so? Let us be more professional and 'complicate' our task. Let us do some brain warming and start by giving them simple words – nouns -, so as to build their vocabulary; proceeding to simple sentences where they can learn how to give orders, ask for something, ask questions, express their feelings, etc. This is basically what they need at this level of language study. At Master's level, the task becomes more complex. Instead of selecting any text at random, why not select a short story, a booklet, a memoir or a travelogue? Like this, at the end of the session, your student has to his/her credit something tangible, and you too, have a sense of achievement of having done something plausible.

3. Streamline your evaluation: Never be rigid in your assessment. This attitude is in contradiction with the nobility of your profession. Tell your students before hand what you expect from them 'in the exams', because class work is very different from 'exam work'! In the class, as you would agree, it is more of a collective activity: We end up selecting the 'best version' (which might not be the ideal one) from amongst the lot. But in the exams, it is an activity in isolation, with the student constantly having in mind: "will the teacher like it?" is something on which I would like to insist. Is it something of an offering that we would like to measure in

terms of our likes and dislikes? Inculcate in your students the attitude: "Is it right or wrong? "Rather than the personalized one! Don't nod away when you question the student why he wrote such and such thing and the reply comes: "I changed it because I though you might not like it!" Tell them at the very outset: "Write what is right!" Be flexible in accepting the translated versions. You can be rigid only when you are comparing them with the actual version. Otherwise, a passenger and a traveler could mean the same; a teacher and an instructor could have a similar connotation. In more complex texts there is even greater flexibility of translation and hence more variety and we need to be more open-minded and more receptive to ideas (versions) other than our own.

4. Indulge in practice: Apart from the redundant exercise of giving routine texts for translation in the class (only), get your students involved in practical situations. For instance, there can be a scene in a restaurant, in a shop, in an institution, where the students can use both languages: one asks questions in the source language while the other answers in the target language, and vice-versa. This will enable them to be fluent in day-to-day situations where they need these skills the most. These are situation where the auditive, the comprehensive and the linguistic skills all get together to form one skill called translation. See that they are swiftly receptive and prompt in the reply. This could even train some of the selected ones for future interpretation classes. It can also help increase their oral skills--so difficult to achieve -- and you will see your colleagues, in charge of 'oral expression', rushing up to you and thanking you for doing the magic and making the students speak in the language, even the most passive ones (the most talkative otherwise!).

5. Selection of texts: You need to be very careful, critical, analytical-- in short, choosy-- in the choice, the selection of your texts. Why paragraphs, most of the time, of the sort, (just a random example): 'Once a dog found a piece of meat'? There would be many more dogs finding many more

pieces of meat and barking at themselves on seeing their shadows (foolishness is not a rarity)! Why not expressions of daily use, like:

Thank you -

My pleasure -

Have a nice day -

Enjoy your meal -

Why not dialogues – not as easy to translate as they may seem:

What a nice day!

You think so?

You must be mad! It's so hot, man!

These are specifically situations where we are confronted not with language problems but with civilizational barriers. Another option, and a very useful one, is the translation of idiomatic expressions which, if translated word for word, would give something really absurd, as we can see in the following example:

Tehri Kheer (Urdu) – an impossible task.

A crooked rice-pudding. (Eng)

Le riz au lait tordu. (Fr)

Gekrummter reispudding. (Gr)

Un lio,un rollo, colloquia. (Sp)

We can also work on expressions with a lesson for us to follow, for instance:

- Mehnat mein uzmat hai
  (Urdu)

- Practice makes perfect
  (Eng)

- C'est en forgeant qu'on deveient forgeron
  (Fr)

- Ubung macht den meister.
  (Gr)

- Practica hace el maestro.
  (Sp)

- Pratik insni ustalastirir.
  (Tr)

The non-translable: always tell your students that all is not meant to be translated, as all layed out on the table is not meant to be devoured. There are always those elements which we can term 'non-translable', as they do not exist in one language or the other. They must be accepted as such, as an existing yet a non-existing reality. These are very insignificant words like small little tricks of speech, eh, en, aien, etc., on which students stretch their brains trying to find the most appropriate equivalent.

Conclusion:

We have seen that translating from one language to another is not the problem of the source language but that of the target language, though we do need a good knowledge of the source language as well. The translator

should have a passive, receptive competence, which is incontestably much easier to acquire than the active and creative possession implied in writing in the target language. This process is called 'disverbalisation' which enables a language teacher to assess the knowledge that a student has of the target language. This is one difference which exists between reading and writing. That is why, in a language class, only the subject matter enables us to measure the knowledge that students have of a foreign language. The 'version' reveals only the knowledge that they have of their target language. The first in 'version' are 'first' in the language.

The objective being the formulation of one 'thought' in another language in such a way that it 'feels' the flow, the pasting, the subtlety as much as possible, the translator needs to learn to 'handle' the clichés, the statements, the all set rules, the usual twists (of the language) and other idiomatic expressions which constitute the very foundations of the language in which he is writing, and whose absence or presence, whose excess or dearth characterize what we call " the translated – due".

Every language has its own 'atmosphere' and its own attraction. The primary need is to escape from this atmosphere, to free oneself from this attraction in order to evolve with greater freedom in the 'adopted' language. This is a problem similar to sending an artificial satellite into an orbit that enables it to be pulled out of the 'attraction' of the earth.

Having established these facts, let us focus on teaching our students how to find a way out in translation--there is always a solution to a problem, though it might not be the ideal one. We need to tell them however, and this is most important, that a translation should not sound a translation but it should feel the original. They also need to be sensitive to the cultural demarcations, so very essential in doing a translation. Remind them that the 'interference' of the source language should never be felt, if

it is so, then it is perhaps more of transliteration than translation, which would give some thing of this sort (this is factual, not concocted):

"Both three of you, see me behind the period when you are empty!"

I hope that this 6-point agenda will help my younger colleagues who have recently launched themselves in this noble profession of teaching.

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Language, thought and 'reality'

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This paper is an introduction to the nature of language, the functions of language, the relation of linguistic forms to cognition and concrete externalities, examining the concepts of 'langue' and 'parole'; 'competence' and 'performance', 'signifier' and 'signified', etc. It also attempts to explain how languages are structured at different levels of organisation or analysis.

How can we define *language*?

The first point I want to make is that language is above all a social phenomenon. Language evolved from human beings living in groups who needed to be able to communicate with one another. Children learn language from observing and mimicking the people around them. Significantly, children who grow up without other people around, as has happened from time to time, do not learn a language until they do come into contact with people.

It's true that most people think in words, when there is no addressee. You may speak to a dog or a cat, but you don't expect them to understand what you mean. But the basic function of language is to convey some kind of information from one person to one or more other people.

One of the things this means is that when we look at language we can do it from either the perspective of the speaker, 'I', or the addressee, 'you'.

Because language is a social phenomenon, there must be a channel through which 'I' can convey information to 'you'. The fundamental channel is sound – I make noises with my vocal apparatus and you hear those noises.

More importantly, I want to convey some meaning to you. I use a set of vocal signals to encode my intended meaning as sound and you use a similar set of conventions to decode my meaning from the sounds you hear.

And these vocal signals have certain particular characteristics. For one thing, they are arbitrary. What this means is that there is no natural or necessary connection between the sounds we make and the meanings they encode. Even words that seem to imitate some natural sound, in a process known as *onomapoeia*, do not really resemble the sounds they purport to imitate. For example, the sounds a dog makes does not really resemble the sound 'bow wow'.

But that doesn't mean we can just make any noise we want to encode any meaning we want. Then nobody would understand us at all. For example, if I said *mountain* and meant 'eat', it would make it very difficult for you to decode my intended meaning. We might not even know what sounds we'd used from one moment to the next. It would entirely defeat the purpose of speaking at all.

So the second necessary property of these vocal signals is that they are conventional. Everyone in the relevant group of people must agree on which noises convey which meanings. Everyone has to agree that *mountain* means 'mountain' and *eat* means 'eat'.

Finally, a language system has to be productive. It has to provide a vehicle for the people who communicate through it to create new

utterances to communicate anything they want, even if nobody has ever communicated that thought in the language before.

So the basic definition of language that I want to use is: 'A productive system of arbitrary, conventional vocal signs used to communicate meanings in a social context'.

In the last few thousand years, people have started representing the meanings and sounds of language in written form and we may discuss the special characteristics of written language in a future session. But the spoken form remains basic, and the main concern of the approach to language that I'm presenting. To this day, many languages have no written form. And even in some of those that do, the written form doesn't exist as a method of communication but only for the convenience of a person who is describing the language. For example, in Awtuw, the language spoken by about 500 people in Papua New Guinea that I described, as far as I know, I am the only person who has ever written anything in it.

It is also important to note sign languages. For thousands of years, people who can't speak or hear have used systems of arbitrary, conventional hand signals to convey meanings. These systems have most of the same properties as spoken languages, but use a different channel, one that relies on sight rather than sound. Sign languages are interesting in their own right and have been the subject of considerable study, but we are going to focus on spoken language.

Functions of language

I think it's worth pointing out at this stage that when we talk about language, we need another language that we use for talking about language, which we call a *metalanguage*. It just so happens that the language we are going to use to talk about language is English, which of

course is itself a language. This can sometimes be confusing, but I'll try to keep things as clear as I can.

Just before, I said that language is a system of arbitrary, conventional symbols that people use to convey some kind of information in social interactions. Now I want to talk briefly about some of the kinds of information we can convey through language.

One kind of information is when I want you to know something that I know. This paper is an example of this kind of information. This sentence is itself an example of the function we sometimes call *declarative*.

Another is when I want you to tell me something that you know, by asking a question. This function is also called interrogative, because when we ask someone a question, we are interrogating them.

I may also want to let you know that I want something or want you to do something, which is called imperative.

Or I might just want to share being with you, to let you know I'm here or to acknowledge that I hear what you're saying. When we exchange greetings, ask each other how we are, talk about the weather, this is the kind of information we're conveying. This function is sometimes called phatic communion.

It is important to distinguish between the communicative function of what people say and the actual linguistic form they use to convey it. Sometimes we may pretend we are doing one thing when we're actually doing another. For example, if I want you to shut the window, I could issue a command like, 'Shut the window!', or I might say, 'It's getting a little chilly in here, isn't it?', which looks exactly like a question – like

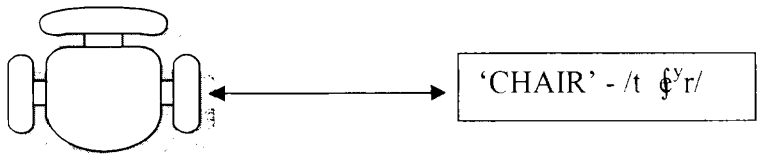
we are asking for information, but can actually send the same message as the direct command.

What function we are using language for is one of the things that determine things like what words we use, what kind of grammatical constructions, what tone of voice, and so forth. Understanding these kinds of functions is important in understanding particular grammatical constructions and the like.

What is meaning?

It's all very well to say that we can use language to convey meanings, but a question we need to think about when we talk about language is: What are we actually doing when we 'mean' something?

One way of thinking about it is by making a direct link between something in the real external world and an actual linguistic form, like a written or spoken word. We can draw a diagram of this model:



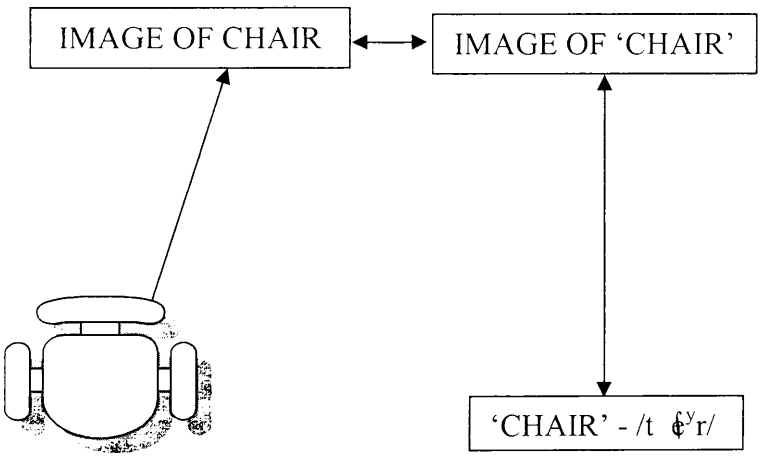
The thing on the left of the diagram is not a chair. The thing you're probably sitting on as you read this is a chair. This is actually a graphic representation of a chair, but we'll have to pretend it's a chair for this purpose.

But this model seems to leave the person out of the picture entirely. I prefer to think of meaning as the relation between a thought and a linguistic form.

We have a mental representation of an actual object, or at least a kind of idealized 'form' of it, through which we can recognise members of a class. So even though no two chairs are exactly alike, we can recognise a wide range of different looking objects as chairs.

We also have a mental representation of a linguistic form, a word, for example, that we intend to produce when we say it and through which we can recognise the word when we hear it, even though no two utterances – no two examples of the same word – are exactly alike.

So my diagram looks more like this:



There is a direct relation between the actual chair and the mental representation, or image, or concept, of the object. There is a direct relation between the sequence of sounds /t ʧʸr/ or the sequence of letters 'chair' and the mental representation of the word. And there is a direct relation between the image of a chair and the image of the word 'chair'. But the relation between the object and the image of the word is mediated by the relation between the image of the object and the image of the word. And the relation between the word and the image of the object is

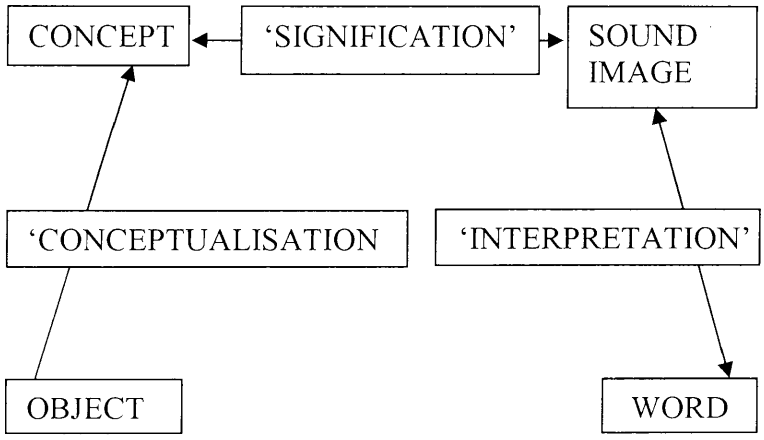
mediated by the relation between the image of the word and the image of the object. The relation between the word and the object only exists through the three relations: between the object and its image, between the image of the object and the image of the word and between the image of the word and the word itself.

At this stage, we have no way of knowing exactly how these relations are physically structured in the brain, although I think it is safe to speculate that it will turn out to be much more complicated than these simple schematic diagrams suggest. For one thing, we all have multiple images of different kinds of chairs we've seen and sat in in our minds that we associate with the image of the word *chair*. For another, the image of the word consists of a range of images of what the word sounds like - people with different voices and accents and so forth. It also comprises a range of images of what the word looks like, in different fonts, printed and handwritten, etc. It is also an image of our various memories of what it feels like to pronounce, write and type the word. If we speak more than one language, there will also be multiple images of various words for chair. And each of these sound images may relate to somewhat different groups of images of what we collectively call 'chair' in English. For example the Tongan word *sea*, which happens to be a loanword from English, may denote what we call a stool, a bench, and a sofa, as well as what we call a chair. This phenomenon, by the way, of how different languages divide up meanings differently and assign words to them, is very interesting in itself and absolutely crucial in learning foreign languages.

The model of meaning that I'm suggesting in this diagram derives from the work of Ferdinand de Saussure, one of the pioneers of modern linguistics. Although he never wrote anything about linguistics, some of his students put together a book, *A course in modern linguistics*, based on notes they had taken from his lectures between 1908 and 1911.

Saussure called the image of the real world a 'concept', or 'signified' and the image of the word a 'sound-image' or 'signifier'. The relation between these two is what he calls the 'sign'. I find this somewhat confusing and I think we can improve on Saussure's terminology. To begin with, Saussure didn't even come up with a label for the real world phenomenon mentally represented by the 'concept'. While it a gross oversimplification, I am content to call this the 'object'. The relation between the object and the concept deserves a name of its own, and I call it, 'conceptualisation'. The relation between the concept and the word image, which Saussure designates as 'sign', is what I would call 'signification'. And perhaps we can call the relation between the word and the sound image 'interpretation'.

So the meaning diagram now looks like this:



It is not a coincidence that Saussure has left the element I am calling the 'object' here out of his schema entirely. Concepts of chairs or of, say, running, relate to a range of concrete objects or situations and make useful examples for these purposes. But it just isn't the case that every sound

image corresponds to a concept that denotes something with a real world referent.

In a sentence like, *She imagined a unicorn*, there are two interesting things going on from this point of view. Clearly, *imagine* refers to a set of neural processes in the brain that are not currently well understood, but there is a link between our concept of imagining and something that actually takes place, even if we can't visualize it the way can, say, running, or a chair.

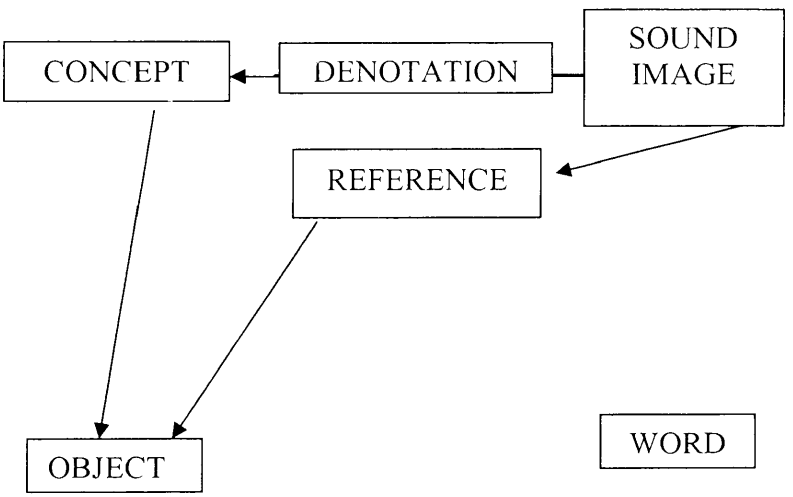
The unicorn is exactly the opposite. If we know what a unicorn 'is', then we can definitely visualize one – we've seen reproductions of the Unicorn Tapestries or the like. But there is no real world referent at all. The nearest a unicorn comes to having a real world referent is actually just about the same thing as the real world referent of imagining, itself.

You probably noticed that I am now talking about a concept of a sentence in the same way as I was before about an isolated word. I think this is a valid approach because the 'sound image' of a given sentence has the same kind of relation to the concept it signifies as a word does. A sentence is likely to signify a particular instance of something happening. But similarly, in actual speech, indeed in an actual sentence, each word is likely to signify something particular, in a way that the word *chair*, taken in isolation from any context, may not.

It might be worth digressing slightly at this stage to clarify some of the terminology that I'm using. When I say that something *denotes* something else, I'm referring to the relation between the sound image and the concept. Strictly speaking, only nouns denote. What verbs do is *depict* what are known as 'situations'. It's worth noting that verbs depict all kinds of situations – states, processes, events, acts, activities, not just actions, as teachers will sometimes assert. Adjectives *describe*. When I say that something *refers* to something else, what I'm talking about is the

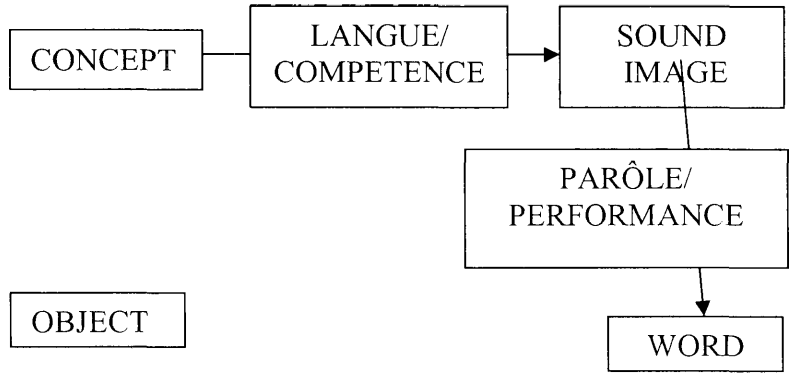
relation between the sound image and something in the real world, which is of course mediated through the concept. These distinctions will be important when we discuss aspects of semantics and grammar in a future talk.

One major disadvantage of rigorously excluding the real world from our model of language, as Saussure does, is that it leaves us with no way to understand *reference*. When I say ***this*** *chair* or even ***the*** *chair* or *it*, I must have a particular one in mind and also think that you know which one I mean. So if we want to be able to describe language completely, in a way that lets us understand reference, we need to accept that our actual surroundings have a role to play.



If we look at the 'interpretation' relation a little more closely, I think it will illuminate another one of Saussure's insights. He made a distinction between the linguistic system that all speakers of a language have in their minds, which he called 'langue', French for 'language', and what people actually say in real life, which he called 'parole', French for 'speech', or 'speaking'. Real speech is full of errors, pauses, false starts, hesitations, incomplete sentences, mispronunciations and the like. Yet because of the

power and flexibility of the 'langue' system, we can almost always understand what people say to us in our own language.



Noam Chomsky, who developed a theory of language in the 1950s known as Transformational Generative Grammar, made a similar distinction between what he called 'competence' and 'performance'. Competence is the internal knowledge that all native speakers of a language have of what 'sounds right' in their language. Clearly, there are minor differences from one dialect to another of what sounds right.

For example, a sentence like *Pakistan are playing the West Indies tomorrow* sounds odd to a speaker of American English, quite apart from the cricket reference, because a third person singular subject always takes a singular form of the verb in this tense in American dialects, and *Pakistan* is a third person singular subject. To a speaker of British or Australian English, however, the sentence sounds fine, presumably because these speakers know that in this context, *Pakistan* actually refers to eleven people, so the plural form of the verb sounds ok. Performance is what people actually say. A lot of the time when we make performance errors, we correct ourselves immediately. Sometimes, when the addressee repeats what we said back to us, we may deny that that was what we said.

Or we may recognise that it didn't sound right and tell them what we meant to say.

Saussure takes a very strong position on this distinction. He explicitly acknowledges that langue and parole are interdependent. He recognises that we need the internalized system to be able to perform, if you will, particular utterances. He accepts that when children start learning to speak, they obviously utter words well before there is any possibility of having internalized the linguistic system of their community. And I think it is highly implausible that human beings first started using vocal signals **after** there was a full fledged grammar of a language. He even says that our only evidence for the existence of the system and its structure is the actual utterances of speakers of the language.

It's worth mentioning in passing that not everyone agrees about how people learn language. Some, notably Chomsky, insist that human beings have a built in capacity specifically to learn human language that is completely separate from any general memory or learning ability. This is actually a model of what Chomsky calls 'universal grammar' the basic set of rules that underlies every language. Although the structures of actual languages show an amazing variety of properties, this doesn't necessarily undermine Chomsky's theory, because it allows for 'transformations' of these 'deep structures' into the 'surface structures' we find in actual languages.

I consider that model implausible, largely because I think our ability to learn and remember alone is sufficient to allow us to learn our first language. But of course there is no way to resolve this issue with our current knowledge of how the brain works.

Despite his recognition of the close interdependency of langue and parole, Saussure insists, a Chinese Wall separates them. Langue is the province of the science of linguistics and parole is entirely outside that

sphere. My own view is that the two sets of phenomena are not just interdependent, but so closely intertwined that it is sometimes hard to disentangle them. I agree that the central concern of linguistics is to analyse the nature of the **system**, but it strikes me as arbitrary to assert that the study of what people actually say is the subject of an entirely separate discipline.

Levels of structure and analysis

This leads us into a discussion of what linguistics does study. So I'll try to separate out the different aspects of linguistic structure that linguists identify.

Phonetics

In most general books on language, the authors start out talking about phonetics. Phonetics is basically the study of the sounds used in language. So it corresponds to the part of our diagram that I called the word. It concerns itself with the actual sounds, independent of what they mean or how they are incorporated in the structure of a particular language. Clearly Saussure, who somewhat confusingly called phonetics 'phonology', had to exclude it from his model of *langue*.

Phonetics actually comprises three different things. Most linguists begin their training with a course in what we call 'articulatory phonetics'. This is the study of how human beings use their vocal apparatus to produce the sounds of language. What we do, in a nutshell, is use parts of our mouths and throats to impede or constrict a stream of air. So articulatory phonetics studies how we produce a stream of air and what we do with our mouths and throats as it passes through them. It can be quite a lot of fun learning how to produce the whole range of speech sounds, including some, like clicks, ejectives and implosives, that only exist in a small number of languages. It is also quite useful in learning a foreign

language if you can hear distinctions that may not exist in your first language and do a good imitation of the sounds you hear.

Acoustic phonetics is the study of the actual vibrations that pass through the air and that the addressee hears and has to interpret. Acoustic phoneticians use sophisticated electronic instruments to analyse the frequencies of what they call 'formants' and other properties of the sound wave.

The third aspect of phonetics is the way the human ear receives and distinguishes those sounds. Although it is obviously interesting, I am not aware of any work on this area, at least not by linguists. Perhaps psychologists and anatomists have done some work on it.

Phonology

In David Crystal's book, he distinguishes phonetics from phonology by saying that phonetics is concerned with speech sounds in general, regardless of their position in the system of any particular language, while phonology is the study of the sound systems of particular languages. I think this is a little deceptive, because in fact one can study the phonetics of a particular language. When you say the phoneme /p/ in English has the allophones [p] as in *spot*, [p^h] as in *pot*, and [p^o], as in *top*, it is a statement about phonology, not a statement about phonetics, but it definitely makes reference to phonetic information.

In the past, a lot of linguists insisted on making hard and fast distinctions between the different so called 'levels' of linguistic structure. Some have gone as far as to say that the study of phonology had nothing to do with the study of semantics. But when we say that we know that English phonology makes a systematic distinction between /p/ and /t/, that /p/ and /t/ are separate phonemes because of minimal pairs like /pɪk/ and /tɪk/, we

are actually saying that we know these are separate phonemes because we know that *pick* and *tick* **mean** different things.

I think it is important to emphasise the point that these 'levels' of linguistic structure cannot realistically be studied in isolation from each other. Each of them impacts to some degree on the others.

Morphology

The next aspect of language structure that is typically introduced is called morphology, which studies how words are constructed in a language. One interesting way of classifying languages is on the basis of morphological typology. This basically recognises three types of language, which are actually on a kind of continuum, although of course there are combinations and variations.

Some languages, known as 'isolating' or 'analytical' languages, use a separate word for each unit of meaning, or morpheme. Tongan, spoken by about 100,000 people in the Pacific island Kingdom of Tonga, and a few thousand expatriates in other countries, is a pretty good example. For example, you can get a sentence like *Na'e lele 'a e tamasi'i*, 'The boy ran', where *na'e* means 'past tense', *lele* means 'run', the preposition *'a* indicates the Absolutive case, which is used for the subject of an intransitive verb, the article *e* tells us that the speaker has a particular subject in mind, and finally *tamasi'i* means 'boy'.

Another type of language is called 'agglutinative'. These languages pile up one prefix or suffix, or sometimes both, after another, but each morpheme represents one unit of meaning. Turkish is often given as an example of an agglutinative language. So you can have a simple Turkish sentence like *çay istemiyormusunuz* 'Don't you all want some tea?', where, to simplify a little, *çay* means 'tea', *iste-* means 'want', *-mi-*

means 'not', *-yor-* means 'present tense', *-mu-* means 'this is a yes-no question', *-sun-* means 'you', and *–uz* means 'plural'.

The third type is called a 'synthetic' language. These languages are characterised by what they call a 'portmanteau morpheme'. A portmanteau is a suitcase and what this means is that these languages pack lots of different meanings into a single morpheme. So, in the Classical Greek sentence, Ὁ ανηρ τον σφηρον βάλλει, 'The man is throwing the ball', /ho/ means 'the, subject (or Nominative) case, masculine singular', /aner/ means 'man, nominative singular', /ton/ means 'the, object (or accusative) case, neuter singular', /spheron/ means 'ball, object (or accusative) case, neuter singular', /ball/ means 'throw' and /ei/ means 'third person singular subject, present tense, active voice, indicative mood'.

English is basically an analytical language but has elements of agglutination and synthesis. For example, the English suffix –s on verbs tells us not only the subject is third person singular, but also that the verb is in the so-called 'present tense'.

When they first noticed these differences among languages in the nineteenth century, they thought there was a correlation between the type of language people spoke and how 'advanced' their culture was, or even how smart the people who spoke it were. That's obviously just silly, but the basic observation about how languages differ in the way they put words together is still useful.

Another aspect of morphology parallels a familiar aspect of phonology. Where phonology identifies the basic or canonical form of a significant sound in a language and describes the distribution of allophones, morphology identifies the canonical form of a morpheme and describes the distribution of allomorphs.

One example of allomorphic variation comes from the case inflections in Greek. The nominative case, which marks the subject of a clause, may have the suffix /os/ if the noun is 'masculine' in gender, /e/, if it is 'feminine' and /on/ if it is 'neuter'. Other factors that can be quite idiosyncratic also come into play.

Another familiar example of this is the distribution of the plural suffix in English. We identify the canonical form as *–s* for reasons that I won't go into at present. It has the allomorph /s/ after nouns ending in most voiceless consonants, like *boats* /bots/, /z/ after verbs ending in vowels or most voiced consonants, like *boys* /boyz/, *girls* /gɪrlz/, *words* /wɪrdz/ or *trees* /triz/, and /əz/ after /s/, /z/, /ʃ/, /ʒ/, / č/ and /j/, like *bases* /besəz/, *mazes* /mezəz/, *dishes* /dɪ ʂz/, *pitches* /pɪčəz/, or *judges* /j^jəz/.

The study of the distribution of allomorphs, as you can see, can depend very heavily on information specifically about the sounds of the language. Some of the main factors influencing which allomorph is used where are the phonetic environment in which it occurs. And this particular aspect of variation among allomorphs may be more properly called 'morphophonology', or sometimes *sandhi*, from the Sanskrit word for putting things together and really intervenes between phonology and morphology in terms of levels of linguistic structure and analysis. This provides further evidence that these levels are not really discrete.

Syntax

The way words are combined in phrases, clauses and sentences is called 'syntax'. This is a really huge and complex area of linguistic structure that I can only touch on in this paper. In fact, there are many aspects of syntax, such as how sentences are related to other sentences like questions and passive forms, how clauses may function as subjects or

objects ('complementation'), or modify nouns ('relativisation') and so forth.

The interfaces between syntax and morphology, that is, how meanings are reflected in both the combination of words and the affixation those words display, is a level of structure I call 'morphosyntax'. There is also an interface between syntax and semantics, that is, how the meanings of particular words determine what kinds of syntactic constructions they can take part in.

This last point is a little contentious. In 1957, Chomsky published a book entitled *Syntactic structures*, where he gives an example of a sentence that he claims any English speaker can immediately identify as a grammatical English sentence, even though it makes no sense whatsoever in terms of the meanings of the words.

The example he used was *Colorless green ideas sleep furiously*. I don't think it was a particularly good example because *green* is polysemous – it has more than one meaning. In addition to the colour green, it can also mean fresh, unripe, or metaphorically, inexperienced or naïve. It also represents Irish nationalism, and of course Islam. Since 1957, it has also come to mean 'environmentalist'. But just about any colour term would have similar disadvantages.

The point was that ideas are not material objects and so have neither any colour nor colourlessness, and even if they could, they couldn't be both green and colourless at the same time. Furthermore, only animate entities people and animals can sleep, certainly ideas can't. And even if they could, sleeping is an inherently passive state that can't be entered into with fury.

Nevertheless, the form of the sentence appears to obey the laws of English grammar. My view is that making rigid distinctions of this kind

distorts our understanding of the nature of language and impedes analysis. Even though linguists can make up aberrant sentences like *Colourless green ideas sleep furiously*, it is not really a possible English sentence.

Syntactic typology and basic word order

Languages can also be classified according to their syntactic properties. There are lots of ways to do this, but one that is very common is based on what we call 'basic word order'. In this typology, languages are divided into those that are verb initial, like Tongan, where the verb comes before any subjects or objects in the clause; those that are verb medial, like English, where the verb separates subjects and objects; and those that are verb final, like Urdu or Turkish, where the verb follows subject and object.

These three types are often called VSO, SVO and SOV, respectively, indicating the relative order of verbs, subjects and objects. A lot of the time, however, especially in languages that, unlike English, have case marking systems that tell the addressee which noun phrase is the subject and which is the object, the relative order of the subject and object is determined by factors other than their grammatical relations. Specifically, they are determined by pragmatic factors which I'll come back to. This is very common in verb initial and verb final languages, but even languages with basic verb medial word order and case marking, like Finnish, do it too. That's why I prefer the terminology that doesn't refer to the relative order of subjects and objects.

Getting back to what I said at the beginning about metalanguage, I have introduced two new metalinguistic terms just now that may not be familiar. So I'll just mention that a *noun phrase*, or NP for short, is what we call a group of words that go with a noun or pronoun and tell us

something about that noun. So in the sentence, *Malik ate the potato that was on the bottom shelf of the kitchen cupboard*, one NP is *Malik* and another is *the potato that was on the bottom shelf of the kitchen cupboard*. There is much more to say about NPs than this overview can cover.

The other new term is *grammatical relations*, which is what we call subjects, objects, indirect objects and things like that, as a group.

One of the reasons that this typology is so popular is that there are fairly strong correlations between the basic word order and other aspects of syntax. For example, verb initial languages tend to have prepositions and adjectives and possessives usually precede the nouns they modify. In verb final languages, there are usually postpositions and modifiers tend to follow the nouns they modify. Verb medial languages can go either way, or both. For example, in French, a verb medial language, certain adjectives follow and others precede the nouns they modify. Pronominal possessors precede what they possess and noun possessors follow.

Semantics

Another aspect of language that is often discussed separately is semantics. There are really three aspects of semantics lexical semantics, about the meanings of words, what I call grammatical semantics, which is about the meanings of syntactic constructions, and the intersection between these two, which describes how lexical meanings and the grammatical constructions they appear in influence each other.

The different meanings of *green* that I mentioned are an example of lexical semantics. Grammatical semantics describes why *The dog bit the cat* means something completely different from *The cat bit the dog* even

though both sentences contain all the same lexical meanings. The intersection is exemplified by the fact that ideas can't sleep and the like.

Discourse and pragmatics

Linguists sometimes distinguish another level of structure called 'discourse analysis', which studies the relations among sentences, the structures of paragraphs and entire narratives and other forms of discourse. This is certainly an aspect of the structure of language and I think there is evidence that structures at this level of linguistic organisation may be distinctive in particular languages. It probably is not just a special case of syntax, but displays special properties not really touched upon when looking at sentences and other syntactic units. Linguists have not given this aspect of language nearly as much attention as the 'lower' levels of organisation and it remains rather mysterious.

Finally, linguists talk about 'pragmatics'. Pragmatics interacts a great deal with syntax and discourse structure. It studies how the structure of the discourse and reference to the external world interact with each other and determine things like word order and the syntactic structures that speakers select to convey their meanings.

For example, we can take a group of sentences like these:

Malik ate the potato.

Malik ate it.

He ate the potato.

He ate it.

The potato is what Malik ate.

It's Malik who ate the potato.

The one who ate the potato is Malik.

What Malik ate is the potato.

Etc.

In a very real sense, all these sentences convey the same information, assuming that we already know that Malik is 'he' and the potato is 'it'. The reason speakers choose one construction over another has to do with what they want to emphasise, what they think the addressee already knows, like who *he* refers to, and what they think the addressee is interested in.

What this means is that pragmatics is at least partially concerned with discourse structure. One of the reasons we might expect the addressee to know who we are talking about is that we may have been talking about them in a previous sentence. Of course, another reason the addressee could know who we mean by *he* is that Malik is the only other person there, or because we are pointing at him. Which means that pragmatics also has to do with the real life situation that we are speaking in.

We might use the first sentence in answer to a question like *What happened?* The second would answer the question *What happened to the potato?* The third tells the addressee what Malik ate, and so forth.

So if we return to the diagram of meaning, we can see that phonetics is almost entirely to do with the conversion of what we called sound images, or signifiers, into actual speech sounds and vice versa, how we convert speech sounds into sound images. That's why Saussure was so certain that it was not part of the system of langue as he understood it.

Phonology, morphophonology, morphology, morphosyntax, syntax, and discourse analysis are all aspects of various parts of the internal structure of the sound image itself.

Semantics, lexical and otherwise, studies what I called *signification*, the relation between the concept, or signified, and the sound image, or signifier. And pragmatics may be conceived in part as the relation between the object and the concept.

Literacy Past and Present

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Pakistan's literacy rates continue to be depressingly low, among the lowest in the world. Being illiterate is not a crime but it has grave societal implications. The social fabric of such a society is prone to deprivation and oppression and its democratic institutions and values hardly flourish especially when nearly half of the adult population is illiterate. In an age of information and awareness those who cannot even read a newspaper or access written forms of information are handicapped and dependent and can hardly participate in the decision making process even when this concerns and affects their own lives. Since independence efforts have been made to eradicate illiteracy but with the result that whereas in 1951 we had 20.25 million illiterates we now have nearly 50 million illiterates. Though the literacy ratio relative to the growth in population over the last 50 years appears to have increased, Pakistan still remains at the lowest rungs of the ladder with HDI rating at 144. According to Dawn Economic and Business Review, August 30 – September 5, 2004 P.V under the heading *"Short Shrifting Human Development"* By Husain H. Zaidi, "of 175 countries, Pakistan has been placed at 144 on Human Development Index (HDI) by the United Nations Development Programme (UNDP). Pakistan's ranking is the lowest in South Asia following the Maldives (86), Sri Lanka (99), India (127), Bhutan (136), Bangladesh (139) and Nepal (143)."

The present Government's initiatives in the forms of Education Sector Reforms (ESR) (2001-2005) and National Plan of Action (NPA) for

Education for All (EFA) (2001-2015) are some of the major steps taken in the direction of illiteracy eradication, but their results are yet to come.

Pakistan is a country which has a vast human resource. With a population of over 150 million it is well placed to take advantage of the opportunities being made available by the WTO. But one must bear in mind that education and education alone is the driving force for human resource development and literacy is its key. Adam Curle rightly observes, "countries are under-developed because most of their people are under-developed, having had no opportunity of expanding their potential capacities in the service of society."(P.1 Literacy Trends of Pakistan, Unesco office, Islamabad, December 2003). It is through literacy and education that we can start the process of social re-engineering, the process through which we can create an enabling social environment conducive for a self sustained democracy. We owe much of this low literacy rate to various factors like, large families, low income, feudalism, remoteness of certain areas, failure of government agencies to deliver, lack of training of those who are responsible to teach, lack of motivation on the part of learners in general and to poor resource allocation in particular evident from the fact that the first 3 Development Plans (1955-1970) had zero allocation. The worst effected of these cumulative factors is certainly the female population, which ultimately results in illiterate mothers completely incapacitated to have a better vision for their family's future. At present the lowest female literacy rate is 2.95 in District Kohistan which is not only alarming but also exposes the gravity of the situation.

To address these various issues the present Government empowered the local governments through Devolution Order to provide the 125 administrative districts of Pakistan with the basic necessities of life with the primary focus on community uplift through education, health, municipal and administrative services. The present district governments now have elected representatives each representing a very small

constituency of a few hundred or thousand people. These representatives form the Electoral College for Tehsil and District Nazims. At this point I would like to stop and quote H.S. Bhola (Unesco 1990) "Survival in relation to political institutions is once again dependent on literacy...responsible voting is not easy without literacy. Literacy makes democracy possible and historical responses to the tribal drum less likely". Now given the situation that we have about 49% illiterate adults eligible to vote and normally only 40-50% registered voters cast their votes to an average of 3-4 candidates each constituency, what situation are we confronted with? Can we say that a councilor is elected by a net of 15 to 25% of voters out of which about 49% are illiterate responding merely to the tribal drum. One more aspect which needs attention at this point is the official definition of literacy in Pakistan. During the last 57 years we have had 5 censuses the details of which are given in the following table:

Definitions and Status of Literacy in Different Census Years of Pakistan

Year of Census	Definition of Literacy	Age Group	Literacy rate (%)			
				Total	Urban	Rural
1951	"One who can read a clear print in any language".	All Ages	Both Sexes	17.9		
			Female	13.9		
1961	"One who is able to read with understanding a simple letter in any language?"	Age 5 and above	Both Sexes	16.9	34.8	10.6
			Female	6.7	21.3	2.2
1971	"One who is able to read and write in some language with understanding?"	Age 10 and above	Both Sexes	21.7	41.5	14.3
			Female	11.6	30.9	4.7
1981	"One who can read newspaper and write a simple letter."	Age 10 and above	Both Sexes	26.2	47.1	17.3
			Female	16.0	37.3	7.3
1998	"One who can read newspaper and write a simple letter, in any language."	Age 10 and above	Both Sexes	43.92	63.08	33.64
			Female	32.02	55.16	20.09

In comparison, our neighbouring country India defines a literate person as, "one who can read with accuracy at a speed of approximately 40 words per minute and write or copy at a speed of 10 words per minute and take dictation at the speed of not less than 7 words per minute in any language". To make people literate we have to train them to enable them to read a newspaper and write a simple letter in any language.

For achieving this end the governments in the past made the following allocations.

Plan	Total Allocations for Education Section (in Million Rs)	Allocations for Literacy and Mass Education (in Million Rs)	Literacy Allocation as Percentage of total Allocations for Education Sector	Actual Expenditure (in Million Rs.)	Percentage of Actual Expenditure to Total Literacy Allocations
1st Plan to 5th Plan (1955-83)	15,577.67	-	-	-	-
6th Plan (1983-88)	18,830	750	4.0%	724.00	96.53% (0.038%)
7th Plan (1988-1993)	22,684.8	300	1.32%	510.308	170.10% (0.022%)
8th Plan (1993-98)	20,232.8	1750	8.6%	409.164	23.34% (0.02%)
9th Plan (1998-2003)	133,500	1000	0.74%	-	-

The data shows no allocation in the first 5 years plans, it is only from the year 1993 that this issue has been given some serious consideration but only to the extent that in the 9th 5 year plan less than one percent of the total budget for education was allocated to adult literacy. The other important factor i.e. the unavailability of institutional infrastructure also needs to be mentioned. In the past history except for the National

Literacy Commission no effort was made to institutionalize adult literacy. The Commission unfortunately was an ad-hoc arrangement and from 1982 till 2000 when it was formally wound-up no concrete steps were taken to make headway in this direction. At present Punjab has a separate Department of Literacy and Non-formal Education. Balochistan also has a Directorate of Literacy and Non-formal education but NWFP and Sind do not have a permanent arrangement. All said and done it appears that the present government is embarked upon eliminating illiteracy from the country because now people have their own Governments at Tehsil, District, Provincial and National level and it is assumed that they will be able to resolve their own problems through their own representation. Interestingly enough we have ended up creating 4 independent power centers. They are the federal government through its Ministry of Education, the Provincial Governments through their Education and Administrative Departments, the members of the Provincial Assemblies and District Governments.

A news item in the daily Dawn of 28th August 2004 under the heading *"All EDO's education replaced in Punjab."* reads, "The Punjab government replaced on Friday all 34 Executive District Officers (Education) after finding their performance with regard to the implementation of the Chief Minister's Punjab Education Sector Reforms Programme (PESRP) unsatisfactory. Education Secretary Shahid Rashid told Dawn that the Government had a feeling that all EDOs were taking the implementation of the PESRP lightly. We have now brought in an enthusiastic team of EDOs to implement the PESRP effectively." One is shocked to hear that the largest province with 34 districts and more than 50% of the population is not satisfied with its own machinery mainly on the grounds that, "the reshuffle was necessitated by complaints that the sitting EDO's were listening more to their respective district Nazims and DCOs than the education department. It may be mentioned that the education department had

also organized a meeting of the EDOs at Alhamra Hall back in January and put them on the mercy of PML-Q MPAs, who repeatedly admonished the officers for not involving them in the exercise of identifying missing facilities in schools of their respective constituencies. The identification of missing facilities in schools all over the province was the major part of the PESRP. In the EDOs-MPAs meeting, organized on the directives of the chief minister, the elected representatives had accused the EDO's of toeing the lines given by their district nazims. Even the education minister had chided the EDOs for not accommodating the MPAs."

The mention made of the Nazims, MPAs and DCOs leaves one wondering who is fighting whom and for whom? For the state whose authority lies behind these transfers (because instead of the Chief Minister the Governor has issued the orders) or for the public who is being represented by both the warning factions i.e. the Nazims and the MPAs. This is exactly what happens when only a minority and that too comprising a majority of illiterates elects its representatives. One can only remember Shakespeare saying, "The fault dear Brutus is not in our stars but in ourselves that we are underlings." My purpose of writing this article is not to politicize the noble cause of education but I want to take the readers to a point which needs our immediate consideration, and that is to focus our attention to the fact that Pakistan is a part of the international drive for literacy as a prerequisite to education as a fundamental human right. Moreover according to Article 37-B of the constitution of the Islamic Republic of Pakistan. "The state shall remove illiteracy and provide free and compulsory secondary education within minimum possible period." Now while passing through the United Nations Literacy Decade (2003-2012) under the banner of "Literacy for all: voice for all, learning for all" to achieve sustainable literate environments, where are our policy makers heading? Unfortunately we are confronted with a political dead-lock where all the players seem

offended. The tehsil & district Governments lay the blame on the provincial governments and the provinces on the federal government for not delivering in time. The bureaucracy especially the District Management Group whose officers normally fill up the Secretaries' slots are also disgruntled. Under these conditions it appears rather difficult to achieve any targets we have set forth.

The dilemma that we are confronted with now is that during the initial 50/55 years nothing worthwhile could be done for literacy. Now the top and only the top leadership wants a total turn around but the machinery, be it political or administrative, is essentially the same as before. There have been years when even if some funds were made available, they could not be utilized in time. Now also by the time the budgetary allocations are made available one quarter of the financial year is over and in the remaining 3 quarters the so called machinery finds too little time to implement the "ambitious plans of the ruling party." If we are to enter the age of literacy and find a respectable place in the comity of nations we must wake up and respond to the call of the hour.

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The Translation of Religious Text

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The writer will confine her observations to a few translations in English and Russian of *surah al-ikhlas*. This has a special status in that it is the last *surah*, the omega of the Holy Quran (traditionally it is placed at number 112).

(a) The Unity (Pickthall)

Say: He is Allah, the One!

Allah, the eternally besought of all!

He begetteth not nor was begotten,

And there is none comparable unto Him

(b) The Purity (Dr Muhammad Taqi-ud-Din Hilali and Dr Muhammad Muhsin Khan)

Say (O Muhammad, pbuh): He is Allah (the) One

Allah the self-sufficient Master [whom all creatures need (He neither eats nor drinks)]

He begets not, nor was begotten.

And there is none co-equal or comparable unto Him.

Readers will notice that even the title in these two translations is different. We Muslims believe that the Holy Quran has remained unsullied through the ages and that the job of safeguarding it is in God's

hands. Unfortunately, this protective mantle has not been extended to the process of translation. Several variants in English alone are found. Problems arise not only for non-Arabs, but also for modern Arabs not wholly familiar with the linguistic nuances and socio-cultural elements of Arabia at that time. One is, of course, aware of the strong *noli me tangere* aura surrounding these matters, but the difficulties are considerable and some kind of translation or modernization is indicated to help people with genuine problems.

Some translators have tried (and failed) to recreate the symphonic, non-representative effects of the original; some, in an attempt to make it more palatable to English-speaking people, have made it sound like the Authorized Version of the Bible with a lot of 'thee's', 'thou's' and 'it-came-to-passes'; some have attempted word-for-word renditions (which are not and cannot be satisfactory); some have tried to capture the 'spirit' of the message with little regard to linguistic or stylistic implications; and some have insisted on giving copious notes, redactions and explanations. These are inevitably slanted towards the prejudices of the translator. In fact, probably no translation exists without some interpretational colouring.

The subsumption of the verb 'be' in translation introduces a new set of assertions of existence, correctness, equality and interchangeability that are not found in the original. With regard to 'existence,' one might not agree entirely with Huxley that the sustained use of 'be' in the Indo-European languages predisposes speakers of these languages to make unwarranted existential assertions about the unknowable.[1] Actually, its use in many statements in these languages (at least in languages such as English and Urdu) is more structural than semantic, more functional than lexical. However, the implicational shifts cannot be ignored.

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[1] See A. Huxley, "Words and Behaviour", The Olive Tree, Chatto and Windus, 1953

Psychological differences accrue from conventions in the use of language. If one language avoids the existential verb while another uses it copiously, some overall movement of sensibility can be expected in translating from one to the other. 'Be' also carries connotations of correctness (especially if the verb is emphasized), equality and interchangeability, but these connotations arise only in translation, and cannot be assumed for the original.

In the original Arabic, the first line reads 'say he allah one', with no punctuation or capitalisation, and no verb. The verb 'be' does not show up here, yet in deference to the grammar of the target language (English), which requires a verb for a complete sentence, the translators cited here have inserted it *before* 'Allah'. It could as easily come *after* 'Allah' (as in 'Say, He, Allah, is One), but this would immediately cause another subtle shift in emphasis and meaning. The point is, there is nothing in the original Arabic to support the introduction of any kind of verb at all, and, if it is introduced for the sake of meeting the grammatical requirements of the target language, nothing to determine whether it should be prenominal or postnominal. We must assume that what happens in translation is pretty much at the whim of the translator.

For purposes of comparison, the writer has included two translations in Russian with transliterations in English. Although Russian is an Indo-European language, it has more or less abandoned the use of 'be' in modern everyday usage, which brings it closer than either Urdu or English to Arabic in this respect. Yet, surprisingly, the first translator in the examples shown here has used it. The assumption is that either he has made his translation through a previous translation into some other language, or that he has deliberately introduced a factor into his translation not found in the original. If 'est' is used in modern Russian, it is for the purpose of aggressively asserting the correctness of what the speaker is saying. However, this is the translator's aggressive assertion--

there is nothing in the original text to warrant it. It is interesting to note that the second translator has not felt the need of this verb in his translation, thus bringing it closer to the original than the first.

1. Скажи: «Он есть Аллах Единый; (*author's emphasis*)

(cskazhi: "On est Allah edini;)

Аллах, Независимый и всеми Искомый.

(Allah, Nezavisimi e vsemi Iskomi)

«Он не рождает, и не рождён Он,

("On ne rozhdaet, e ne rozhdon On)

«И нет никого, равного Ему».

("E net nikovo, ravnova Emu".)

2. Скажи: «Он – Аллах, един.

(cskazhi: "On – Allah edin.)

Аллах, вечный;

(Allah vechni;)

не родил и не был рождён,

(ne rodil, e ne bil rozhdon,)

и небыл Ему равным не один!»

(e nebil Emu ravnim ne odin!")

Other elements deserve attention also. Both Pickthal in the first English translation, and Hilali and Khan in the second, have inserted 'the' before One, the second pair making it optional by putting it in brackets, as though its presence or absence makes no difference to the meaning. Arberry does not insert 'the' in his translation ('Say, He is Allah, One'). Yet *the One* is different from *One*. *The One* makes it exclusive, as in '*the*

one and only', whereas *One* could at a stretch also be interpreted as '*one* of many.'[1]

Why have all these translators shown 'one' with a capital 'o'? No such indication is given in the original. The same objection could be made to the full stops, commas, semi-colons, colons and exclamation marks. Old Arabic did not employ many pointing marks. What we see in modern written Arabic are recent imports from Europe, where they work in writing to depict expressional factors, clarify divisions, show questions, form groups, create pauses and suggest some of the suprasegmental features of speech in writing. It is almost impossible to re-create the non-verbal clues of spoken language in writing. And the difficulties are multiplied several times over when the writing system of one language is used for another.

Punctuation marks are makeshift things, and a lot depends on how the reader reacts to them. For example, this writer reacts unfavourably to Pickthal's use of the exclamation mark in his translation, on the grounds that it introduces an emotional element not suggested in the original. Obviously Pickthal intends it to be devotional and laudatory, but this misleading mark can also be interpreted as love, hate, anger, surprise, triumph, disbelief, disgust or exultation, among others. Pointing might help to clarify things in the target language, but in translation it slants the whole thing towards the translator's perception.

Articles represent a particularly awkward area for translators, especially with reference to 'the'--this is a non-deictic, number-free, gender-free, specifying determiner in English, and its functions are different in a

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[1] The Hebrew cognate 'ehad' appears in the Jewish 'shema'. This seems to carry the connotation of 'alone' rather than 'one'. Readers are invited to look at the second use of 'ahad' in *surah-al-ikhlas* (as the last word of the last *surah* of the Quran, it is a kind of summation of the revelation). In its second use it seems to carry the connotation of 'same' or 'equal' rather than 'one'.

number of areas from those of 'al' in Arabic (which, in any case, does not appear in the original). Apart from the capital letters and commas, and the use of 'be', Arberry seems closer than the other two in this respect.

The most troubling of the examples given here is that of Hilali and Khan. In their anxiety to pre-empt the reader's interpretation of the Arabic text, the translators have injected a number of their own interpolations. Well-meaning they might be, but they can be questioned. Does 'samad' carry connotations of being the Master, or of *not* eating or drinking? One has one's doubts. In this part of the world one common Urdu translation of this concept is '*bay* niaz', which introduces a negative. Does the original carry any connotations of negativity at this point? The author is in no position to make assertions about Arabic since her acquisitions in that language are marginal, but in all humility she has to say that she cannot see any, although Urdu should also be closer to Arabic in spirit than either Russian or English. This writer regularly meets people who are enormously assertive about their own interpretations and procrustean in their insistence that others should agree with them. Obviously, such people have not thought their way round some of the difficulties mentioned here.

A linguistic screen bars the way to the proper appreciation of writings in translation. One is reminded of an early twentieth-century east European writer who said that he might consider becoming a Christian if somebody could tell him what Christianity was, because he was confused by the plethora of schools, sects, interpretations, assertions, exhortations and threats, not to mention versions, editions, redactions and translations, that he had in front of him.

It is probably not as bad as that. Languages are different, but they are also similar. Some sort of amorphous meaning does trickle through the screen. However, the inherent interpretational pressures of translation

cannot be ignored. It is not too much to want to know what the original message was, in preference to what some translator *thinks* it was, or worse still, what he thinks it *ought to* have been. Hilali and Khan have thoughtlessly adopted the 'interpretational' mode throughout their translation. But, while they exhibit an obtrusive desire to control the reader's interpretational responses more than other translators (at least within this writer's admittedly limited experience), to a less visible degree this is what all translators do.

Wherever we encounter metaphor, idiom, non-representative features, cultural, historical and temporal variations, structural divergences, broad connotative bands and supra-segmental deficiencies, we run into trouble. It is not for nothing that eighteenth-century French translators hesitated in trying their hand at translating poetry. Scholars sometimes grumble about Jones's translations of Hafiz, for example, or Fitzgerald's of Khayyam. They should not do so, because at this level linguistic precision is impossible. What we say here is that the mistranslation of poetry does no great harm, especially if something of the spirit of the original is captured and if the translated version reads well in the target language. This is more like transposition, a poetical work composed in the target language based loosely on ideas culled from a poetical work in the source language.

However, the loose culling of ideas will not do for the translation of religious texts, because the stakes are much higher. The ideal would be to have been an Arab living fourteen centuries ago with a natural affinity for the spoken language of that region, and to have heard the recitations directly, at first hand. This ideal is impossible of realization. Since we are forced to make do with approximations at second, fifth or tenth hand through the mind-sets of people with their own religious, political or interpretational axes to grind, we should, at least, be aware of the linguistic insets.

In Custody: a realistic picture of the existing state of Urdu language in India

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In Custody is a novel by the well-known Indian writer Anita Desai. The plot revolves around attempts made by a young lecturer in Hindi, Deven, to record an interview of the famous living Urdu poet Nur Shahjehanpuri. A third person narrator relates the events forming the plot, describing scenes and mental states and occasionally commenting on the actions and words of the characters. Set in the seventh decade of the 20th century, the events take place partly in the Indian capital Delhi, and partly in a small town Mirpore. Quite subtly the novelist brings out various psychological and social issues that affect not only men and women in India but also people living in any third world country. The unhappy married lives of Surla and Deven, the financial constraints of salaried classes, the fear of unemployment, the discouraging attitudes of publishers and editors of magazines towards poets and writers, the invasion of technology and man's failure to counter this attack, are some of the topics discussed in the novel. One of the major themes of the novel however is the weakening status of Urdu language in post-partition India. The deteriorating state of Urdu in India is exposed by the novelist in different ways and in various areas--for instance, the status of Urdu in educational institutions, the place of Urdu in print media and most of all the future of Urdu in the hands of literary figures. Moreover, through the characters of Nur, his comrades and family members the novelist presents before her readers the lives

of those who use Urdu as their mother tongue. The present living conditions of Muslims are clearly depicted by the novelist. People like Murad Siddique and Mumtaz Begum and, most of all Nur himself, through their words, actions and ideas give an insight into the present predicament of Indians who still use Urdu, a language moving towards extinction in India day by day.

On various occasions Deven explains why he chose to study Hindi instead of Urdu. Despite his apologetic stance he sounds practical and realistic in his choice. With higher qualifications in Urdu Deven has no hope of getting a suitable job or earning a reasonable salary. Also, his early marriage and the birth of a child have added to his responsibilities and he has to adopt a profession capable of ensuring not only his own but his family's survival as well. Even his creative abilities do not ensure fulfillment of financial needs. In the first chapter during a conversation between Murad and Deven when the former boasts about his efforts of

> Trying to bring out a magazine where it (Urdu) may be kept alive (p 15)

The latter explains his inability to serve the cause of Urdu in these words

> I would not have supported even myself by writing in Urdu, let alone Surla and a child (p 15)

The first encounter between Nur and Deven also brings out the issue of Deven's choosing Hindi rather than Urdu for survival. Deven insists that he loves Urdu, a language which his father, 'a school teacher, a scholar, and a lover of Urdu poetry' (43) taught him. The death of Deven's father becomes the decisive factor in his choice of a career. His widow mother leaves Lucknow and goes to live with her relatives in Delhi. Since the nearest school for Deven, virtually an orphan now, is

a Hindi-medium school, he is therefore forced to continue his studies in Hindi and adopt it as his career. Thus it becomes clear that there are few Urdu-medium schools left in India after independence. Hindi is adopted right from the elementary level as the medium of instruction. The educational policies of post-partition Indian governments indicate a strong bias towards the adoption of Hindi and the discouragement of Urdu.

In these circumstances when Urdu has lost its popularity as well as usefulness:

> ...it was perhaps unusual to find a private college as small as Lala Ram Lal's offering a language such as Urdu that was nearly extinct (p 96)

But the novelist explains that the Urdu department owes its existence to financial props provided by the family of a Nawab who after the War of Independence of 1857 came to live in the small city of Mirpore and became permanent donors of the Lala Ram Lal College. However, very few students joined the Urdu department, and the novelist clearly shows the present state of the Urdu department:

> In fact, if a few Muslim families had not stubbornly remained behind and had young ones to send to the college to study Urdu the department would have remained empty... (p 96)

The poverty of the department of Urdu is visible since its only member is Abid Siddique the present successor of the family of the Nawab who fled from Delhi in 1857. Unlike Deven's Muslim friend Murad, Siddique is a round character always giving shocks and surprises to Deven and the readers. Deven manages to convince Siddique of the significance of recording Nur's interview, so Siddique successfully

raises enough money to buy the necessary equipment, including a tape recorder and cassettes for recording. Though Siddique believes that 'the cause of Urdu is lost' (p 97), he provides all possible assistance to his colleague Deven to record the interview of 'the greatest living poet of Delhi' (p 34).

Not a scholar or a poet himself, Siddique represents the old tradition of patronizing literary activities. His supportive attitude towards Deven's attempts to interview Nur and preserve his voice is proof of Siddique's sincerity towards Urdu literature. But Siddique also stands for the decline of the Muslims and of their language and culture in India. Deven is stunned to find Siddique living in one of 'the last of the large old villas of Mirpore' (p 132) surrounded by 'a large neglected garden of leafless trees and dying shrubs and dust' (p 133). In order to enter the house Deven 'had to slip through a gap between the gate and gatepost' (p 133). The kiosk owners outside the boundary wall of the villa inform Deven about the causes of not opening the rusty wrought-iron gate in these words:

> All their motor cars, their carriages, were sold long ago.
> What is there to open the gate for? (133)

So Siddique's house, once the proud symbol of his family's wealth and political influence, is reduced to a heap of debris due to negligence and unavailability of finances needed for repair and decoration. The successors of the Nawabs lost their wealth as well as interest in the maintenance of the house. However, Siddique lived there 'without any lights' (p 134) but still

> ...very much in the attitude of a grand landowner, a man
> of leisure and plenty (p 133)

This decayed building, its few tattered and rickety pieces of furniture, missing lights, collapsed roofs, leafless trees, unopened rooms and permanent air of gloominess is perhaps an externalization of the state of Urdu language in India. The Muslims of India who were the custodians of this language failed to maintain its status. The reasons certainly are financial and political but the outcome is the decay of Urdu. The significance of a language depends not only upon the works of literature produced in it but also the status and position of its users. Once a widely spoken language, Urdu after the independence of India became only the language of Muslims living in extremely impoverished conditions. It is unfair to expect people finding it hard to make ends meet to produce rich literature. A small minority of Muslims like Nur and Siddique who not only inherited the grand heritage of Muslim culture but also had both the ability and resources to maintain the greatness of Urdu language, could not save it from imminent death. Siddique and Nur spend their energies thinking about ordering food items like Palau and Biryani, entertaining guests and free lodgers, and patronizing good-for-nothing impostors like Chotu and Imtiaz Begum. In the field of education Urdu suffers in the hands of incompetent people like Siddique, and louts like Murad become the cause of decline of Urdu press. The readership of Urdu is obviously declining since fewer people learn to read Urdu in educational institutions. Murad expresses his frustration before Deven:

> And where are the readers? Who reads Urdu anymore?
> (p 15)

Not only do few people read Urdu, writing in Urdu is also discouraged. Deven puts his heart and soul into the poems he writes but receives no honorarium or emoluments, even after their publication in Murad's magazine. For interviewing Nur Deven needs tapes a tape recorder and a technician, but Murad the editor of the magazine, provides him none

of these facilities. Murad only shows Deven the way to get them, but never offers to pay for the losses incurred by them. In fact, Murad cannot do so as he has no money. The state and location of Murad's magazine's office shows quite clearly the financial constraints he has to face in bringing out a magazine in Urdu. Deven walks through the narrow roads of the walled city of Delhi and at last reaches the staircase besides the daydreamer's shop that bore the sign

> 'K.K Sahays and Sons, Printers and Publishers since 1935', but nothing closer than that to paper or periodical (p 33)

In this shabby building Murad occupies a gloomy corner, but no signboard on the exterior of the building shows his presence or gives any clue to the passer-by that this is the office of an Urdu magazine. This lonely Urdu magazine's office represents the pathetic state of Urdu press. Moreover the people involved in publishing and printing in Urdu look unreliable and non-serious--Murad gives the reader the impression that he is a loafer and not at all the kind of person suitable to bring out a magazine, 'to keep alive the glorious tradition of Urdu literature...' (p15). Even Deven wonders about Murad's manner as well as his outlook:

> ...the betel stained teeth, the toothbrush moustache, the fiddling, shifty, untrustworthy ways... (p 28)

Deven pauses several times as he makes up his mind to undertake the task of interviewing Nur. But Murad is a real crook, who betrays Deven on every occasion. He traps the enthusiastic Deven by luring him into something he finds interesting. And once Deven has recorded Nur's interview Murad wants to sell its rights to a recording company and pocket all the profit. If Siddique is unimpressive, Murad is

repulsive. Ironically, the fate of Urdu lies in the hands of educated Muslims like Murad and Siddique.

However, Murad and Siddique are people with almost no calibre as compared to Nur, but he turns out of be a great disappointment to the reader as well as to Deven, who idealizes and adores him. The meetings between Deven and Nur expose the hollowness of the latter's character. The encounters between Deven and Nur's wives also reveal a great deal about Nur's personality and his true literary stature. The type of conversation in which Nur's sychophants indulge also shows that the atmosphere in Nur's house is extremely uncongenial for any literary venture. Nur's interview is recorded in a house in the neighborhood. The description of this house implies that it is a brothel. So Nur and people around him seem to be moving at the bottom of the pit of degradation and hopelessness. They all talk about the past glory of Urdu but do nothing to maintain it.

The novelist describes in detail various stages of the journey Deven has to undertake in order to reach Nur's house, which is located in the proximity of ' Chandni Chowk...it was so like a maze ... in which he (Deven) wandered between the peeling stained walls' (p 36). It seems as if this is the world of Urdu wallas but it is not a welcoming world at all. It confuses and baffles the newcomer instead of guiding and helping him. At last after, 'stepping over a flowing gutter, shoving aside a great humped bull' (p. 38), Deven manages to reach Nur's house. He finds it located next to 'the gloomy green hospital' (p. 38). Just like Murad's magazines office, 'there was no signboard' on any of the 'row of small tightly shut wooden doors set into straight faded walls.' (p 38).

This once magnificent house has become an unidentifiable building due to the negligence of its residents. It symbolizes the way Urdu is treated by its custodians. Not only is the exterior of the building

unattractive the world within it is even more chaotic, occupied by Nur's wives and other relatives. The house also accommodates.

> Some of the young men (Deven) had seen on his first visit more informally dressed in pyjamas and kurtas, laughing idly (p.110, 111).

These young men serve as Nur's attendants and are also parasites feeding on his food and fame. They represent the new generation of users of Urdu in India. Their apparel and body language indicate a lack of commitment to the cause of their first language.

On the rooftop of Nur's house Deven observes these idlers indulging in aimless conversation. Though they brag and boast that they want to 'let Urdu make its presence felt' (p 53), they end up with the conclusion that 'Urdu is supposed to have died in 1947' (p 56). The Urdu poetry recited in this consortium is extremely cheap and inferior in quality. Even Nur who claims that

> We need the roar of lions or the boom of cannon... let them see the power of Urdu (p 53)

does not recite a single verse either composed by him or by another well-known Urdu poet. Deven realizes that this conversation

> ...we repeated night after night...and there was a lack of spontaneity, staleness... (p 54)

This staleness hovers over the head of the muse of Urdu, and consequently nothing truly impressive or weighty is produced by the scholars of Urdu in India.

Even Nur, whose personality as well as his body 'had the density, the compactness of stone....on the account of age and experience' (p 40),

wastes his talents and abilities in the company of 'lafangas of the bazaar world' (p 50) instead of 'living surrounded by elderly sages and dignified literatteurs' (p 51).

Deven talks to Nur for hours, mostly during the interview, which is prolonged for more than three weeks, and besides it on other occasions too, but nowhere does the reader find Nur talking seriously about a significant issue. Mostly Nur talks about 'drink and food' (p 150). There are occasions when Nur 'quietly, soberly recites his verse' (p 150), but he again and again deviates from the main topic and at times begins enunciating verses by English poets like Keats, Shelley and Byron. There are hardly any traces of Nur's 'timeless, immortal poetry' (p 161).

After immense effort Deven edits Nur's interview and condenses its contents into one tape, but it turns out to be 'a disaster, not worth anything' (p 199) in Siddique words.

In the very first meeting between Nur and Deven the former declares bluntly about the miserable and hopeless status of Urdu

> 'How can there be Urdu poetry when there is no Urdu language left. It is dead, finished.... So now you see its corpse here, waiting to be buried.' He tapped his chest with one finger (p 42).

Though Nur blames British and Hindi-wallahs for the lamentable situation in which Urdu is stranded at the moment, he fails to justify his point. The *mehfils* arranged in his house or in Siddique's are not the doing of British or Hindi-wallahs. They are arranged and conducted by Muslims who claim to be the successors of those great men of letters who took Urdu to the summit of success.

The humiliating remarks of Nur's wives towards him also make him look even more wretched and pathetic. Between the 'crude speech' of Safia Begum and 'the flowery Urdu spoken' by Imtiaz Begum (p 126), Nur seems to be ending nowhere. The series of unreasonable demands Nur makes through his letters to Deven also show his lack of integrity. Reducing himself to the status of a beggar Nur requests for funds for the welfare of his pigeons, his son's education, his own medical treatment and expenses for the pilgrimage to Mecca. The dignity and honour associated with the glory of Urdu language and people who still use it seem to vanish altogether as one reads Nur's letters. In fact it is not only Nur who degrades his language and position the people who surround him have their share in causing the fall of Urdu. Nur's first wife allows Deven to interview him on condition that she is paid for making this arrangement. But it is Nur's beloved wife Imtiaz Begum who makes the things look more shameful for Nur as well as those who use Urdu. It is no surprise to find that Imtiaz Begum is a hollow sham since she comes from 'a house for dancers' (p 86) as Nur tells Deven. Despite her claims to be an intellectual companion (p 196) for her learned and scholarly husband she only demonstrates 'her stage recitation of melodramatic and third-rate verse' (p 81).

But the applause and encouragement she gets from the audience only reflects the fact that Urdu has become the language of the lower classes and prostitutes. Murad is quite right when he tells Deven

> Urdu language of the court in days of royalty--now languishes in the back lanes and gutters of the city. (p 15)

The novel In Custody is an elegy composed to lament the death of Urdu language in India.

"Walling in and Walling Out": Issues of Space and Identity in Partition Literatures

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Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.

'Mending Wall'-----Robert Frost

The partition of India and Pakistan, heralded one of the largest mass-migrations of the 20th century, and themes of displacement, travel, and relocation underpin the recorded experiences of *mohajirs* and refugees who crossed the Punjab in the latter half of 1947. Consequently, in literary writings which deal with this period, the birth of nation(s) is often presented as a spatial rite of passage; a symbolic flight or pilgrimage into new territories and unpredictable futures. More pertinently, these diasporic narratives re-emphasize striking ambiguities in the geo-politics of partition. These are most evident in the representation of the act of "crossing over", and the presence of the Punjab boundary as a place of exchange and transfiguration, rather than a line of political containment. Here, the crossing of the Punjab boundary in the months following partition involves negotiation in two senses of the word cited in the oxford English Dictionary – as "the action of getting over or around some obstacle", and as a "transaction" or personal reckoning of different geographies of belonging.

In keeping with broad theoretical trends in the north, postcolonial critical engagements with issues of identity and space / place have, until now, focused on colonial documents such as the map or travelogue and on interstitial spaces of cultural alterity in the postcolonial nation or metropolis[1]. Concurrently, critical and editorial commentaries accompanying recent collections of partition writings in translation have tended to elide the spatial aspects of these texts, framing them as chronologically structured responses to a historical "event". In his collection of short stories in translation, *Stories about the Partition of India,* Alok Bhalla describes the literary representation of partition as successive stages of a response: stories of "anger and negation ... lamentation and consolation ... and the retrieval of memories" (xv). It is equally the case that in writings which treat partition in historicist terms, as part of the transition from colony to nation, or in psychological terms, as a focus for memory and subjective remaking, it is time that is characterized, in Foucault's words, as "richness, fecundity, life, dialectic", and space which is devalued as "the dead; the field ... the immobile" (70). Indeed, a critical awareness of memory, and the contingency of historical narrative is particularly useful in reading fictions which deal with partition retrospectively, such as Intizar Hussain's Urdu novel *Basti* and Bapsi Sidhwa's *Ice-Candy-Man.* However, in the following pages, I shall attempt a reading of selected partition literatures which reasserts the salience of space alongside issue of temporality.

There is a passage in Sa'adat Hasan Manto's famous Urdu short story, "Toba Tek Singh", which could be read as an archetypal moment in the representation of the 1947 Indo-Pakistani partition. As a comment on the relative sanity of national-communal division, Manto sets his story in a Lahore lunatic asylum and here the horror of partition is conveyed in a bleak comic disorientation that takes hold of the inner as they become unable to situate themselves in the changed landscape of a new

independent South Asia. The passage that stands out in Manto's story articulates this dislocation as a repeated inquiry about the exact whereabouts of the new states:

> As to where Pakistan was located, the inmates knew nothing. That was why both the mad and the partially mad were unable to decide whether they were now in India or Pakistan. If they were in India, where on earth was Pakistan? And if they were in Pakistan, then how come that until only the other day it was India? (25)

In other South Asian writings dealing with partition (both in indigenous languages and in English), such as Sidhwa's *Ice-Candy-Man,* Khushwant Singh's *Train to Pakistan,* Mumtaz Shahnawaz's *The Heart Divided,* etc., the physical and psychological ordeal of national communal division is often underscored by similar crises of location and the gradual polarization of community before partition.

By proposing a postcolonial spatial awareness in the study of partition literatures, my paper contributes more clearly to an academic revaluation of the events of 1947 that has sought, in recent years, to draw attention to the silencing of certain voices and collective experiences as an inherent part of the creation of India and Pakistan. Thus, talking of women's narratives of partition in Sidhwa's work, Deepika Bahri suggests that the cultural lack of "an institutional vocabulary of guilt, responsibility and survival after rape (during partition) makes silence a choice necessary for social survival (220). For other critics, re-addressing partition requires sensitivity to comparable lacunae in the official geopolitical histories of the new states.

In one of his interviews Michel Foucault makes the expansive statement that a "whole history remains to be written of spaces – which would

at the same time be the history of *powers* – from the great strategies of geo-politics to the little tactics of the habitat" (149), and in the following pages I wish to develop my reading of partition along these lines. For the authors working in the indigenous languages of the subcontinent, the literary engagement with partition has been far-reaching (particularly in terms of the short-story form), and therefore my analysis will not be restricted to works written in English, but will encompass translations of short stories written in Urdu. For the latter I will rely heavily on Mushirul Hasan's *India Partitioned: The Other Face of Freedom,* and Khalid Hasan's collection of Sa'adat Hasan Manto's stories in translation, *Kingdom's End and Other Stories.*

While the political and historical reasons for partition are still fiercely debated, most commentators agree that the disastrous trisection of the subcontinent was the result of a rapid polarizing of communal factions in the Indian electorate, and a hasty, mismanaged British exit from empire.

In colonial India, the late 1930s and early 1940s proved to be just such a critical historical juncture, and by the middle years of Second World War it was becoming clear that Britain would not be able to retain its hold on India indefinitely. In 1942 Churchill dispatched the Cripps mission in order to try to obtain Indian loyalty in exchange for the promise of an Indian Union when hostilities ceased. Stanley Wolpert points out that in Gandhi's view, the offer was clearly unacceptable, a "post-dated cheque on a bank that was failing" (334), and once again the Mahatma launched mass *satyagraha,* now with "Quit India" as his mobilizing slogan. However, by this time the Muslim League, following its meteoric rise to power after 1937, had plotted out a different political course for itself at the Lahore session of 1940.

In many ways, then, the proliferation of geopolitical plans in the years directly before independence signal a serious uncertainty over the degree to which communally and culturally defined minority groups could be integrated into the secular civic polity and still maintain democratic political leverage. Khushwant Singh points up the paradoxical nature of this problem when he describes it as a process of choice and exclusion: "Am I Indian first and Punjabi or Sikh? I don't like the way these questions are framed. I want to retain my religious and linguistic identity without making them exclusive" (7). In the above passage, Singh indicates a central concern of the "partition" literature addressed here; the representation of communities, families, and individuals who are suddenly persuaded or forced to make exclusive and essentializing choices about their identities – choices that are intimately linked to their sense of place.

The (Dis) Location of Identity in Partition Literature

In the introduction to his collection of partition writings, Alok Bhalla states that "there is a single common note which informs nearly all the stories written about the partition and the horror it unleashed – a note of utter bewilderment" (ix), and this note of bewilderment is clearly apparent in the "insane" disorientation of the protagonists in Manto's "Toba Tek Singh". However, the upheavals of partition are so cataclysmic they also seem to unsettle the form of Manto's short fictions, which become radically decontextualized themselves, evoking the hastily scribbled notes, personal belongings or pieces of newspaper found in the wake of civil conflict and genocide. Representative examples of this "shattered" writing can be found in Manto's first collection of partition stories, *Siyah Hashye*, which sometimes only comprise a few punning lines of text, or an anecdotal, paragraph-length narrative. Here, it is the challenge of representing the (often surreal) violence of communal conflict that forms the basis of Manto's creative projects. And although

the short stories comprising Manto's next collection (translated by Khalid Hasan in *Kingdom's End)* take a more orthodox form and do not deal exclusively with Partition, we still encounter characters in them whose fragmented, frameless narratives evoke an acute sense of dispossession.

Alternatively, in stories such as "Xuda ki Qasam" and "The Reunion", Manto's representation of racially decentred subjectivities operates in a less symbolic mode. In these narratives, subjective dislocations are realized in the depiction of women whose identities are transfigured or fragmented as a result of abduction and rape. In both stories the plot involves an older character's search for a younger female relative lost during migration. And in both cases, the anticipated, redemptive meeting is frustrated because the younger woman has undergone communal conversion and / or a form of psychological trauma at the hands of her abductors. In "I Swear by God", a liaison officer involved in recovering abducted women tells the story of an old Muslim woman, whom he meets repeatedly in various Indian cities, who is trying to trace her daughter Bhagbhari. The old woman finally encounters her daughter in the street, only to find her with a Sikh man: "The girl looked up, only for a second. Then covering her face ... she grabbled her companion's arm and said: 'Let's get away from here' "(169). In this instance, Bhagbhari's abduction, and subsequent self-transformation, involves a displacement from the situated familial and cultural ties of her earlier life. Here, she resembles characters such as Lenny's Hindu ayah in Bapsi Sidhwa's *Ice-Candy-Man*, whose fate is manifested as both a silencing, and the violent imposition of a new, token identity of a Muslim womanhood.

Certainly, a type of psychological entropy is exactly what occurs in Manto's story, "Khol do" (translated in Khalid Hasan's collection as "The Return"). Here, an aged emigrant searches for his daughter,

Sakina, in a refugee camp, but when the two are finally reunited in the camp hospital, the daughter he "finds" is so traumatized after being raped repeatedly that she cannot speak, and automatically unfastens her clothes in response to the doctor's request that her father 'open up" the window. As in the garbled nonsense-speech which Bishan Singh repeats in "Toba Tek Singh", Manto deploys a sinister linguistic misinterpretation or slippage here in order to evoke an analogous sense of *subjective* ambiguity.

Imagining the Place of the Nation

As we have already seen, in much of Manto's work, space is used to frame, the physical and existential violence of partition, and, through the cataclysmic transformations of civil unrest and migration, characters are disembodied from the ethical and cultural topographies of their former lives. However, as part of this subjective disorientation, partition writings also engage with the more specifically geographical problems of actually locating the newly created Islamic homeland. In "Toba Tek Singh", we encounter a concern over the spatial location of Pakistan. Evoking the subversive wit and the proverbial truths of folktale characters such as Shaikh Chilli, the lunatics of the Lahore asylum in Manto's story provide an ironic commentary on the political insanity of national-communal division. In their responses to partition, the enduring fixity of geographical place suddenly becomes unsettled, and towns and countries threaten to slip into each other, or disappear entirely:

> It was anybody's guess what was going to happen to Lahore, which was currently in Pakistan, but could slide into India any moment. It was also possible that the entire subcontinent of India might become Pakistan. And who could say if both India and Pakistan might not entirely vanish from the map of the world? (27)

As if to escape the tectonic shifting of the very ground across which new national identities are being mapped, one of the lunatics in Manto's story actually "uproots" himself and climbs into a tree, seating himself on a branch and declaring "I wish to live neither in India nor in Pakistan. I wish to live in this tree" (25). Giving a farcically literal turn to what some critics have called the "arborescent" rootedness of nationalism, Manto's character suspends the problem of political belonging, and dismisses the personal relevance of national identity altogether. As Manto recalled of his own reaction to news of partition: "What my mind could not resolve was the question: what country did we belong to now, India or Pakistan? (90)

In Mano Majra, the village that provides the tragic setting of Khushwant Singh's partition novel, *Train to Pakistan,* the significance of local matrices of power and identity is stressed again this time in relation to moral absolutes. As Singh states, 'in the Punjabi's code ... truth, honour, and financial integrity ... were placed lower down the scale of values than being true to one's salt, to one's friends and fellow villagers" (54).

However, for the inhabitants of Mano Majra, a complacency born of rural isolation ("we live in this little village and know nothing"), and a reliance on a local mapping of identity, are not enough to prevent the spread of communal antagonism and evidence. In Singh's text the fracturing of the local community is foreshadowed by an ominous change in the rhythms of the railway and the river that borders the village: "Early in September the time schedule ... started going wrong. Trains became less punctual than ever before ... it seemed as though the alarm clock had been set for the wrong hour ... ghost trains went past ... between midnight and dawn disturbing the dreams in Mano Majra" (92-93). Singh's concentration on the altered rhythms and ghoulish cargoes of the railway is instructive because it points up the impossibility of divorcing a spatial reading of Partition from an awareness of time. In this text, *Train to Pakistan,* the

"arrhythmia" of the Lahore-Delhi railway connects the fragmenting space and time of Mano Majra with the political rupturing that affects the country on a national level. Against this backdrop, and in response to the murder of the local moneylender, the village of Mano Majra is suddenly "divided into two halves as neatly as a knife cuts through a pat of butter" (141). More important, the resulting sense of communal suspicion starts to crystallize the "meaning" of Pakistan, as a designated communal space instead of a piece of political rhetoric: "[For the Muslims], quite suddenly every Sikh in Mano Majra became a stranger with an evil intent. For the first time the name Pakistan came to mean something to them" (141).

Inscribing the Boundary

The geopolitical meaning of the new homelands depended on the demarcation and recognition of national boundaries, and these marginal borderland spaces are especially pertinent to my discussion of space and identity. What is most revealing in both historical and literary representations of the newly inscribed national borders is their strange lack of authority. Indeed, as a demarcation of communal difference, the political division of the Punjab was, in its initial implementation, strangely "hyperreal". I use Jean Bandrillard's self-consciously postmodern term out of its context here because it provides us with an interesting critical angle on the cartographic inscription of partition, one which coincides with certain postcolonial ideas about the ideological function of the colonial map. As Collins and Lapiere relate, Radcliffe was compelled to demarcate an average of "thirty miles of frontier a day" and would never "walk in a rice paddy or ... visit a single one of the hundred of villages through which his line would run" (211-12). In fact, he had been picked for the job precisely because of his "neutral" ignorance of South Asia.

Thus in Radcliffe's division of the Subcontinent, the territory", as Baudrillard states, "no longer precedes the map" ... instead, "it is the map that engenders the territory". As a description of the political ideological intent of Radcliffe's partitioning of both East and West Pakistan, Baudrillard's analysis is very apt and relevant. In the event, however, the newly "concretized nations did not immediately "set" into contained national and communal blocs. Instead, Bipan Chandra states, they endured a terrible interregnum period during which "millions of people on both sides of the border refused to accept the finality of the borders" (Chaudra et al 502), experiencing them instead as dangerous, politically unstable areas across which lay the safer hinterlands of communal nation. On Independence Day there were "strange" scenes along the border regions of the Punjab: "Flags of both India and Pakistan were flown in villages between Lahore and Amritsar as people of both communities believed that they were on the right side of the border" (499).

The simulacral "procession" of Radcliffe's border inscriptions means that even where national blocs are being willed into existence, there is little certainty over actual demarcations on the landscape. This interruption in the "life-cycle" of the Punjab border was due to a delay in the publication of the Punjab Boundary Award until after Independence – a strategy designed to lessen colonial responsibility for any subsequent bloodshed. Furthermore, Radcliffe's own description of the boundary decision, recorded in the official reports of the Punjab Boundary Commission, reveals repeated, diffident references to the arbitrary nature of the border.

Writing Across the Borders

Ritu Menon emphasizes the changing conditions in the "life-cycle" of the border when she states that, until the mid 1950s, the frontier-zone between India and Pakistan in the Punjab saw a "relatively easy traffic of

gods and people... In some cases land was still being farmed in the canal colonies of the West Punjab by families who continued to live in the East" (161). Indeed, in narratives such as Fikr Taunswi's "Wagah ki Nehar", translated from Urdu by A.S. Judge as "The Wagah Canal", and reproduced in several anthologies, we witness the unexpected rejoining of divided communities at an impromptu marketplace on the border at Wagah, a year after partition. In the bustling market, all the official indications of communal division are erased. "There was no sign of ... the border ... there was just a sea of people who had swallowed up all the marks which demarcated one country from another" (242). In an echo of the satirical authorial comments which punctuate "Toba Tek Singh", the narrator of the story laments the lack of respect for the official borders shown by the market-goers: "I really felt sorry for the way the two governments functioned. What could be more absurd than this: that all those thousands of people had ... no feeling and regard for the dignity and honour of their respective governments" (Ibid). However, these transgressive moments of cross-national exchange are short lived and Taunswi's story ends with the official reinforcement of border restrictions that prevent the local inhabitants from crossing over and indulging in "the outmoded and uncivilized way of friendly social intercourse" (245).

Elsewhere in the histories of the Indo-Pakistani frontier it is not the political or cultural permeability or informal reinscriptions of the border that stand out, instead, the problems of maintaining a fixed margin on naturally unstable terrain are most evident. In some instances the border is maintained as the result of a military impasse; a case in point is the long running Indo-Pakistani conflict on Kashmir's Siachen glacier.

A comparable sense of futile border-engagement is apparent in Manto's military stories (translated by Khalid Hasan as "The Dog of Titwal" and "The Last Salute") both of which are set in the valleys of Kashmir, and

deal with similar instances of military standoff. In "The Dog of Titwal" the frontier is maintained by a ceremonious exchange of gunfire: "the soldiers had been entrenched in their position for several weeks, but there was little, if any, fighting except for the dozen rounds they ritually exchanged each day". And in "The Last Salute" a similar production of the border "in conflict" is particularly disturbing because the opposing armies are invisible to each other, and can only hear strangely personal abuse from the opposing trenches, which "echoes across the hills and valleys and evaporates into the air" (28). Like the unofficial commercial meeting at the border in "The Wagah Canal", Manto's story presents us with an instance of uncanny doubling as the soldiers on each side realize that they are old comrades from the same regiment in the formerly colonial army. Instead of facing a cultural or political "Other", the soldiers must struggle to comprehend the legitimacy of a war that is really an act of uncanny, self-destructive doubling.

The transient or blurred designation of national boundaries is also noticeable in partition writings that deal with the act of crossing the Punjab during partition. Several South Asian Writers and commentators have talked of these mass-migrations as forms of epic or anti-epic narrative; both in their demographic scope and in their impact on peoples' collective identities. As Ashis Nandy states in a recent essay, the events of 1947 have become "an unwritten epic" that "everyone in South Asia pretends does not exist but nonetheless are forced to live by ... an epic which dissolves the heroic and the anti-heroic" (306). In this unwritten epic (a term that echoes the title of one of Intizar Hussain's short-stories), as in the Islamic *Hegira*, or the journey to exile in the Mahabharata it is the transformative and harrowing effect of the whole journey as a metaphorical act, rather than the crossing of a particular point in space, which is stressed. And for many of the Muslim refugees who arrived in Pakistan, the act of traveling to the new state – something which Hussain calls "part of the community's consciousness ... the

central experience of migration" (166-87) becomes important in consolidating Pakistani national identity. As Hussain goes on to argue:

> People who were previously living in regions of Pakistan and didn't undergo the experience of physical migration were still very much aware of how Muslims in India had abandoned their homes and come here, and they were also aware of their sorrow and despair. In this respect [migration] became an experience of our whole people (166).

Again, the border is somehow overwritten in these experiences of communal exodus, as the margins of the new countries become more obviously zones of transit and collective suffering rather than recognizable lines of political control.

Returning to the short story "Toba Tek Singh", we find yet another (contradictory instance of transit across the new border, when the inmates of the Lahore asylum are involved in a national "exchange" of lunatics a couple of years after partition. In the light of Fikr Taunswi's narrative, it is telling that the exchange takes place at the Wagah checkpoint, although in Manto's text the protagonists are decidedly uneasy about crossing the new border: "They simply could not understand why they were being forcibly moved" (30) Manto's anti-hero, Bishan Singh, who is associated eponymously with his home-village by his continual inquiries about its location, is also reluctant to cross the border, and the transfer of lunatics is thrown into confusion when Manto's protagonist – on being told that his home, Toba Tek Singh, will be left behind in Pakistan – runs into the no-man's land, between the borders, in protest. Because of his personal identification with the space of his home village, Bishan ("Toba Tek") Singh's escape into the border-area must be interpreted as a direct challenge to these wider, official discourses of nation.

In the experiences of the *mohajirs* and refugees who found themselves uprooted in the process of partition, migration entailed a reckoning with images of homeland that projected into the past as well as the (potential) future. And for many, an awareness of the treachery of political space meant that personal identity became a movable place in itself. But while places are transposed and re-articulated in the portable narratives of identity generated by many migrants during partition, there is a sense, in "Toba Tek Singh", that Bishan Singh's "stand" of protest represents a contrary impulse – an attempt to anchor the self and to reassert the spatial meaning of home on a particular piece of territory. Master Tara Singh's claim for a separate Sikh homeland was itself excluded from the geopolitics of the final division of the subcontinent and it is apt, therefore, that it is a Sikh, Bishan Singh, who makes an unspoken claim for a personal space between the borders on "a bit of earth which has no name" (31). In Manto's story we are told that Bishan Singh never sits down or sleeps in the asylum, and the terrible spectacle of his final stance, as he plants himself "in no-man's land on his swollen legs like a colossus" (30) transforms him into a figurative symbol of stasis and rooted immovability. Inevitably, Bishan Singh's attempt to reconcile subjectivity and location can be nothing more than a desperate gesture: a single tragic attitude in a repertoire of ironic or evasive responses that punctuate Manto's fictional engagement with the trauma of Partition.

Thus, for Manto, as for other South Asian authors of his generation, the writing of Partition entails certain level of cynicism or reflexive distance towards the very idea of located, unified identities, but also demands recognition of the rhetorical force of these narratives of a belonging. In postcolonial studies the Diasporas of the Black Atlantic and the experiences of post-war immigration to the European centres tend to exert a paradigmatic influence in the theorizing of migrant identities. And, as some commentators such as Ania Loomba have pointed out, "it is always tempting to present this experience [of postcolonial migration /

exile] in universalized terms" (80). Hence, perhaps the most important lesson that the partition writings teach us is that "different kinds of dislocations cannot result in similarly split subjectivities" (18). To be more specific, these texts, as expressions of postcolonial diaspora, demand a "dense contextualization" (like those provided by theorists of Atlantic migration) within the spatial narrative, of their own surroundings. For it is only here, amidst the divided villages and on the permutable borders of the Punjab in 1947, that we become fully sensible to the complex re-mapping of identity that traces itself across the literature of partition.

Notes

1. See Homi Bhabha's essay "Dissemination: Time, Narrative and the Margins of Modern Nation".

2. In his description of Indian nationalism as a hybrid structure, Chatterjee's work bears an interesting, and somewhat unexpected, formal resemblance to models of South Asian nationalism produced by area-studies specialists such as the anthropologist Clifford Geertz. See Ania Loomba (1998).

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Evaluating Short Stories

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A short story is a brief fictional prose narrative, to be distinguished from the longer, more expansive novel. It is usually conceived for a single effect, conveyed in a single significant episode or scene, involving a small number of characters. The form encourages economy of setting and concise narrative. Characters are disclosed through their actions and dramatic encounter, but are seldom fully developed. The subject matter varies; it could be fantastic, strange or even realistic.

A good short story is more than merely something that is fun to read. It often gives a quick insight into why people behave as they do, and describes a side of life that may be new to the reader. Some short stories relate a lively account of action; some create a mood or leave a deep emotional impression; some tell of small but meaningful events.

The American short story writer Edgar Allan Poe (1809-1849) circumscribes the limits of a short story, saying: "in the whole composition there should be no word written of which the tendency, direct or indirect, is not to the one pre-established design."

Story telling is in the very mental make-up of man. The length of the story should be such that it is readable in one go. Leaving some of it for the second reading would spoil the interest and dilute the impact. No doubt the writer should avoid undue brevity but, more than that, he should avoid undue length.

All unities of action, temper, tone, colour, effect and intention, play their due part in a good short story.

Aesop (4th century BC), whose fables contain moral lessons and bits of wisdom, are conveyed delightfully and are translated in practically all the languages of the world.

Love for the supernatural, were the tales from the Orient for example, the delightful Egyptian tale of the "Two Brothers."

The famous Greek Historian, Herodotus (484-424 BC) had a flair for story telling as is evidenced by his historical accounts.

Mention must be made in this context of Petronius (died 65 AD) his 'Satyricon' is a licentious romance, his word melting into music.

Cervantes (1547-1616) creator of 'Don Quixote' started the technique of squeezing in a short story in his novels, followed by Henry Fielding (1707 –1754) (in Tom Jones, for example), and Charles Dickens (1812-1870) in The Pickwick Papers.

The first accomplished artist in story telling was the French poet La Fontaine (1621-1695), whose 'fables (1668-94) and 'coutes' (1665-74) are a series of witty tales in verse.

Fabliau (French) is a short metrical tale, usually comic, which was very popular in the 12^{th} and 13^{th} centuries. Boccaccio (1313-1375) the Italian story teller, who mixed up gay and grave in his stories, wrote The Decameron (one hundred stories told by ten person), but his stories did not suit the tellers as much as did those of Geoffrey Chaucer (1340?-1400).

After the Italian story writers come the Spanish. They specialized in romances of Chivalry as well as Picaresque ones.

Voltaire (1694-1778) wrote brilliant allegories or fables exposing the follies of his age. His genius was encyclopedic and his pen most powerful.

The American and the French preceded the English in the art of writing the short story.

Literary romanticism stimulated interest in the strange and fantastic in abdominal sensations and heightened experience that could be explored within the compass of a brief prose narrative, but had not the duration appropriate to the scale of the novel. Poe's "Tales of the Groteque and Arabesque" (1840) are of this order. They were very influential in the United States as well as in Europe, particularly in France.

In Germany, the tales of Heinrich von Kleist (1715-1759) and Hoffman (1776-1822) made use of the fabulous as a means of exploring psychological and metaphysical problems.

Nathaniel Hawthorne (1804-1864), Herman Melville (1819-1891) and Henry James (1842-1916) wrote short stories, which effectively emphasize subjective perceptions, rather then action.

The function of investigative journalism, reporting on unfamiliar, unattractive and neglected aspects of the contemporary situation with scrupulous fidelity, is termed by the critics literary realism. In France Merimee (1803-1870) and Gautier (1811-1872) can be regarded as the pioneers of the short story of detached, dispassionate observation, a technique continued in the tales of Guy de Maupassant (1850-1893), whose special skill was to capture a particularly illuminating moment in the unremarkable, perhaps dreary or sordid lives of ordinary citizens. Similar often painful revelations flash in the unhopeful, even paralysed urban world of James Joyce's (1882-1941) "Dubliners" (1914), a highly influential collection of short stories.

Journalistic local colour in plentifully formed in the American Bret Harte's (1839-1902) stories of mining camps. Rudyard Kipling's early stories of lifein India. He received the Nobel Prize in literature.

In 1907, or Mark Twain (1835-1910) years of the Mississippi. Soon Twain followed his early humorous sketches by sombre short stories and started using realistic narrative techniques to create moral fables. Subsequently Earnest Hemingway's (1898-1961) combination of scrupulous realism with hints of more universal significance as in "The Light of the World".

Some of Kipling's stories, such as " the Brushwood Boy" and " they explore psychic phenomena beyond normal experience but within the limits of faithfully realistic description of ordinary life.

In Russia the stories of Gogol, (1809-1852) combine realism with literary interest and explain states of consciousness through dream and vision. Dostoyevsky (1821-1881) perfected the same techniques. The contribution of writing the short story of Chekhov (1860-1904) and Turgenev (1818-1883) in this atmosphere and moments of special awareness are more important than anything that happens.

O' Henry (1862-1910) is enormously popular for his concentration on the special moment and ironic coincidence providing opportunities for surprise endings. The erudite Argentian J.L. Borges (1899-1965) addresses through his short stories a sophisticated and specialized audience rather than the common man.

O' Henry, I must add, was the master of plots which build up to sharp, unexpected endings, as in the "Gift of the Magi" (1905)

Ring Lardner (1885-1933) was an American humourist and short story writer *par excellence*. Katherine Mansfield (1888-1923) the New Zealand

born British short story writer was influenced by Chekhov and mostly dealt with man's essential loveliness and inevitable frustration in her short stories.

Short story has also been popular with such famous novelists as:

Honore de Balzac (1799-1850). His Goriet was the weak loving father of his children.

Leo Tolstoy (1882-1945). Perhaps the greatest novelist of the world.

Henry James (1843-1916). His short stories show the impact of European culture on the American mind

Earnest Hemingway: (1898-1961). Awarded the 1954 Nobel prize for literature, for his forceful mastery of language, which created a new style in contemporary writing. The conflict of World War I turned Hemingway into a writer of modern fiction, one for whom the battlefield, the big game hunt, the boxing match, or the fishing contest become the ultimate testing place of life and literature, being and nothingness, courage and cowardice, stoic survival and despair.

Willian Faulkner (1897-1962) His "The Sound and the Fury" deals with an American Southis family in decline.

All short stories are divisible into the following three types:

Stories of character

Stories of plot, and

Stories of Setting

For the first type of story, the dominance of character is easily discernible; for the second type, attach much less importance to character and much more to action; and for the third type, you may dispense with

character and plot for in them the pressure of the atmosphere is all important.

The 18th century British essayists the Irish Richard Steele (1672-1729) and the English Joseph Addis on (1672-1719) the writers of the magazines Tatler and Spectator, in which the portrayal of the character of Sir Roger de Coverly was the first attempt at the serial story.

Dr Samuel Johnson's (1709-1784) 'Rasselas' expanded character sketch, which was enriched and further elaborated by Oliver Goldsmith (1728-1774) in his Vicar of wake field"

The American short story writer, Washington Irving (1783-1859) was the predecessor of Nathaniel Hawthorne and Edger Allan Poe. History Rip Van Winkle was written, like all of his works, with delicate humour and clear style.

In evaluating a short story, we may usefully ask a few questions (in this regard I have sought assistance from Prof. X.J Kennedy). They are:

What is the tone of the story? By what mean and how effectively is it communicated

What is the point of the view? Does it seem appropriate and effective in the story? Imagine the story told from a different point of view. Would such a change be for the worse or for the better?

Does the story show us unique and individual scenes, events and characters or weary stereotypes?

Are any symbols evident? If so, do they direct us to the story's central theme, or do they distract us from it?

How appropriate to the theme of the story and to its subject- matter, are its tone and style?

Does our interest in the story mainly depend on following its plot on finding out what will happen next? Our does another go beyond the events to show us what they mean? Are the events credible or are they incredibly melodramatic? Does the plot greatly defend upon for fetched coincidences?

Has the write caused characters, events and sittings to come alive? Are they full of breadth and emotion or simply told about in the abstract?

The Need of World Spiritual Brotherhood

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The world of Islam is passing through one of the most critical periods of its history. This is not the first time in Islamic history that the Muslim world has been faced with problems of enormous magnitude, which seem to threaten the very survival of Islam. For example the 5th / 11th and 6th / 12th centuries witnessed a series of invasions of Syria and Palestine by the Christian kingdoms of Europe in a bid to take over Jerusalem.[1] Inspite of the disastrous reverses suffered by the Muslims in the early stages, the crusades served as a sallying point to the Muslims and ultimately the tide was turned in favour of Islam by the indefatigable efforts of 'Imad-al-Din, Nur-al-Din and finally sultan Salah al-din[2].

The greatest calamity that befell the Muslim world in the 7th / 13th century was the Mongol invasion and fall of Baghdad[3].

It dealt a far more serious blow to the intellectual and cultural life of Islam to the political institutions of the day, which were already in a decadent state. It was a period when the zenith of intellectual and cultural glory had been reached through the great academies and centres of learning situated at Shiraz, Tus, Marw, Nishapur, Bukhara Baghdad[4].

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[1] W.B. Stevenson, The Crusaders in the East, p 119
[2] A.S. Atiya, The Crusade in the Late Middle Age, p 87
[3] J.S Nielsen, Muslims in Western Europe p. 171
[4] A.K Hourani, Syria and Lebanon p. 69

Similarly, the fall of the Muslim power in al-Anadalus in the 9th / 15th century was an irretrievable set back to the progress of Islam in Europe[1].

For nearly eight hundred years the Muslims of al-Andalus had exercised an immense cultural influence on the rest of Europe, both by their original contributions as well as by transmitting' the ancient science and philosophy' through the universities[2] Of Cordova, Seville, Magala, and Granada' in such a way as to make possible the renaissance of Western Europe[3].

And lastly, with the advent of the colonial powers in the 12th / 18th and 13th / 19th centuries, the world of Islam became a pray to their expansionist policies. The subsequent Muslim struggle for political and economic emancipation, from colonialism forms a part of the "history of revival and readjustment under the double stimulus of challenge from within and pressing dangers from without[4].

All these, no doubt, are lessons for the Muslims. The problems, today, are all the more serious in view of the scientific and technological progress achieved by the advanced countries of the world and the deplorable lack of such a knowledge in the developing countries of which the Muslim world constitutes a major part, both in Asia and Africa[5].

The scientific and technical knowledge when utilized for peaceful purposes is a boon and a blessing to the developing nations, but when they are confronted by a hostile power using this knowledge for the

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[1] H.S Hogben, The Muhammadan Emirates of Nigeria p. 87

[2] Philip K Hitti, History of the Arabs p. 563

[3] Muna Lee, History of Spain, p. 111-112

[4] H.A.R. Gibb, Muhammadanism , p. 165

[5] Gabrieli, Francesco, Muhammad and the Conquests of Islam, p. 214

destructive purpose of warfare, it becomes a menace to their very existence[1].

The world of Islam is confronted with this urgent and pressing problem with far searching consequences unparalleled in Islamic history. The crusades, the fall of Baghdad, the loss of Spain, and even the expansionist policies of the European powers in the 12^{th} / 18^{th} and 13^{th} / 19^{th} centuries fade into insignificance when compared to the present problem which leaves no alternative between the two extremes of either survival as a society making use of the "scientific knowledge and the technique based upon the knowledge[2]."

Unless the Muslim countries learn to utilize the latest scientific methods in agriculture and industry, it will not be possible for them to raise the standard of living of their rapidly growing population. And at the same time, unless and until the Muslim countries adopt a similar scientific attitude towards defence, their independence and sovereignty will be at stake. If they concentrate on one aspect alone, the other will be neglected. In such circumstances, firstly, they will have to safeguard their independence and sovereignty and secondly, they will have to provide better conditions of life for their masses. "It might be argued that a state which has made all round progress as a result of industrialization should also be able to depend itself against external inversion[3]," since it would have no difficulty in obtaining the necessary equipment for defence.

As such the problem that arises is how to industrialize the Muslim states. Are the individual Muslim states self sufficient in terms of raw materials, manpower, skilled technicians and scientists? Are they in a position

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[1] S.H. Nasr, Ideals and Realities of Islam, p. 221

[2] Bertrand Russell, The Impact of Science on Society, p. 19

[3] Denison, John Hopkins, Emotion as the Basis of Civilization, p. 89

individually to withstand the great strain, which the modern world imposes upon them?

To a large extent the answers to these questions are in the negative. No Muslim country today is self-sufficient. This leads us to the next question of the Muslim countries seeking help from others, a temporary measure the efficacy of which is circumscribed by a number of factors; this is not a permanent solution of the problem. On the other hand, the problem assumes new proportions for the seeker and the giver of such aid, because the country, which gives such help in return for raw materials or as a result of mutually advantageous concessions, also imposes certain conditions, which may or may not be favourable to the country seeking help. It is rather asking too much in modern times to expect that the donor countries will act from purely altruistic and philanthropic motives. Apart from its political implications, the aid itself does not come always to the extent of industrializing the less developed country or increasing its productive capacity. Thereby, the dependence of the developing country is further increased and not decreased. Moreover, should the country providing such assistance decide to stop this assistance at any time due to a charge in its foreign policy, a great void is created which becomes difficult to fill in times of stress[1].

In such circumstances what is the best course for the Muslim countries to adopt? Here, in this paper, I have tried to outline a few proposals in the light of the teachings and history of Islam.

As stated earlier, no Muslim country is perhaps in a position of self-sufficiency from every point of view. "Some Muslim countries are rich in agricultural produce while others in raw materials[2]."

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[1] Inamullah Khan, Economics of the Muslim world, p. 67

[2] Hesrhlag, Introduction to the Modern Economic History of the Middle East, p. 15

For example, countries like U.A.R., Pakistan, Indonesia, and Malaysia produce cotton, wheat, jute, rubber, and timber, whereas countries such as Iran, Iraq, Kuwait, Saudi Arabia and Malaysia are rich in mineral wealth like oil and tin, besides the vast untapped resources in still other Muslim countries[1].

Above all, "the world of Islam is rich in its man power[2]" constituting a fifth of the whole humanity. They occupy a vast belt stretching from the shores of the Atlantic to the straits of Malacca. The world of Islam is also rich in its social components, namely, the Arab, the Turk, the Persian, the Pakistani, the Afghan and the Malay. Each nation of Islam is gifted with traits and endowed with qualities, which could contribute greatly to the strength and well being as well as to the peace and prosperity of not only of the Muslim world but also of humanity at large[3].

Now, there arise the problems as to how these various components, their resources and skills could be pooled together for the benefit of their people. One important factor, which facilitates the unity of the Muslim world, is the spiritual bond of brotherhood of Islam.

The Holy Quran exhorts:

> "And hold fast, all of you together, to the cable of Allah, and do not separate. And remember Allah's favour unto you: how ye were enemies and he made friendship between your hearts so that ye become as brothers by his grace; and (how) ye were upon the brink of an abyss of fire, and he did save you from it. Thus Allah hath made

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[1] Albert J. Meyer, Patterns of Recent Economic Development in the Arab States, pp. 97-103

[2] Fazlur Rehman, Islam, Introduction, p. 9

[3] Tibor Kerekes, The Arab Middle East and Muslim Africa, p. 77

> clear his revelations unto you, that haply ye may be guided[1]."

The Holy Prophet (Sm) laid great emphasis on the unity of the Muslims when he said.

> "Believers are in relation to one another as (parts of) a structure, one part of which strengthens the other[2]."

The spiritual brotherhood of Islam is not a thing of the past but a living force and is recognised as such by both the Muslims as well as non-Muslims. Muslims[3], visualizing the great possibilities accuring from this unity, president Jamal 'Abd-al-Nasir wrote,

> "When my mind traveled to the eighty million Muslims in Indonesia, the fifty in China and several other million in Malaya, Siam and Burma, and the hundred million in Pakistan, as well as the other millions in the distant parts of the world, when I visualise these millions united in one faith I have the great consciousness of the tremendous potentialities that co operation amongst them all can achieve a co operation that does not deprive them of their loyalty to their countries but which guarantees for them and their brethren a limitless power[4]"

To those critics who state that Islam is no longer a living force in the Middle East, Professor Gibb has made the following observation,

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[1] Dr. Muhammad Taqi ud Din Al Hilali, The Nobel Quran in the English Language, p. 101

[2] Rendered into English by Abdul Hamid Siddiqi Sahi Muslim, Imam Muslim, vol. iv: p. 1332

[3] Von Gruneebaum, Problems of Muslim Nationalism, p. 214

[4] Jamal Abdul Naseer, The Philosophy of the Revolution, p. 73

> "I do not deny that there are dangers in the present situation from the religious point of view, but as things are, Muslim feeling remains the strongest integrating force in the Middle East[1]."

One would like to go a step further and add that not only in the Middle East, but also all over the Muslim world, "the values of Islam[2]" remain "the strongest integrating force"

Referring to the two major problems in contemporary Islam, namely, the doctrine of the reparation of religion and politics and the rise of the nationalist movements in Islam, Dr. Rosenthal remarks,

> "The classical concept of Islam's religious and political unity is now threatened by the notion arising from the effects of French revolution of the reparation of religion and politics. Despite the inroads this doctrines has made, and despite the spread of national movements, Islam is still to a large extent the one unifying bond amidst ethnic, social, and cultural diversity"[3].

So far we have taken note of the writers who have recognised the effectiveness of the spiritual bond of Islam as a unifying force amidst divergent ideologies and the ligancy of the impact of the west on Islam. On the other hand there are scholars who emphasise that at present there is no other force except Islam "capable of bringing harmony and unity in the Muslim world[4]."

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[1] H.A.R. Gibb, Politics and Prospects in the Arab Middle East, p. 175

[2] Dr. I.R.A. Al Faruqi, Arabism and Religion, p. 173

[3] E.I.J. Rosenthal, Islam in the Modern National State, p. xiii

[4] W. Montgomery Watt, "Thoughts on Islamic Unity", The Islamic Quaterly Vol. 111, No. 3, pp. 193-4.

The Holy Quran states:

> "And dispute not one with another lest ye falter and your strength departs from you[1]."

Some commentators have said that if Muslims show discord with each other, they will not find the breeze of triumph upon their lives[2].

In another place, the Holy Quran states.

> "And be ye not as those who reported and disputed after the clear proofs had come unto them. For such there is an awful doom[3].

The Holy Quran further states:

> "And the believing men and the believing women are the allies of one another. They bid doing good and they forbid doing evil[4]."

The next question that arises is how to give a practical shape to this feeling of brotherhood so as to bring about unity in thought and action among the Muslim states, thus giving a new life and strength to the Muslim world[5].

The first step in this direction is to change the present state of indifference and apathy in the face of calamities to an attitude of mutual help and self-reliance. The foundations of this unity should be based upon complete equality and mutual trust amongst the Muslim countries,

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[1] Colin Turner, Quran A New Interpretation, Muhammad Baqir, English Translation p. 104.
[2] Kamal Faghih, A Commentary on the light of Holy Quran, p. 276
[3] Marmaduke Pickthall, Holy Quran English translation, p. 35
[4] Ghulam Sarwar, Translation of "the Holy Quran, p. 111
[5] Th. W. The Preaching of Islam, p. 117

there by leading to the goal of farming "a living family of republics[1]" as advocated by Sir Muhammad Iqbal.

For the present, he said.

> "Every Muslim notion must sink into her deeper self, temporarily focus her vision on herself, until all are strong and powerful to form a living family of republics[2].

Refuting the argument the Islam was intended to be the "national" religion of the Arabs only, professor Fazlur Rehman has stated, "The whole drift of the prophet's career and the Islamic movement under him seems to leave little doubt that its logic was fulfilled by the expansion of Islam outwards[3]."

Referring to the problems of Islamic countries, one scholar describes them as "a constant threat to peace". He says that they seem incapable of being remedied except by a greater solidarity among Islamic countries and by a general modernization of those countries[4]."

There were a number of instances in the past when the ideal of Islamic Brotherhood was realized to a great extent, in spite of the fact that at times selfish motives and personal rivalries led to the neglect of this ideal[5].

Let us take the example of the crusades. Sultan Salah ul Din (1169-93) appealed for help by sending an emissary to the court of Abu Yousuf Yaqub al Mansur (1184-99), the al Muwahhid ruler of North Africa and

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[1] D.B Macdonald, Religious Attitude and Life in Islam, p. 79

[2] Muhammad Iqbal, Reconstruction of Religious Thought in Islam, p. 159

[3] Islam Introduction, p. 24

[4] Jacques Duchesre Guillemin, How Does Islam Stand, p. 3

[5] D.S Margoliouth, Muhammad and the Rise of Islam, p. 127

al-Andulus, who in turn generously responded by sending 180 vessels to help the Muslims.[1].

It is interesting to note that Sultan Salah al Din and al Muwahhid differed in their attitude to the Abbasid caliphate of Baghdad, the former recognised the caliph, whereas the latter did not but instituted the Khutbah in his own name[2]. However, these differences did not prevent the al Muwahhid ruler from doing his duty for a purely Islamic course[3]. Earlier after the fall of Jerusalem, the 'Abbasid caliph al Mustazhir (1094-1118) had appealed in vain to the sons of the Saljuqid Sultan Malik Shah, to patch up their differences and put up a united stand against the crusaders[4].

When the last Sultan of Granada, Abu 'Abd Allah Muhammad (1482-3) and again from (1486-92) was besieged and surrounded by the combined forces of Aragon and Castile, the Sultan agreed to surrender Granada to the Castelian rulers on condition that if he was not relieved within a period of two months, he would overrun the kingdom. He then appealed to all the Muslim rulers for assistance. In response to his appeal the Ottoman Sultan, Beyazid II (1481-1512)[5], inspite of his pre-occupation with the Mumluks, the Safavids and the Venetians, sent a fleet in 1483 under Kamal Ra'is, the first great Turkish admiral[6].

It is therefore, clear that whatever differences the Muslim states may have among themselves, these differences need not stand in their way to contributing to the greater cause of Islamic unity and brotherhood.

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[1] Ibn Khallihan, Wafyat al A'Yan, Vol. vi, p. 12

[2] History of the Arabs p.4

[3] Ibn Khadum, Ta'rikh Vol. vi, 514

[4] Ibn al-Athir Ta'rikh, vol. X, p.98

[5] Tables, Lane-Poole, The Muhammad Dynasties, Chronological and Genealogical, p. 211

[6] E.S. Creasy, History of the Ottoman Turks, p. 122

The Holy Quran states:

> "And if two parties of believers fall to fighting, then make peace between them. And if one party of them doeth wrong to the other, fight ye that which doeth wrong till it returns unto the ordinance of Allah, then if it returns, make peace between them justly, and act equitably. Lo! Allah loveth the equitable[1]."

The Holy Quran further states:

> "The believers are naught else than brothers: therefore, make peace between your brethren and observe your duty to Allah that haply ye may obtain mercy[2]."

The Holy Quran states:

> "Muhammad is the Apostle of God, and those who are with him are strong, firm and solid against those unbelievers (who are aggressive against the believers), but compassionate among themselves[3]."

Muwlana Abue Kalam Azad stated in translation of the Holy Quran, Al-I-Imran: 105 in theses words.

"And be ye not like those who fall into factions, and differed among themselves after clear signs had come to them. And for these awaiteth a severe chastisement[4]."

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[1] Al_ Quran, Al Hujurat: 9

[2] Dr. La'l Muhammad. A Glimpse of Al Quran ul Karim, p. 387

[3] Ali Muhammad Khan Jullundri, The True Translation of " The Glorious Holy Quran", p. 1047

[4] Syed Abdul Latif, The Tarjuman Al-Quran, Mawlana Abue Kalam Azad Translated in English, Vol. ii, p.175

So for we have discussed only the ideological aspect of this issue. Once it is accepted that "the ideal of spiritual brotherhood is a major factors in bringing the different Muslim countries together for their advancement in the various fields of development[1]"

Since unity among the different Muslims countries is the first essential factor, it could possibly be realized by having a proper organisation of all the Muslim states, represented on an equal footing. Such an organisation would have the added advantage of being able to implement its decisions without difficulty, as its members would enjoy the confidence and support of their respective governments[2].

As we know, since the second world war a number of international and regional organisations have come into being, the most important of them being the United Nations Organisation established on 26th June, 1945, "to maintain international peace and security[3]," there are also a number of "regional groupings" of Muslim states based upon geographical contiguity, "for purposes of joint economic and cultural development and political action[4]."

Besides, international conferences held from time to time namely, the Mu'tammar[5], al-'Alam al Islam (The World Muslim Congress) and the Rabitah[6] al-'Alam (The World Muslim League) serve the useful purpose of focusing the attention of the world on problems confronting the Muslim world.

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[1] A.J Wensinck, The Moslem creed, p. 184

[2] Islam, Introduction, p. 9

[3] M, Ruth B, Russell, The History of the united Nations Charter, Appendix, p. 1036

[4] H.A.R. Gibb, Modern Trends in Islam, p. 37

[5] W. Bethman, The Muslim world, vol. lv, No. 4 pp. 392-3

[6] Sheikh Muhammad Saroor, World Muslim League, vol. ii, No 5, p. 5-29

Once the unity of the Muslim world has been achieved through the organisation of the Muslim states, they could think of ways and means of providing the basis for co-operation and spiritual brotherhood in mutually beneficial projects in educational, cultural, scientific and industrial fields. The organisation could then plan joint ventures on a regional basis such as in the Maghrib[1] (North Africa), the U.A.R. and Sudan, the Fertile[2] Crescent, Turkey, Iran, Pakistan and Afghanistan region and similarly in the Malay Archipelago[3].

The Muslim countries in East and West Africa (South of the Sahara) such as Somalia, Gambia, Guinea, Niger, Chad, Mali, Senegal, Mauritania and Nigeria could co-operate either with each other or with the regional grouping nearest to them according to their political and economic interests. Dr. William says, "African Islam is likely to establish broader ties with the Arab world[4]."

At the same time the organisation would co-operate with other world organisations in maintaining world peace and promoting international brotherhood, as Islam stands for universal peace and universal brotherhood.

The Holy Quran enunciates the principle of universal brotherhood in the following verse.

> "O Mankind! We have created you male and female and have made nations and tribes that we may know one

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[1] William Sands, The Arabs, Middle East and Muslim Africa, p. 87

[2] The region forming an arc between the head of the Persian Gulf and the South East corner of the Mediterranean Sea.

[3] J. Spencer Trimingham, Islam in East Africa, p. 31

[4] Willium H. Lewis, Islam And Nationalism in Africa, p. 82

> mother. Lo! The noblest of you in the sight of Allah is the best in conduct. Lo! Allah is Knower[1]."

Iqbal aptly described Islam as

> "A league of nations, which recognises artificial boundaries and racial distinctions for facility of reference only, and not for restricting the social horizon of its members[2]."

The Holy Quran further affirms the unity of mankind as follows:

> "Mankind were but one community, then they differed, and had it not been for a word that had already gone forth from thy Lord it had been judged between them in respect of that wherein they differ[3]."

A strong and prosperous Muslim world firmly believing in the principle of universal brotherhood would be an asset to the forces working for world peace. Thus Islamic unity, spiritual brotherhood and Islamic co-operation are a prelude to world peace. The basis of, spiritual brotherhood, and co operation is simply the acceptance of the view that, as the world becomes more and more one world, it is important that the countries or regions where Islamic culture is dominant should regard themselves as a separate unit in that 'one world of Islam' linked together by their distinctive Islamic cultural foundation.

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[1] Holy Quran English Translation, p. 509

[2] Abdul Wahid Mu'ini, Art, Jughrafiyai hudud awr Musalman, Maqalat-e Iqbal (Urdu) ed. Sayyid, p. 221-38)

[3] Holy Quran English translation, p. 206

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