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Gandhara Hindko Academy Peshawar

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Editorial

A regional language usually known as Mother Language is the primary language or inborn native language of a person. A mother language is a tool using which a person can express his ideas more smoothly and effortlessly. At least primary education in mother language would be an easy way to make children learn in a faster method. Parent should speak using the mother tongue with children in order to facilitate improved learning.

Gandhara Hindko Academy (GHA) Peshawar is the pioneer lingual institute that publishes the Research Journal of social sciences in field of linguistics i.e. Pakistan **Journal of Languages (PJL)**. At GHA we are trying our best to craft it as a world standard linguistic research journal. The PJL spotlights on the Hindko and more than two dozen other regional languages of Pakistan. Research articles are published after scrutiny by an Editorial Board. Validity, reliability and transparency of the articles are ensured. Research articles are published on first come, first find basis. The Gandhara Hindko Academy welcomes the research articles from all over the world.

Dr. Rukhsana Qamber in her article "Purely Pakistani: Hindko in National Integration" discusses the importance of Hindko as a language that exists all over the country and she puts stress on that Hindko can be used as a source of integration among different regions of Pakistan.

Mr. Inam Ullah in his article titled "Digital Dictionary Development for Torwali, a Less-Studied Language: Process and Challenges" introduces the Torwali language which is spoken in north of Pakistan. As recently the first dictionary of Torwali is published as well as provided online, so in this article the author issues and challenges regarding lexicography of

a previously non-written language starting from data collection to the completed dictionary.

Mr. Zubair Torwali's article title is "Revitalization of endangered music – a case of Torwali music". In his paper he focuses on work done by Idara Baraye Taleem-o-Taraqi (IBT) for Torwali music, its significance to foster identity based development; and, of course, the challenges it faces in an era of rapidly expanding globalization and neo-modernity.

Dr. Aneela Gill in her article "Trilingual Memory and Lexical Access: A Phenomenological Perspective" examines two of the psycholinguistic phenomena i.e. trilingual memory and lexical access phenomenologically without disregarding the insight gained from psycholinguistic studies employing the phenomenological framework, lived experiences of Punjabi-Urdu-English (P-U-E) trilinguals were explored in order to find out the processes these trilinguals utilized for learning and using the three languages.

"Role of Contemporary High-Tech in Promotion of Mother Languages" is an article which is co-authored by Mr. Omer Rauf and Dr. Muhammad Adil. This paper discusses the importance of mother languages, the role of technology in promoting them and how local communities can play an important role to learn and promote their mother languages with the help of computer technology.

"Languages of Jammu & Kashmir" is an article by Mian Karim-Ullah Qureshi Karnahi. In this article he briefly introduces the land of Kashmir and then discusses regional languages of Jammu & Kashmir like Pahari, Gojri, Urdu, Punjabi, Dogri, Shina (Dardi), Broshiski, Ladakhi, Tibetan, Pashto, Kohistani and Kundalshahi. This article unveils several hidden things and speaks about all the linguistic realities of Jammu and Kashmir. This article also speaks about old historical linguistic relations of Jammu and Kashmir and Pakistan, especially with regards to Paharia Lingua Franca.

Dr. Muhammad Aadil
Editor

Purely Pakistani: Hindko in National Integration

Dr. Rukhsana Qamber
(Islamabad)

Abstract:

Hindko is a purely Pakistani language. Its geographic spread is parts of KPK and northwest Punjab, and patches where the Hindkowanans reside or have migrated. Its basic spillover does not cross into Afghanistan or into India, unlike several other languages spoken as mother tongue in Pakistan. Being indigenous, it is important to examine Hindko's contribution to the problematic issue of Pakistan's national integration. The message conveyed by its literatures adds to both the country's diversity and unity, quite unlike proponents of other languages who advocate separate identities. This point is pivotal to Pakistan as the country suffered language riots in the 1950s, civil war in the 1970s and loss of its majority population over the issue of language. Its breakaway East Pakistan, now Bangladesh, is the only country in the world whose national monument is to language. Thus, language issues are central to Pakistan's integration. This paper also briefly makes a comparison with Catalonia, whose political identity is based on language differentiation, and its consequences. About 4 million persons, mostly in urban areas, speak Hindko, and its lexicon and cultural use is as important as its political impact, which this paper explores at this juncture in time, when Pakistan last year celebrated its 70th anniversary.

Keywords: Convivencia, peaceful coexistence, fissiparous, separatist, secessionist, irredentism, bhaichara, pluralism.

National Integration theory

The language of Hindko is amenable to national integration theory as outlined below. It is especially open to application of the integrative concept of linguistic convivencia.

- Nations integrate when their citizens live peaceably despite their diversity in language, religion, politics, ethnicity, and other socio-economic factors. Hindko fulfills this condition.
- Language hegemony and discrimination against specific mother tongues can lead to national disintegration, as happened to Pakistan in 1971. Hindko avoids such linguistic hegemony. It also does not discriminate against the other languages that are spoken in Hindko-dominated areas.
- National integration is strengthened by linguistic **Convivencia**, which Hindko exemplifies.

Convivencia¹

The Spanish term convivencia fully applies to Hindko and people who speak Hindko, i.e., the Hindkowan. The concept of convivencia applies to communities that are pluralistic in terms of language, religion, ethnicity, class and / or other factors. People aiming for disintegrative, fissiparous, breakaway, separatist or with secessionist tendencies continuously challenge such communities and nations. In addition, nations and communities with multiple identities and loyalties face irredentism, which is movement towards breakaway to

join another nation with the same language, religion, etc. Convivencia holds pluralistic nations together and enhances their national integration as it signifies:

- Peaceful coexistence;
- Open-or broadmindedness;
- Non-interference;
- Forbearance, or act of tolerating especially of what is not actually approved;
- Unconditional acceptance as opposed to prejudice;
- Toleration, as opposed to tolerate that only puts with, countenances or suffers.
- In short, in Urdu its bhaichara.

Hindko fulfills all the above criteria for national integration under convivencia. Though the picture below is from Islamic Spain (711-1492), it could be applied

¹International conference "Convivencia and Lost Paradises: Visions of al-Andalus in Spanish-Language and Islamic Literatures" Al-Akhawayn University, Ifrane, Morocco, May 24-26,2002, organized by the Al Fahd Center for Middle Eastern Studies, University of Arkansas and Al-Akhawayn University. Paper presented "Al-Andalus in South Asian Imagination & South American Reality".

To any Hindkowan and another person from any other linguistic or cultural group; Under Islamic Spain convivencia prevailed in most parts of the Spanish peninsula, i.e., Spain and Portugal. The picture below depicts two men, Muslim and Christian, peacefully engaged in the game of chess. Each is dressed differently and this indicates that they had separate religious, cultural and linguistic identities. Nevertheless, they lived

not in isolation or conflict, but in harmony, convivencia, and bhaichara.

As another expression of convivencia, Spain's Catholic King Fernando, under whom Islamic Granada fell in 1492, built his castle in Seville in pure Islamic style, complete with inscriptions in Arabic. He found Islamic art and architecture, even its script, to be no threat to Christianity, and no threat to national integration. In fact, most Spanish Kings, like Alphonso X and Fernando of Castile, found the Islamic arts as the most aesthetically pleasing. This clearly shows that convivencia was so deeply rooted in Islamic in Spain that it persisted almost a century after Spain was no longer ruled by Muslims. Convivencia marked relations not only between Muslim and Christian and subjects but also relations between Muslims and Jews. Like today's Hindkowan, followers of all three religions in Islamic Spain maintained their separate languages, Arabic, Spanish and Hebrew, their distinct dress, food and overall culture yet, for the most part, they lived in peaceful coexistence. In fact, Jews even today consider that the Golden Age of Judaism was under Islamic². Thus, convivencia did not distract from, but led to national integration in medieval Spain, which is similar to Hindko's positive role in Pakistan's national integration.

Hindko's Convivencia:

To explain the importance of Hindko and its role in national integration, it is necessary to understand the importance of language in general. It is submitted that one speaks what is in his/her heart and nature, what is intrinsically one's character, feelings, and outlook. These characteristics are expressed in one's language. Languages are designed

according to the user's requirements, habits and desires. For example those who are fighters, their language displays the same emotion. Those who are technical their language also displays the same characteristics. For example, the German language is designed for technology and the German people highly technical. Another example is that of plumbers as the language they use amongst themselves contains technical terms for plumbing. Thus, the Hindkowan by their language indicate their characteristics. For me, the

²Eliyahu Ashtor, Trans of 1960. The Jews of Muslim Spain, vols 1-3 Philadelphia: Jewish Publication Society, 1992, cover.

Characteristics of Hindko-speakers are that they are non-aggressive, they do not boast, are humble and they are accommodative to others³. They speak a language which has no boundaries, and they have historically never created any fissiparous or irredentist movements against Pakistan's integrity.

As a brief example of separatist tendencies, we may contrast Hindko with Catalan. Catalonia is the northeast province of Spain, bordering on France and the Mediterranean Sea. It is a thriving and prosperous region that has its own language, also called Catalan. The Catalan people base their identity on their language and are historically at loggerheads with domination by the rest of Spain, particularly as expressed by the Spanish language. For example, Catalonia's official language is Catalan alone, with no space for the Spanish language. Catalan is compulsory in schools and is the only medium of instruction. Catalonia has its own national songs and its own, very proud orchestra. Catalans consider themselves as a nation and, as with others like Basque, call their province a

country (pais), with the right to secede from Spain. In this respect of national integration, the Catalan language contrasts with Hindko.

In 2017, many Catalans felt themselves aggrieved by excessive taxation by the Central Government in Madrid. They voted on a referendum to obtain the legal right to separate from Spain. Madrid disagreed and this led to a political crisis that persists till the writing of this article. The legally elected head (President) of the Provincial government of Catalonia sought political asylum in Belgium, where President Carless Puigdemont still resides in 2019. Hindko displays no such separatist tendencies. It seeks peaceful coexistence with the Pashtun in the province of Khyber-Pakhtunkhwa, and with the Punjabi in the Province of Punjab, and this strengthens Pakistan's national integrity.

The hallmarks of Hindko are as follows: It flourishes by peaceful coexistence, indeed by peacefully promoting other Pakistani languages. Its relation with Punjabi is one of sheer love as its mystics, poets, authors, singers and others

³Maj(r)Naveed Qamber, my brother, formulated the above narrative during the sixth International Hindko Conference.

Are almost all fluent in both languages? Hindko's relation to Pushto is a particularly exciting study in peaceful linguistic, cultural and overall socio-economic coexistence. The Hindko language exhibits toleration. Its speakers also practice toleration; toleration and bhaichara are the hallmark of Islamic upon which Pakistan was founded and Hindko's toleration, bhaichara and convivencia bolsters national integration.

Hindko & National Integration through convivencia

Hindko is spoken mostly in urban areas, where political debate occurs on national integration. Its lexicon and socio-economic use is as important as its political impact today when Pakistan celebrated its 70th anniversary in 2017. The message conveyed by its litterateurs adds to both the country's unity and diversity, quite unlike proponents of other languages who usually advocate separate identities. Hindko and the Hindkowan are clear that Pakistan's national integrity lies in the state and society's toleration/ peaceful coexistence/ convivencia / bhaichara. Hindko's convivencia and bhaichara is of the sufi mode. This paper submits that Hindko smoothens out friction between the differences among Pakistanis and leads to national integration.

Below is the transliteration and translation of verses by the Hindko poet Pervaiz Tarbelvi⁴. The reference here is to Pakistan's national poet-philosopher, Muhammad Iqbal, and Tarbelvi advocates toleration for his religious beliefs. Toleration, peaceful coexistence, convivencia and bhaichara are the hallmarks and guiding principles for the country's national integration, and provide protection for the proponents of these principles.

Assan us to naazbaja keeta
Jiss hik wanal Khuda keeta
Mulaan Kufr d fitwalaa-eyjiste
Eh des maanhata keeta

We are rightly proud of him who addresses a complaint to God!

⁴All translation taken from Anwar Dil, Intercultural Pakistan: Taxila and Hindko Region, Contributions to Pakistan Studies, vol.45 (San Diego / Islamabad: Intercultural Forum and Peshawar: Gandhara Hindko Academy. 2015).

On whom the mullahs called infidel
This land was gifted to me by him

Sultan Mir is another Hindko poet, albeit he also writes in Urdu. In this manner, the poet and his poetry both reflect Hindko's capacity for peaceful coexistence, convivencia, and bhaichara with other languages, especially in the endeavor to enhance Pakistan's national integration:

Jis qaum ki salah hae manzoor app ko
Socho to dil me yn kon hae voh qaum?
Aap ho

Bas doosrey ko aapna bilkul hi kuchh kaho
Hare k apne aap ki islahmeynlago

The nation that you wish to help improve
Think in your heart what nation is that
You are it!
Do not say anything to anyone else
Everyone should be devoted to self-improvement

(My translation)

Saien Ahmad Ali Irani

One of Hindko's greatest poets, Ahmad Ali represents unity in the diversity of Pakistan. Though he chose his pen name simply as Saien, people affectionately and respectfully refer to him as Saien Baba. Saien was born in Peshawar but chose to live in my hometown of Rawalpindi. Thus,

he integrated two cities, two provinces, and multiple languages. His message is of peace, especially peaceful national integration – convivencia – among diverse religions. This topic is so very relevant to Pakistan, especially during Rawalpindi's 2017 religio-political protests. Saien Baba would have stood tall and apart, impervious to ridicule for not condemning idol worshippers, that is a hallmark of a mystic, which he himself recognized;

Kehndija' h ny annall makhoq Saien
Butparast ho ke
Musulmaan kiyoon ve

Saien, people say contemptuously
Being an idol worshipper, how come he's a
Muslim?

Saien Ahmad Ali has risen in stature to become an iconic figure. His words attracted many students, who carried on his style of composition. Saien Baba's way, his answer to the religious bigots would have been as follows, and would have prevented today fragmented society, and added to national integration by seeking knowledge, with a capital "k".

Saien ilm ne Dasya te jaanr gyaan
Vasdey andar mere jis noo abar'r
toondhaan

Saien, knowledge revealed itself to you
The one you seek outside, outside, resides
within you

Thus, Saien Baba, the Hindko iconic poet-philosopher, and the language of Hindko itself, adds to Pakistan's national integration by practicing convivencial peaceful coexistence/ bhaichara/ toleration with other faiths and with knowledge. Like

Saien's dual/hybrid languages, Hindko is also a hybrid language. It not only surpasses borders but also, in the sufi mode, contains the power to pacifically bring harmony between people who speak different tongues through:

**Convivencia + Bhaichara + toleration =
national integration**

The Hindkowan themselves are multilingual and thus straddle ethnic and cultural borders. They are empowered to bring peace between communities in Pakistan and everywhere they reside in the wider world. As we have seen, love for the homeland is recurrent theme in Hindko. The poet Bashir Ahmad Soz (1948) wrote an ode to the flower-filled landscape of his beloved homeland. The ode may be read as metaphor linguistic diversity, expressed as multicolored flowers. They surrounded on all sides by the green of Islam symbolizing peaceful national integration:

Phul ce phul an char choferi
Savi Makhmal di hik chaadar
Farsh di soorat bicch gai yaaro
Shabnam moti inj barsaa vey
Saari ja rhtiaan nehl aa vey

Flowers and more flowers are on all four
sides
Like a green velvet blanket
Spread across a whole floor, mates
The dew showers pearls, as if
Bathing the whole motherland

Digital Dictionary Development for Torwali, a Less-Studied Language: Process and Challenges

Inam Ullah
(Bahrain, Swat)

Abstract

Torwali is an endangered and less-studied language spoken in the north of Pakistan. Recently, the community celebrated publication of the first ever Torwali dictionary both in print and an online version. This paper discusses issues and challenges regarding lexicography of a previously non-written language; from data collection by the native speaker having no set goals and training or institutional support, to organization and presentation of the data for producing multiple versions of the dictionary. The first section describes the process of developing the database using the methods of wordlists and semantic domains. The proceeding sections describe the technical development of its printed and online versions in detail, and discuss orthographical, technical, computational and social concerns of the project. The paper concludes with recommendations for future dimensions of the present work and for similar projects with special consideration to lexicographical work on non written languages.

Keywords: lexicography; non-written language; online dictionary; community participation

Introduction

Torwali language

Torwali belongs to the Kohistani sub-group of the Indo-Aryan Dardic languages, spoken

in the upper reaches of district Swat of northern Pakistan. It has two dialects (the Bahrain and Chail dialects), with a total of approximately 90,000 to 100,000 speakers. Close to half of the population has migrated to bigger cities where language shift is a common phenomenon.

Motivation or need for the project

The project initiator, a mother-tongue speaker of Torwali, when studied the written materials on the language for the first time, found many semantic and phonetic errors. This initially motivated him to work on his native language in order to present it more accurately to the academic community. Later, after receiving encouragement from the community elders, he decided to compile a dictionary of Torwali based on the idea that dictionaries can be a crucial resource for language learning and instruction, particularly with regard to endangered languages. A good dictionary can address issues of orthography, documentation and language preservation. Previously, the locals found it difficult to write Torwali language using the alphabets of neighbouring regional languages or the national language as some of its peculiar sounds had no representation in their alphabets. The main goals were, therefore, to record, document and preserve a hitherto unwritten language of Swat Kohistan and thus, to safeguard it for the future generations.

Intended audience of the dictionary

Initially, the intended audience was the academic community. The aim was to provide them with error-free material of Torwali for further research. However, later, in view of the interest of the Torwali community, it was decided that the

intended audience would include both the academic and the speech communities. During the compilation process, numerous difficulties emerged regarding decisions to present the data in a way that would benefit both the communities equally. As a result, it was decided that the primary audience would include those Torwali-speaking Torwalis and Torwali-learning Torwalis whose preference is the socio-cultural information like clans, place names, medicinal plants, cultural items, myths and oral traditions. Thus, the final product of the database is intended for students, Torwali speakers across the globe, tourists, and researchers.

The selection of dialect

While compiling data for Torwali dictionary the 'Bahrain dialect' was decided to be the standard dialect because: (i) it is spoken by a larger number of Torwali speakers; (ii) Bahrain is the cultural, political and administrative center of Torwali community; and, (iii) the compiler of the data speaks Bahrain dialect of Torwali.

Despite the above-mentioned decision, some words peculiar to the Chail dialect were added to the database with the tag of 'Chail dialect' However, it was not possible to enter Chail variation of every Torwali word due to space issues.

Previous literature

Several western researchers have worked on this language. In 1880, John Biddulph published *Tribes of the Hindoo Koosh*, which contained the first linguistic description of the Torwali language. The most extensive work on the language was carried out by Sir George Grierson which is known as *Torwali: A Dardic language of Swat Kohistan* (1929). In the late 1980s, SIL International carried out a sociolinguistic survey in northern

Pakistan which included the Torwali community. Wayne Lunsford's work, *An Overview of Linguistic Structures in Torwali, a Language of Northern Pakistan* (2001) is another major work on Torwali after Grierson's.

The undecided project goals

There were no set goals at the beginning of the project. It was all about 'writing a dictionary of Torwali'. The compiler, being a government school teacher, had no previous knowledge or training of lexicography. He worked on the project as a hobbyist and therefore, did not time-frame it. However, he stored the database in an electronic format to serve the academic purposes of research.

Methodology: Printed Version

Major part of the database was developed over the past one and half decade by the active help of the author's students, colleagues, friends and relatives. Data was collected on index cards and paper and was entered in to the computer program called 'Shoebox'. 'Shoebox' was replaced with the improved version 'Toolbox'

Data collection and verification

Both wordlist and semantic domain methods were used for the data collection. Being bilingual, the author used Urdu wordlists for recalling Torwali words. But specific cultural items, plants and animal names about which the author himself was unaware could not be recorded using this method. He, therefore, adopted the method of semantic domains. He asked his Torwali students, friends and family members to make lists of words relating to a specific semantic domain or sub-domain. For example, a group of students was asked

to bring a labeled sketch of the interior of a watermill.

To ensure correctness and completeness, cross-checking and verification of the data was conducted through multiple sources within the community, such as, various people living in different localities (valleys and side-valleys of the indigenous area as well as in different urban centers).

Expansion of the database

Printouts of the existing database were distributed among the Torwali speakers for verification and further addition of lexical items that had been left out. At the same time the author made a partial use of lists of *Semantic Domains* prepared by SIL International under The Dictionary Development Process (DDP)¹. This process facilitates lexicographers to collect words for the development of dictionaries of minority languages. It helped increase the database from 5200 to 8000 lexical entries by including names and related information of places, plants and clans as well as idioms, proverbs and, words related to Chail dialect.

Verification and refinement of specific semantic domains

Lists containing words of special domains were verified by the Torwali practitioners of the field concerned. For example, Torwali words for diseases and ailments were verified by and discussed with qualified medical practitioners living in the indigenous area. Similarly, items relating to forests, botany, watermills or agriculture were verified by the Torwali speakers working in the respective fields.

Consistency Checks

Consistency checks were employed both automatically and manually, depending on the availability of the features in the Toolbox program in which the database was stored and handled. For example, Toolbox consistency checks support parts of speech but not spell checks, particularly in the national and source languages. Thus, spell checks were carried out manually.

The use of lexique pro

Toolbox file opened in Lexique Pro, an interactive lexicon viewer and editor², and was exported to Microsoft Word in a standard dictionary format. Thus final export was made through Lexique Pro instead of Toolbox due to repeated problems faced while exporting. But there were lots of formatting issues which had to be fixed manually. For example, various Toolbox field markers, such as, \ue, \vr, \lt, \va and \ps were changed into Urdu script to meet the practical needs of developing Torwali-Urdu print version as they were not supported by Lexique Pro during export process. Proofreading of the entire exported file was done page by page. Relevant technical issues were resolved through the 'trial and error' principle.

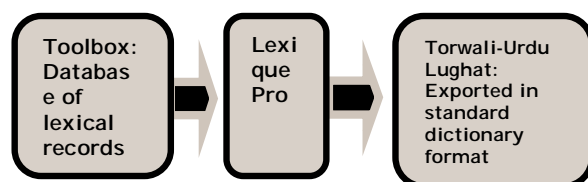


Figure 1: Data Export Process

¹

http://www.sil.org/computing/ddp/DDP_downloads_tb.htm#domains

² <http://www.lexiquepro.com/>

Methodology: Online Torwali Dictionary (OTD)

Overall architecture (OTD)

To develop the online version of the dictionary, the lexicon data was contained in a Toolbox database file. The file was then taken to Lexique Pro to be converted into an xml formatted file. The corresponding xml file was exported through MDF (Multi Dictionary Formatter). The xml file was used as input to the dictionary's website application which transformed the word detail into html formatted content for users.

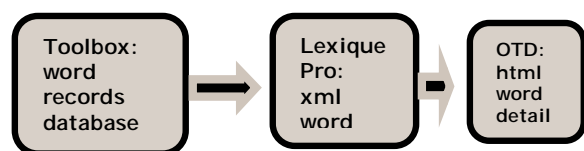


Figure 2: Work flow to Torwali dictionary website

Microstructure and macrostructure of the OTD

Lexique Pro generated xml file of lexicon data in LIFT (Lexicon Interchange Format) language. The detailed xml encoding format of LIFT formed the microstructure. The method of accessing information by the user formed the macrostructure.

Macrostructure and microstructure were navigable to some extent. Words were linked on the basis of parts of speech, and synonyms were cross referenced as navigable links deeming OTD to be termed as hyperlexica (Gibbon, 1999). To ensure that user accessed the dictionary information with ease, the following navigational ways were made available on the website:

- Torwali alphabet was enlisted on the website. Through this, user could have the

list of words starting with the selected Torwali letter.

- User could navigate the words by syntactic categories, affixes or phrases. These indices would display a corresponding wordlist making it easier to find the word. Native users could ponder upon the list and find out if some words were missing. It could help teachers make a lesson plan to teach a certain category to Torwali-learners.

- Users could search any Torwali word by entering it using onscreen Torwali keyboard provided on the website. If a word existed in the lexicon, then the result would either be a single word or more than one word if its homonyms existed.

- Through any of the above three ways a user could reach a word or word list. The word detail would be displayed by clicking on the desired word. It would contain all the information fields already displayed in the hard copy of the dictionary except the usage field. ('Usage' depicts the geographical usage, obsolescence and vulgarity of the word.)

- Reverse lookup; Urdu to Torwali navigation for words is also one of the features of the online Torwali dictionary. Urdu word list would help user traverse back to Torwali equivalent.

Orthography Issues

Since Torwali was an oral language until the start of the lexical compilation, the orthography issues constituted a major

source of problem during the process of compilation.

4.3.1 Decision on the script. In order to be in cultural and historical harmony with the regional language Pashto and national language Urdu, it was decided with the help of the community activists that Perso-Arabic script would be used for writing Torwali, because both the Pashto and Urdu languages are written in Perso-Arabic script.

4.3.2 Characters for peculiar sounds. There are five distinct sounds in Torwali which are absent in both Pashto and Urdu. Grierson identified and mentioned these sounds in his work (Grierson, 1929). Suggestions from Dutch phonetician, Dr. Baart, working on the neighboring Gawri language in the 1990's helped greatly in sorting out the issues and the final recommendations presented to the community people for approval. After a series of discussions all of them recognized the five sounds and approved the proposed characters (figure 3).

Special Torwali characters	اَ	طَح	تَچ	تُخ	ز	س
IPA-based transcription	æ	ɟ	ç	ts	z	ʂ

Figure 3: Work flow to Torwali dictionary website

4.3.3 Standard spellings. During serial workshops organized for discussion on language issues among Torwali language activists, it was noticed that many words were being written with different spellings. This issue was also evident in the database where non-unique words were quite often found for the same lexical item. The participants decided to adopt the spellings which occurred with high frequency.

4.4 Technical Issues

4.4.1 Conversion of legacy fonts into Unicode fonts. After using 'Shoobox' program for many years, Torwali lexical

data had to be shifted to its newer version 'Toolbox'. Hence, all the legacy fonts needed to be converted to Unicode supported fonts. Almost all the characters representing Torwali sounds were assigned Unicode positions except the Voiced Retroflex Affricate.

4.4.2 Torwali support in Nafees Pakistani Web Naskh. Center for Language Engineering, CLE (formerly CRULP) developed the Burushaski-Torwali-Khowar (BTK) font which is a character-based Nafees Pakistani Web Naskh Open Type Font in 2009. It was an extension of Nafees Web Naskh supporting several regional languages including Torwali in addition to Urdu.

4.4.3 Torwali keyboard development. In order to support Torwali characters to be typed easily along with Urdu characters, Torwali keyboard was developed by Center for Language Engineering, CLE (formerly CRULP). This keyboard was based on and similar to the Urdu Phonetic Keyboard so that the additional characters for Torwali Language could be typed easily along with the regular Urdu characters.

Issues relating to XML file

4.5.1 Some of the Torwali examples were not exported to xml format by Lexique Pro. According to LIFT, xv field in word entry contained examples in vernacular language and xe, xn, xr fields contained examples in English, national and regional languages. If xv did not exist, other example fields could not be exported to xml format. In case of Torwali dictionary, xv field contained examples in the form of IPA symbols and xr contained examples in Torwali language. In some cases xv field did not exist or in other words pronunciation of example sentences did not occur. Therefore dummy xv was

inserted where xv was empty by using Toolbox, so that xml element corresponding to xr could be generated and thus displayed to the user. As xv-value was not to be displayed in hard copy or on website therefore dummy value could be used to save time and insert remaining pronunciations of Torwali example sentences afterwards.

4.5.2 Text formatting for hard copy dictionary. Toolbox was used to compile and manipulate the lexicon. However, its export features did not work well for publishing hard copy of the dictionary. For this purpose Lexique Pro was used. There were default formatting styles (known as Multiple entry style) for each of the fields in a word entry. These styles were used by Lexique Pro during the process of export to HTML or WORD format.

4.5.3 Sorting of non written languages. As Torwali was not a written language therefore collation sequence was not readily available for it. Though, collation rules had been explicitly mentioned in Toolbox, diacritics were not handled as ignorable characters due to which sorting was interrupted. The presence of diacritics caused the word to be processed in sub-sequences. Therefore, the hard copy of the dictionary was not properly sorted. This discrepancy was later removed and headwords were displayed in a proper sequence in the online dictionary version.

4.5.4 Gloss field and reverse lookup. In gloss field, semicolon is used to separate the multiple gloss terms. In Urdu gloss \gn, Urdu semicolon was used but was not recognized as a separator. Therefore, all the gloss field content was handled as single gloss term.

4.5.5 Encoding. Word detail of the Torwali-Urdu was in XML format therefore Unicode (that is, utf-8) encoding had to be used by the website. Secondly, Urdu and Torwali characters could not be presented by ASCII encoding. This is because web application configuration is set for languages using Unicode, otherwise the characters appear illegible on the interface.

4.6 Social and Other Issues

Like every living language Torwali has also many taboo and slang words. Torwali natives differed in their treatment of these words in the dictionary of their language. Some suggested that these words must be avoided as they may create wrong impression among the children and 'outsiders' about the community. Others said that these words were a part of their language and had to be recorded. After long sessions of discussions with community activists and elders it was decided that obscene slangs were to be avoided but words with offending connotations could be tagged with 'offending'. Similarly, some clans with shady histories did not want their historical information to become a part of the dictionary. Therefore, their names were included but not their history.

Future Work

Based on the existing database several enhancements can be made to enrich the practical uses of the dictionary.

1. Indexing on the basis of semantic domains can be incorporated in the interface.
2. The Torwali grammatical and collocation information can be enhanced to form a useful resource for Torwali to Urdu translational work leading to localization.

When translating a sentence from source to target language, the context of the word sometimes changes the choice of word in target language (Saleem, 2007). Such constructions can be resolved when proper collocations and grammar of words are given.

3. The interactive interface for users can be added to contribute linguistic information of a new word or to an existing word. After the linguistic verification of the contributed information, it can either be approved and added to dictionary or disapproved.

4. Torwali to English dictionary can be developed and the corresponding online interface can be merged to the existing one - OTD.

5. Talking Torwali Dictionary can be produced to help community members living away from the indigenous area to learn the language of their ancestors.

6. Example sentences are good resource for better explanation of a word in a dictionary. There are only 1200 example sentences which need to be expanded under each lexical entry.

7. Specific information needs to be added for plants and animals rather than the generic formation as "a kind of...".

Recommendations

- The 'Usage' field should be exported by Lexique Pro. Currently, LIFT stated that <usage> element corresponding to \et exists but it is not exported by Lexique Pro.
- Collation sequence of non written and less taught languages should be included by collation consortia, so that these can be readily available to linguistic tools. Collation sequence leads to properly

sorted language data which is more efficient to navigate and manipulate.

- For non written or less taught languages, data collection is quite a difficult task. Therefore, instead of top-down approach, bottom-up approach (Carr, 1997) is more helpful. Especially through emails or forums or a dictionary website page dedicated to user contribution are the easy and fast ways to collect the data. These small contributions can be of great benefit to all.

- Many cultural items, whose precise alternatives are not available in target languages, are best explained with the help of drawings and pictures.

- Idioms and proverbs embody the essence of a language. There are about 600 idioms and proverbs in the database which can fairly be expanded to thousands.

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Revitalization of endangered music – a case of Torwali music

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Abstract

Torwali is a Dardic language spoken by a community of about 80,000--110,000 in the idyllic valleys of upper Swat district in north Pakistan. It is one of the Pakistan's 28 'definitely endangered languages' as categorized by UNESCO in its Atlas of World's Languages in Danger³.

In 2007 a team of community researchers started the work of its 'documentation and promotion' by organizing their efforts into a local civil society organization IdaraBarayeTaleem-o-Taraqi (IBT) i.e. institute for education and development. Since then the organization has been undertaking a number of revitalization initiatives targeting youth, children and elders.

In Pakistan various linguists and organizations have undertaken a number of similar initiatives. But most of these good initiatives are only focused on 'preservation' the languages in question. Some of them altogether ignore the importance of 'revitalization of cultures especially the music' because many of these

³[Moseley, Christopher \(ed.\). 2010. Atlas of the World's Languages in Danger, 3rd ed. Paris, UNESCO Publishing. Online version: UNESCO.org. 2010. Retrieved 17 May 2013](http://unesco.org)

language activists found themselves thwarted by their version of the faith because an overwhelming majority in Pakistan now thinks everything through a religious prism. This often makes the whole endeavors of preservation and promotion of these languages limited to research circles only.

But the organization Idara Baraye Taleem-o-Taraqi (IBT) has taken a holistic approach for the preservation and revitalization of the endangered language, Torwali.

Initially IBT has developed orthography for the language; and based on that it established schools for children in their own language. The curriculum for the kids contains rhymes and poems.

Secondly, IBT started a campaign in order to repackage the poetry and music so as to popularize it among all the community members relevant to all ages and genders.

In the classic Torwali music there have been two distinct genres of poetry sung on different musical notes. The most popular of them is called **zow** whereas the other, "Phal" is sung on a different note based on the cultural events for which it is meant. These classic genres are very much liked by the elderly men and women but the youth and children, particularly of the main towns and are being influenced by modern Urdu and Pashto music, no longer like these genres much.

In the past, when the people of this community were less exposed to the dominant music and cultures, there used to be many poets, women and men alike, of **zow** as people used to have their own cultural events and gatherings.

In order to popularize the music, dances and traditional games among the youth IBT held a three-day indigenous cultural festival in 2011 with the name of

Simam. In the festival youth sang Torwali songs in modern ways with modern themes. Though the way they sang was a bit of imitation of Pashto singing yet it popularized the Torwali music in the youth.

In 2015 IBT undertook a Cultural Revitalization project wherein new songs were produced and sung in a modern way where the 'modern' and 'traditional' have a fusion.

This paper is focused on the work done by IBT for Torwali music, its significance to foster identity based development; and, of course, the challenges it faces in an era of rapidly expanding globalization and neo-modernity.

Keywords: Torwali, Bahrain, Swat, Language, Music, Revitalization, **zow**, phal, IBT, Simam, Indigenous, Endangered, Modernity, Dominant, Singers, Folk, Folklore, Manjoora, sūrni, dhūmām, bhédæn, béfél, sitar, poet, poetry, hāfær, revival, preservation, promotion, documentation, onslaught

Introduction and background

According to Ethnologue⁴ there are around 7,106 languages currently spoken in the world. Linguists estimate that by the end of this century, more than half of these 7000 plus spoken languages will go extinct resulting in loss of valuable scientific and cultural information.

UNESCO's *Atlas of the World's Languages in Danger*⁵, categorizes 2,473 languages into five levels of endangerment:

⁴*Ethnologue: Languages of the World* is a web-based publication that contains statistics for 7,106 languages and dialects in the 17th edition, released in 2013. Up until the 16th edition in 2009, the publication was a printed volume.

⁵"Moseley, Christopher (ed.). 2010. *Atlas of the World's Languages in Danger*. 3rd ed. Paris, UNESCO Publishing. [Online version:](https://www.unesco.org/en/atlant). UNESCO.org. 2010. Retrieved 17 May 2013

- *Vulnerable* – not spoken by children outside the home;
- *Definitely Endangered* – children no longer learn the language as mother tongue in the home;
- *Severely Endangered* – language is spoken by grandparents and older generations, while the parent generation may understand it, they do not speak it to children or among themselves;
- *Critically Endangered* – the youngest speakers are grandparents and older, and they speak the language partially and infrequently; and
- *Extinct*.

One of the 28 highly endangered languages of Pakistan listed in the UNESCO's Atlas is the language called Torwali, which because of not having written tradition in its history and the "language shift" towards the predominant language, Pashto in the adjacent areas, is rated *definitely endangered*.

Torwali is a Dardic language of Indo-Aryan family mainly spoken in the Bahrain and Chail areas of District Swat in Northern Pakistan. The level of its endangerment can also be assessed by its small community of speakers which is approximately 80,000-100,000⁶. Close to 30-35% of its speakers have migrated permanently to the bigger cities of Pakistan where their language is either being replaced by the national language Urdu, or by other languages of wider communication such as Pashto or Punjabi.

The language Torwali is said to have originated from the pre-Muslim Dardic communities of Swat. The people or

community speaking this language is called Torwalik or Torwal. Like other Dardic communities the Torwalis 'had' no idea of their origin and history. Most of them 'were' relating themselves to Arabs or Pashtuns. This can be due to the fact that no credible research has been done on the Dardic communities—their origin, history and culture in Pakistan.

There have been numerous surveys done by some national and international organizations on Pakistan's endangered languages such as *Sociolinguistic Survey of Northern Pakistan* (Rensch/Decker/Hallberg1992) and *Linguistic Survey of India* (Grierson, 1903-28). However, these publications have only a few chapters dedicated to Torwali and other languages of Swat Kohistan in the Swat Valley. In the given state of affairs what is required for the language is promotion of its literacy, inclusion of it in education, aligning it to the modern media of human interactions and revitalization of its culture including the folk music.

Torwali poetry

The Torwali poetry has two main genres—**zo** and "phal". **zo** and "phal" have the main difference in the way they are sung. **zo** is sung by almost all singers whereas "phal" was sung, and to some extent, is still sung on special occasions. Singing of **zo** is more difficult than singing of "phal". In **zo** the singer has to hold breath for a long time whereas singing of "phal" involves breaking of breath. Both **zo** and "phal" has two lines in couplet forms with the same rhyme scheme, usually ending in **-ā**.

Both **zo** and "phal" were very popular three decades ago. Majority of the poets of the **zo** used to be women. It is

⁶ This is an approximate estimation found in web-based language related publications such as 1) Ethnologue; 2) Atlas of the World's Languages in Danger (UNESCO); and 3) <http://www.endangeredlanguages.com>

actually the classic form of poetry and has the ability to express every kind of theme—from the very vulgar to the sublime. It is still common among the elderly men and women.

Here is an example of **zo**:

أ مہی تھیئے سُوال تھو اتھل کھن سی بورا

ایک یاری می دلال نہ گش ڈوئی ژو نہ سوا

æ mhi they ēsūāl thūo thəl khən si borā

ek yæri mi dālāl nəgəş dūi zōnə səā

Translation:

I implore you my beautiful beetle of the high mountain [beloved]

One, do not employ a middle man in love affair; two, don't makezo (lyrics)¹

“Phal” was sung in the past on occasions like threshing of maize grains from cobs with the help of wooden rods, the chorus dancing of girls and boys in two straight opposite lines called “dhez”; and on the occasions of crops or grass harvesting locally known as “Hashar”.

An example of “phal” is given below:

یا اوران ژھیندے والو نیل گیا

ژاد سی پال وئی مہی مے بوگیوا

Yæ orān zéndé wālū nil gəyā

zād si pæl wəyi mhi mé bŭgəwā

Translation:

Like the Oraan flushed down green foliage

A stream of blood ran down my chest

Modern genres, influenced by Urdu or Pashto, came to the scene later. After

the 90s young poets began to write poetry in forms vogue in Urdu *Ghazal* or *Nazm*. They also produced poetry along the lines of the popular Urdu/Hindi geet.

A modern young poet Muhammad Salim aka Salim Janbaz, who died recently in a road accident started satire and humor in Torwali poetry. He also wrote poetry on broader social and ethical themes. He used the Urdu and Pashto genres for his serious and humorous poetry. He was also the first poet who made Torwali songs in line with the Bollywood lyrics. Below is an example of poetry by Salim Janbaz which he wrote on October 15, 2018.

حی آنگا گھینوساد، مدامی غم سی سائوڈے مہی

ژاد لیرمُون سی اُن مے آپ، ایک ایک سا سی ژھینگوڈے مہی

hi ānā ghinū sād, mūdāmi ḡəm sisātū dé mhi

zād lér̄mūn siæ ye āp, eg eg sā si zhīgūd émhi

Translation:

The perpetual angst sets my heart on fire

My inner soaked in blood with the innate ire

تا بُم آج کو ڈیدو اے نظر می، نرے پیان نین سرا

مُو سی ژانگ جَلوڈو، چھی جُدیی او کوموڈو دے مہی

tæhʊmājkoḍo ē nəzər mi, nēpǣninsērā

mūsizāngjəlūdū, çhijūdéi o kūmūyūdémhi

Translation:

Thou shall never sense the deep sign

On my defaced face by incessant pine

Torwali poetry is still transmitted from generation to generation through word of mouth. However, recently Idara Baraye Taleem-o-Taraqī (IBT) has started to document and write it.

zo is more popular than “phal” but in singing, the latter is easier than the former. Only established singers can sing the **zo**. The instruments used in singing **zo** or “phal” are usually sitār, ‘bhédæn’ (pitcher made of mud when it is lid with tightly with animal hide or some string cloth); and “béjél” (flute). In the past “Sūrni” (a type of traditional pipe) and “d̥hūmān” (drum) were also used while singing “phal” or dancing “d̥hiz” (dancing in chorus).

The rise and fall of Torwali music

Before the onslaught of popular media; radio, satellite television and social media, the Torwali poetic genre **zo** was very popular. In the community almost each woman used to express her sorrows, pleasures, deprivation and love in this genre. Men also used to say **zo** of various themes especially around the themes of love, sorrow and grief.

In 2012 Idara Baraye Taleem-o-Taraqi (IBT) collected about 300 old **zo** whose poets are mainly unknown. Among the 300 couplets one can sort out that 70% of the couplets are by women. This is also very different from the Persian influenced Urdu poetry because here the woman poet addresses her beloved by a masculine name or pronoun whereas the man poet can do so by addressing his beloved with a feminine pronoun or name. This is not so in most of the Urdu poetry as most of the time the poet uses masculine pronoun for his beloved.

Both the popular genres—**zo**—and “phal” used to be sung on special occasions like wedding ceremonies, communal working times, and in the times of harvest and sowing. In addition to that, singers used to record their singing in audiotape recording cassettes for the general public. These tapes were then run on the tape

players almost each house used to have one at least. Those times there were no CD or DVD players, nor did exist the TV channels. The people even used to send these tape cassettes to their near-ones living in the cities or abroad.

Ironically the tape recorders in the community helped raise the production of Torwali poetry unlike the current DVD and CD players and the satellite television channels. In the 80s and 90s the Torwali music was at its prime. Many new singers of the **zo** rose and produced volumes of music. A famous singer cum poet, Muhammad Zeb, had produced 121 volumes (tape cassettes) and the music shop in main bazaar Bahrain played Torwali **zo** publicly. In my teens I witnessed it myself; and remember how all the women and men knew Muhammad Zeb as he was held a celebrity then.

It is not that it was only Torwali music sung and listened to by the people of the Torwali community. The charm of old music of Bollywood (Indian cinema industry) and of Pakistani Urdu singers was very popular. The elderly very much loved Lata Mangeshkar, Muhammad Rafi, Talat Mehmood, Asha Bosley, Kishore Kumar et el (Indian) along with Mehdi Hassan, Noor Jahan, Mala, Ahmad Rushdi and Rona Laila (Pakistani). It was a time when the pop music had yet to make its taste among the audience.

This rise was too short. With the beginning of the second millennium like the rapid changes happened elsewhere; changes sped up rapidly among the indigenous communities as well; and Torwali is one of such indigenous communities.

The people in the semi urban center, Bahrain, (in Swat) have already begun to install satellite television which would

mainly show Indian soap operas and movies. In addition to it few men started the business of videocassette recorders (VCRs). They would rent out the VCRs and a television to the people who would take them to homes to watch the Bollywood movies. A few men also started VCRs shows at their shops where the youth would go and watch the Indian movies. By then the Pashto music industry also flourished with female singers and dancers. This was liked by the ordinary Torwali man. This accelerated the rise of Urdu and Pashto songs among the Torwali audience. The VCRs were replaced with DVDs and CDs. This was new technology for the singers and poets who could not use this technology for recording.

The impacts of the onslaught were terrible on the Torwali music. Soon the taxi drivers shifted to play Pashto and Urdu music in the CDs and DVDs in their cars. Before that most of cars had audiotape players and the taxi drivers used to play the Torwali music cassettes on them.

The new technology in music was not the single cause of the fall of the Torwali music. In the wake of the Afghan Jihad in the 80s the rigid puritan religious thought spread in the area rapidly. The influence of this puritanical religious mindset terribly impacted the music landscape of Khyber Pakhtunkhwa, the then NWFP, including the Torwali areas. Consequently, many, musicians, singers and poets of Torwalilanguage abandoned their art and work.

Although the spread of this revivalist religious mindset impacted every community, whether majority or minority, in Pakistan, but smaller communities like Torwali were the worst victims as their language had no writing tradition and the poetry and other traditions passed through

the word of mouth only. Lacking a written medium, the only available medium—audio oral— could not sustain this technological and ideological onslaught; and consequently the music and culture of the Torwali community was badly affected. The puritanical religious attitude also reinforced the cultural stigma attached to singers and musicians. Many players of sitar and sūrni (pipe) abandoned their work because of the social stigma further strengthened by the revivalist form of religiosity terming it immoral and profane.

Gradually the singing of **zo** and “phal” declined. As music is natural to human nature, therefore, curbing it completely is impossible. Because of the stigma and profanity religiously associated with music and dance majority of the Torwali community left its own music and began to satisfy their aesthetic urge with the help of dominant Urdu and Pashto music as that couldn't be stopped because of its being music of larger and powerful societies.

The fear or stigma has now grown so strong for the indigenous singers and musicians that in 2011 when Idara Baraye Taleem-o-Taraqi (IBT) was holding the indigenous culture festival “Simam”, it brought the musicians to the venue of the event under-covered; and their instruments dismantled so that the sons and relatives of the musicians might not see them with the instruments.

And now under the powerful media, electronic and social, the youth of the Torwali community hardly like to listen to Torwalizo and “phal”. They like Honey Sing, the Indian modern singer who sings in what is called the street language, rather than listening to the **zo** and “phal”.

The struggle to revitalize the music of the Torwali community

The situation was realized by the few educated and aware youth of the Torwali community and consequently they formed an indigenous organization, Idara Baraye Taleem-o-Taraqi (IBT) i.e. institute for education and development, in early 2007, for an integrated uplift of the people of Swat-Kohistan along with documentation, revitalization and promotion of the Torwali language and culture as their primary goals.

The organization has undertaken the revitalization and literacy of the Torwali poetry and music, in addition to designing orthography, developing course books and establishing schools in the Torwali language. IBT has been continuously advocating for the documentation and revitalization of the cultures and languages of the Torwali and other linguistic communities in north Pakistan. It has been constantly encouraging singers, poets and musicians to produce poetry and music of these languages. Some major interventions of IBT regarding the revitalization of the Torwali music in the Torwali community deserve mention here.

The indigenous culture festival, *Simam*:

“*Simam*” is a Torwali word meaning dignity, decor and improvisation. In July 2011, soon after the Taliban insurgency and floods in Swat, IBT conceived an Indigenous Culture Festival and named it after the Torwali archaic word “*Simam*”. The main objective of this three-day event was to celebrate the Torwali culture with all its elements—poetry, and both visual and performing arts. The festival was perhaps first of its kind in Pakistan in relation to the smaller linguistic communities. It has a preparation of a year behind it wherein the

singers; poets and musicians were encouraged to perform. A series of rehearsals around a period of two months was held prior to the three days of the main events.

Almost all the Torwali singers, musicians and poets were involved in the festival along with the elders, local political leaders and youth. To the festivals activists, poets and linguists from Kohistan, Gilgit and Chitral were also invited. The festival has **zo** and “*phal*”; traditional games, dances, display of tangible culture and seminar on the co-relation of culture and peace. For three consecutive days over 9,000 people celebrated and performed their culture. IBT somehow managed to bring the old pipers and drummers along with the sitar players to the festival. Playing of the local pipe—*sūrni*—and the drum--*qhūmām*--had been abandoned three decades ago. IBT brought the pipers and drummers to the public and engaged them with the public for three days. The festival had tremendous impacts on the revitalization of the Torwali music after years. The singers and poets who had previously abandoned their work restarted it again. The younger generation has now videos and audios of Torwali music on their cell phones. The traditional games abandoned fifty years ago are being played now after the festival.

Sponsoring a slot in the local cable TV network operation facility

In 2012 IBT sponsored the installation of a slot on the local cable TV operator facility in Bahrain for the revitalization and promotion of the Torwali language and its music. The TV channel has more than 450 home connections in the Bahrain town, which is more vulnerable to foreign influence because of its being easily accessible and exposed to modern

technology; and of being semi-urban. Since its establishment the facility has been showing various programs of Torwali music including some 'new Torwali music', which is imitating the tones and style of the Pashto or Urdu music. We often take feedback from the audience and viewers of this channel and have found that women are still very fond of the Torwali **zo** and "phal". However, the younger generation likes the so-called new Torwali music that is very much in line with the tune and tone of either Pashto or Urdu music. Nevertheless, there is now a growing young generation of Torwalis who sing and love **zo**.

Kalam Summer Festival 2013

Since restoring peace in Swat after the Taliban the Pakistan army had been arranging festivals in the scenic town, Kalam, with the help of the provincial government. These festivals lack local touch; and the music and songs are presented in it are all in Pashto and Urdu.

In June 2013 Idara Baraye Taleem-o-Taraqi (IBT) tried to convince the organizers, Pakistan Army, of these festivals to include the local culture in the events as well. Being overwhelmingly Punjab based the organizers had no idea of the local culture but somehow IBT secured some time from them. That time was utilized by IBT in singing of **zon** and "phal" with the help of the pipe and drum along with dancing. The performance pleased the over 10,000 audiences (mostly tourists) overwhelmingly and they shot hundreds of videos of it. The local people still use those videos of the Torwali music in their cell phones. The performance let the non-locals know about the unique cultural diversity of Swat.

Producing Torwali songs in DVDs using the state of art technology

Given the history of our engagement with our struggle of documenting, revitalizing and promoting the Torwali language and culture we at IBT felt the need of enabling the Torwali music to be popular among the Torwali youth and elders. We have noticed that the Torwali music and poetry are stagnant with only two genres, the **zo** and "phal". Although some attempts by the youth are seen where they tried to give it the so-called new touch. But their production is merely an imitation of the tunes of the Pashto or Urdu music. They even translate the exact themes of the Pashto or the Urdu lyrics and sing them in Torwali with the same tune as of the source languages.

Given the intense realization of this milieu IBT has undertaken another project on the preservation and promotion of the Torwali language and culture in 2015-16. In the cultural component of the initiative IBT has undertaken the production of 1,000 copies of a DVD album of the Torwali music in the new but unique genres as well as the **zo** and "phal".

Under this initiative 06 tracks of Torwali music were produced in a video album named *Manjoora* i.e. gift, using the state of the art technology and video shooting. Among the 06 tracks, **zo** is sung in two different ways—the traditional and in an improvised form. Another ancient form of singing of **zo** in the video album is 'dhübā' meaning sung by two, that is like a duet where two singers sing the **zo** in turn. The video album, *Manjoora* has the other three tracks in modern form usually referred to as "modern phal" that is very much like the Urdu/Pashto genres. They touch new themes such as identity, peace and love. For the album three selected

vocalists and three instrumentalists were trained. Three poets including writer of this paper produced new poetry. A renowned media house and filmmaking company was hired.

The idea behind the initiative was to '*fuse the modern and traditional*' so as to make the Torwali music suit the taste of both the generations—young and old.

The DVDs were distributed among the public free of cost. The music was run at the local cable network TV channel for more than a month and since then it has been going on.

Conclusion

Promoting any form of music becomes very difficult in our Pakistani society. It is a very challenging task in a society where a superficial form of religion encompasses every form of social interaction; and where the public sphere shrinks further with each passing day. The task becomes even more challenging for a linguistic minority in northern Pakistan whose language and culture cannot sustain the pressure exerted either by the puritanical mindset or by the onslaught of modern digital and traditional media. These communities are enmeshed in a mesh of multiple strings of internal and external pressure exerted socially, politically, economically and religiously. In such marginalized communities the folk culture is badly influenced by hegemonic forces as they lack modern tools and approaches to safeguard their culture and languages.

The case of revitalization of the Torwali music and other forms of culture is, however, a case of immense resilience adopted by the local activists associated with the aforementioned organization and others.

Today we see a rising reimagining of their culture, identity and language among

the Torwali community. People have again started holding events of their folk music in the wedding ceremonies in the area. Young people have started writing Torwali poetry and promoting it via social media channels.

Though encouraging, yet it is hard to tell of a very bright future of the Torwali music because calls for a stop to it are also in the rise among most of the people. In addition, using state of art technology for the folk music of the Torwali and other such communities is too costly for the singers and musicians. Adhering to traditional ways of music composition and recording is a people based approach but given the use of modern technology in music and singing it becomes too difficult for an underdeveloped community to keep pace with the so called 'popular culture' ubiquitous via traditional and digital media.

Amid this circumstances there is a pressing need of establishing a research, training and promotion institute for the intangible culture—language, music, art, folklore—and intangible culture of the communities like Torwali and others.

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Trilingual Memory and Lexical Access: A Phenomenological Perspective

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Abstract: The present study set out to examine two of the psycholinguistic phenomena, trilingual memory and lexical access, phenomenologically without disregarding the insight gained from psycholinguistic studies. Employing the phenomenological framework, lived experiences of Punjabi-Urdu-English (P-U-E) trilingual were explored in order to find out the processes these trilingual utilized for learning and using the three languages. Three of the phenomenological methods: semi-structured life world interviews, focus group discussions and essay writing, were used for eliciting the experiences of 33 P-U-E trilingual participants, chosen from three different age groups (18-23 years, and 50-60 years or above) to observe developmental changes in the over a long period of time. Data explication was carried out using Hycner's (1985) 15-step process, especially formulated for keeping the essence of the participants' experiences of the phenomena intact. Major findings were: (1) the effect of the age of acquisition on the learning of new languages, L2 as well as L3, (2) Dependence on Urdu for using English, (3) Developmental aspect, (4) The need to exert a conscious control for stopping interference from the other two languages in order to speak one language consistently, and (5) proficiency as the most significant factor in lexical selection.

Keywords: Trilingual memory, P-U-E trilingual, lexical access, phenomenology, lived experience.

Pakistan is richly blessed with languages. Bilingualism and Multilingualism are every day experiences with the people of Pakistan as most of the Pakistanis in general and the literate population of Pakistan in particular is able to speak more than one languages. Most of the literate population in this country has been observed to be trilingual as they speak a regional language (Punjabi, Pushto, Sindhi, etc.) as their first language (L 1), they start speaking Urdu as their second language (L 2) when they start going to school, and later on when it comes to higher education and professional life, they gain a reasonable proficiency in English, which becomes their third language (L3). In this way, they become trilinguals, in the literal sense of the term, using three languages on regular basis, in most of the cases. Keeping this situation in view, it can be said that the study of bilingualism and multilingualism holds great potential in a country like Pakistan. Taking a step forward, the present study sets out to explore the memory of the individuals who are trilinguals, that is, speak three languages. For this purpose, the study will delimit itself to the trilinguals who speak Punjabi, Urdu and English, and will refer to them as P-U-E trilinguals.

It was during the middle of the last century that bilingual memory became a subject of interest, that how individuals speaking two languages organized their memories for two languages and interacted with them as compared to monolinguals. It is worth mentioning here that a systematic study of bilingual memory began with Weinreich (1953), who was the first to propose a lexical-conceptual distinction in bilingual

memory, that separate stores for verbal and nonverbal memory, and also put forward three discrete types of bilingual memory systems, namely: coordinate, compound and subordinate. Weinreich's formulation led to a whole long tradition of research in the field of bilingual memory, which continues till today. Most of the subsequent researches focused on investigating the lexical-conceptual distinction in bilingual memory.

Another significant contribution in the field has been ascribed to Kolers (1963), who with the help of an experimental study on bilinguals, was able to establish that there were two Weinreich's (1953) lexical-conceptual distinction a step further by indicating a possibility for two separate memory stores for the two languages of a bilingual. Later, Scarborough, Gerard, and Cortes (1984), through an experimental study using word recognition task, not only validated Kolers' findings, but went further in pointing out that the two lexical stores of a bilingual had two separate conceptual stores. In the same way, Kolers's findings stimulated a number of subsequent researches of substantial significance to the field.

One such study was carried out by Potter, So, Eckardt, and Feldman (1984), who attempted to determine the types of links between the two separate lexicons of a bilingual. They put forward two hypotheses: word association, where second language words were not directly associated with first language words but both the lexicons were associated with a common non-linguistic conceptual system. Using experimental tasks of word naming, single word translation, and picture naming, the researchers were able to show that there

was no direct association between the two lexicons, but strongly supported a common conceptual representation for the two languages of a bilingual. The study, thus, stood in direct contrast to Scarborough et al.'s (1984) study, which had favored two separate conceptual stores for the two languages of a bilingual.

A long tradition of controversy began with the contrasting results of the two studies, Scarborough et al. (1984) and Potter et al. (1984). Some of the studies supported separate conceptual stores for the two languages, whereas the others supported common conceptual stores for the two languages of a bilingual. Another significant study that further tested and somehow established Potter et al. his claim was carried out by Kroll and Stewart (1994). This study was actually a culmination of the series of experiments which started with Kroll and Curley in 1988. It was the study that led to the formulation of the Revised Hierarchical Model (RHM, henceforth) of bilingual memory representations, which is undoubtedly the most influential model of bilingual memory so far though it has dominated the field for more than one and a half decade. In this study, using the experimental tasks of picture naming, single word translation and word naming, the researchers were able to show that the two hypotheses put forward by Potter et al. (1984), namely: word association and concept mediation, in fact formed a hierarchy – word association worked at lower second language proficiency and concept mediation came into play after the bilingual had acquired a certain higher level of proficiency in the second language.

Thus, the resulting model, the RHM, favored two separate lexicons but a

common conceptual store for the two languages of a bilingual. It also proposed asymmetry between L1 and L2 processing, and a developmental shift in bilinguals. The model also throws considerable light on the types of links that exist between the two lexicons and also with the non-linguistic conceptual memory. In a later work, Kroll and Stewart's (1994) study, through rigorous experimentation tested the claims of the RHM. This study though suppressed the separate/common conceptual store controversy by lending strong support to Potter et al. (1984) but at the same time gave rise to some new controversies.

The RHM has, thus far, been the most popular model attempting to explain bilingual memory representations. Though the model has been repeatedly challenged yet has stood the tests largely due to its ability to effectively explain the memory representations of a bilingual speaking any two languages and its capability of showing the types of connections between the two lexicons and how the connection strengths vary with change in proficiency and thus accounts for the developmental shift in bilinguals. In a later study, further support has been lent to the RHM by Comesana, Soares, and Lima (2010), who using a translation recognition task validated its claims that L2 is lexically mediated at low L2 proficiency, while the conceptual links between L2 lexicon and conceptual memory are initially established through L1.

Another strength of the RHM is that it is able to elucidate how bilinguals access words from the two lexicons at different proficiency levels, and is thus able to throw considerable light on lexical processing in bilinguals. A number of the studies have been carried out to explain such

controversial issues in lexical processing as selective vs. nonselective lexical selection. A significant model explaining lexical processing in bilinguals is Schwieter's (2007) Selection by Proficiency (SbP) Model formulated using word translation and picture naming tasks and is able to account for lexical processing in both highly proficient and less proficient bilinguals. Moreover, the SbP model, like the RHM, claims developmental shift in bilinguals and somehow resolves the controversy of selective vs. nonselective lexical selection by showing the selective nature of lexical processing in more proficient bilinguals and nonselective nature in less proficient ones. In a more recent study, Schwieter and Sunderman (2009), using picture naming and word translation tasks further establish what the RHM offers on lexical processing that less proficient L2 learners lexically mediate (through L1 with the help of lexical association) their L2, while more proficient bilinguals are able to conceptually mediate (directly access the nonverbal conceptual memory) their second language. It seems obvious that the RHM has been serving as a guiding star in the study of bilingual lexical processing as well.

It is evident from the above discussion that through the psycholinguistic experimental studies have been highly productive and insightful, yet their heavy reliance on out-of-context experimental tasks and their controversial findings have been a matter of serious concern and cast a shadow on their reliability, and thus need to be critically looked into. The present study sets out as an attempt at filling this gap. The study is interested in finding out how the speakers of three languages, P-U-E trilinguals in the case of this study, organize their three lexicons, how the three lexicons interact

with each other and how the speakers of three language accomplish lexical access, that is, access words from the three lexicons. Although the phenomena of trilingual memory and lexical access, which the study is interested in exploring, are psycholinguistic in nature, yet the study taking a fresh perspective intends to explore them phenomenologically, that is, using phenomenology as research methodology.

Method:

This study seeks to explore the phenomena of trilingual memory and lexical access in P-U-E trilingual qualitatively using the phenomenological paradigm of asking the participants about how they experience the two phenomena, trilingual memory and lexical access, as language(s) learning and using are conscious experiences particularly in the case of second and third languages. In order to understand the languages experience of P-U-E trilinguals, how they organized and accessed their three lexicons, the data was collected from 33 P-U-E trilingual participants, chosen purposively from three distinct age groups (18-23 years, 30-40 years, and 50-60 years or above) to observe developmental changes in the learning and use of the three languages over a long period of time. The following three phenomenological methods of data collection were used:

1. Semi-structured lifeworld interviews
2. Focus group discussions (FGDs)
3. Essay writing

The three methods were chosen with the view to thoroughly explore the lived experiences of the participants in learning and using their three languages, that is, Punjabi, Urdu and English. A particular focus was maintained on the participants experience with the phenomena of

trilingual memory and lexical access, i.e, how they organized their three memory stores and accessed words from them.

Results:

The interview data, from twelve participants three from each age group, revealed that Punjabi being the first language was acquired unconsciously. Majority of the participants had also learnt Urdu unconsciously either simultaneously with Punjabi or shortly after it. Learning of English, which started at the age of 11 or 12, was considered a difficult experience by almost all of the participants and they associated this experience with a number of difficulties. However, they did not associate any difficulties with the learning of Urdu. During the initial period of learning English, dependence on Urdu for speaking English, in the form of implicit translation, was found to be a common experience with all the twelve participants, however, the participants from the second and third age groups reported that the dependence reduced with the passage of time, and finally came to an end and presently they were able to use English independently of Urdu most of the time. The participants also shared that a hesitation with the speaking of English was also commonly experienced in the beginning which came to an end with the passage of time in the case of majority of the participants from the second and third age groups. Consciousness of the other two languages when speaking any one of the three languages, particularly when speaking L3, was also found to be a common experience with all the participants and for speaking their L3 consistently most of the participants agreed on putting a conscious effort, however, half of the participants from the third age group thought that with their increased L2

proficiency, stopping interference from the other two languages and sticking to one was not very difficult for them. The participants from all the three age groups agreed that they found it easier to speak pure Punjabi and pure English, with mixing the other two languages into them, but they found it hard to speak pure Urdu as they were used to mixing the words from their other two languages into them, but they found it hard to speak pure Urdu as they were used to mixing the words from their other two languages into Urdu, particularly from English.

The data from the two FGDs, one with 6 participants from the first age group and the second also with 6 participants – 3 from second age group and 3 from the third age group, revealed more or less the same results as had already been yielded by the interview data. Only one addition that was made by the members of second FGD was that if it was demanded by the situation, they made themselves speak one language consistently, without mixing words from the other two languages.

Nine P-U-E trilinguals, three from each age group, wrote essays to share their experiences of learning and using the three languages. The results from essay writing data were again not very different from the results already obtained from Semi-structured lifeworld interviews and FGDs, and thus lent support to the results obtained from the other two data sources.

Conclusion:

The results of the study clearly show that most of the P-U-E trilinguals are balanced, simultaneous bilinguals in the case of Punjabi and Urdu, which means that they are equally proficient in their L1 and L2

as they acquire them more or less simultaneously. However, they start learning English, their L3, quite late around the age of twelve and face many difficulties in acquiring a reasonable proficiency in their L3. During their early years of L3 learning, they implicitly translate from Urdu to English. Nonetheless, this dependence on Urdu decreases with the increasing proficiency in English and finally comes to end after having used English for a fairly long period of time. The study, therefore, provides a clear evidence for the element of developmental shift as with an increase in L3 proficiency, the dependence on L2 decreases. The results also reveal that there never develops a strong link between Punjabi and English as the P-U-E trilinguals learn English with the help of Urdu and develop a dependence on it, which is never the case with Punjabi. After using L3 for long time, it becomes, for some P-U-E trilinguals, more dominant a language than their L2 or L1. In short, the present study validates the results of psycholinguistic experimental studies qualitatively using the phenomenological paradigm which emphasizes the importance of lived experiences of the participants.

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Role of Contemporary High-Tech in Promotion of Mother Languages

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Abstract:

This paper discusses importance of mother languages, the role of technology in promoting them and how local communities can play an important role to learn and promote their mother languages with the help of computer technology.

Introduction:

It has been estimated by numbers of research papers, articles, journals, books that roughly 90 % of worlds approximately 6000 languages are on edge of extinction within the next 100 years. (e.g, Robins and Uhlenbeck 1991: Krauss 199; Crystal 2000: Nettle and Romaine 2000: Gibbs 2002; Abley 2003; Dalby 2003). Some linguistics thinks that approx. 50 % of the world known languages has extincted over the past 500 years. Nettle and Romaine (2000: 2). Crystal (2000: 10) predicts that in every two weeks one language may disappear over the next 100 years. If all of the above is true, then very few languages will survive and have secure future.

Mother language has played a considerable part in creation and development of people's identity. As we know that natural resources are vital for a sustainable life, so we care about them a lot. Similarly, we should consider our mother language as a natural resource because they are an important part of our local eco system that we must support in order to sustain global diversity.

Recent advancement in technology such as laptops, tablets, smart phones, is changing people lives. It is not only helping us in thinking new way but also helping us in doing day to day activities in a better way, easily, quickly and with much lower cost. Whether its learning new things, socializing with other people, spreading out news views, communicating around the world, thus technology is taking us to new level.

Warschauer (1998) and Hartle-schutte and Nae'ole-Wong (1998) mentioned that these advancement in technology are playing a significant role in promotion of mother languages especially in preserving them, content development and their promotion, and different modes of communication.

Role of High Tech in Promotion of Mother Languages:

Due to the rapid advancement in technology, local communities are converting and storing paper-based contents (newspapers, documents, books etc.) into digital files to make sure that these paper-based materials does not deteriorate. Local communities are highly concerned that something should be done for the information that was traditionally passed orally from one generation to other in their mother languages. "The risks of sharing information are less dangerous at the present time than the risk that it may otherwise be lost forever" Dauenhauer & Dauenhauer (1998) (p.92). If we convert, store and share all this information using technology (Software, databases, etc.), indigenous languages, tradition and culture will not only be promoted globally but preserved for the future generations.

In order to promote their mother languages, local communities have embraced different technologies, from audio/video to multimedia, software's to mobile apps and local storage to cloud computing (Penfield, Cash, Galla, Williams & Shadow Walker, 2006).

With the invent of internet, information and communication technology has been developed rapidly which not only created authentic but also useful environment necessary to create, promote and disseminate content. High end advancement provides multimodal and human-computer interaction allowing speakers and learners to adapt to the modern world beyond the traditional keyboard and mouse input/output. The internet just like any language deals with the information resources and their use in communication, making it more useful to promote and educate language skills.

The advancement in mobile phones is by far the highest advancement in history of technology. It has embedded itself in the lives of every person. Its evolution from basic to smart phone was based on growing necessity & expectation of users as well as high end technological advancements. As a result, we now have slim, stylish, colorful smart phone which is also easy to carry around. Smart phone does not only mean a handset but tablets, net books, wearable technology (likes mart watches, virtual reality glasses, etc) also comes in its definition.

The real power of smart phones comes with the applications it runs on. From operating system to mobile apps, all these applications are powering smart phones. Every news OS version creates new apps

thus helping users to use them in order to create, promote, share, learn and educate information. Content (Newspapers, books, documents, language courses), are converting into mobile apps thus available in everyone's pocket.

Conclusion:

Since technology is so much a part of today's culture, the future of mother languages will depend partly on technology to create and promote content. Recent publications have shown that communities are turning toward computer games and integrating languages and culture material to engage indigenous students to learn their language. This shows that technology has a positive impact in promotion languages.

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Languages of Jammu & Kashmir

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Abstract:

The state of Jammu and Kashmir situated in the heart of asia, being called a "**Heaven on the Earth**" is not only known all over the world for its natural beauty and unique geographical position but, also known for its more than four dozen languages and dialects, for which some linguists also name it a "**mini Pakistan**". The languages and dialects of Jammu and Kashmir differ from each other due to its different geographical regions as in Jammu region Dogri is main and dominating language, whereas Pahari, Punjabi, Gojri, Pogli, Bhaderwahi, kashmiri

and some other languages are also there to increase the linguistic richness of the region. Whereas in Kashmir Valley the Kashmiri language is dominating one and among other languages Pahari, Gojri, Punjabi, Shena (Dardi), Pashto and Kohistani are also being spoken in some specific parts of the valley, but, Pahari and Gojri speakers are settled all over the valley to represent their languages. Similarly in Ladakh region there is Ladakhi and in Gilgit Baltistan Shena (Dardi) and Broshiski are the main languages whereas, some other regional dialects also exists means of communication among the people. It is notable that small languages and dialects have no written literature but, only folklore. The magical state of Jammu and Kashmir has remained a very interesting field for linguistic research for European linguists, since a long back. The article under study is unveiling several hidden things and speaks about all these linguistic realities of Jammu and Kashmir, the paradise on earth. The article also speaks about old historical linguistic relations of Jammu and Kashmir and Pakistan, especially with regards to Paharia Linguafranca.

Key Words:

Pahari, Gojri, Urdu, Punjabi, Dogri, Shena (Dardi), Broshiski, Ladakhi, Tibetan, Pashto, Kohistani, Kundalshahi

Introduction:

The Himalian state, Jammu and Kashmir, which is called jugular vein of Pakistan, comprising on eighty four thousand, four hundred and seventy one (84471) square miles(1), has four natural geographical regions namely Kashmir Valley including Azad Kashmir, Jammu region, Ladakh and Gilgit Baltistan. All these regions have a good number of their regional languages, as

the main languages being spoken in Kashmir valley are Pahari, Gojri, Punjabi, Shena, Balti, Pashto and Kohistani. In Jammu region there are Dogri, Pahari, Punjabi, Gojri, Bhaderwahi and some other dialects. In Ladakh region Ladakhi is main language and few other regional languages such as Tibetan, Urdu and Balti are also being spoken. The language being spoken as a lingua franca between visitors, employees and business men in the region is Urdu. In Gilgit Baltistan region, other than some regional dialects Balti, Shena (Dardi), Chitrali and Broshiski are the main languages. Total number of languages and dialects being spoken in all over aforementioned regions of the state according to *Ramesh Chandra Dogra* prominent linguist and researcher is 52 (2). But, our main topic in this article, are the languages mentioned above against each region. All the languages of Jammu and Kashmir except Ladakhi and Tibetan belong to Indo-Aryan dynasty of languages whereas; Ladakhi and Tibetan fall under Tibetan dynasty.

Urdu:

Being a national language Urdu is well known to us and need not to discuss its historical background. But, it seems proper to state briefly for a ready reference that:

“Urdu because of its coming into existence in subcontinent (Hindustan) was being called some time Hindvi and some time Hindi. It took seven hundred years i.e. 1100 to 1800 AD to name Hindvi or Hindi to Daccani, Rekhta, Hindustani, Urdu-e-moalla and finally Urdu”.(3)

In spite of hundred years research, the linguists have not agreed on the origin of Urdu except this that Urdu have came into existence in subcontinent after muslim

invaders, but they have not pointed its actual place and source.

Urdu is an official language of both the parts (occupied and free) of Jammu and Kashmir and is being spoken throughout the state as a lingua franca, especially in between Kashmiri speakers and the speakers of other regional languages. In occupied Kashmir most of like other regional languages its development and projection is continued on priority basis in both public and private sectors. The languages and arts department namely "The Academy of Art, Culture and Languages" situated in Srinagar, the capital of occupied state was established by the government in the decade of 60's in which research and publication work in main regional languages including Urdu is being done at high level. The main publications of aforementioned academy, being published in all languages are, its monthly *Sheeraza* and anthology called *Hamara Adabin Urdu*. Both of these publications of the said academy have got international fame because of research oriented material of international level. Recently two research scholars of Azad Kashmir namely *Saeed Arshed* and *Zaffar Yasmeen* have got there M. Phil degrees on *Sheeraza* and *Hamara Adab* respectively, from Allama Iqbal open University Islamabad. The commonality in Urdu and other regional languages of Jammu and Kashmir except Ladakhi and Dogri is their script known as "*Persian Script*". To make one known about involvement and skill of learned Kashmir is with regards to Urdu, it will be more appropriate to state that *Dr. Gopi Chand Narang* during his stay at Srinagar gave final touch to his worldly known Urdu publication "*Imla nama*" (a book that teaches how to read and write Urdu) in Kashmir University Srinagar, with

collaboration of *Dr. Hamdi Kashmiri* a prominent son of the soil (Kashmir Valley).

Kashmiri:

Kashmiri the identity of the state of Jammu and Kashmir is the largest language of the state and falls among eighteen Pakistani languages according to the registration by the "*Pakistani zubaanyn department of Allama Iqbal open University Islamabad*".

Kashmiri language beside of its particular area (Kashmir Valley) is also being spoken in other areas of the state adjacent to Valley. In occupied state the Kashmiri speaking areas are *Ramban, Kishtwar, Bhaderwah, Karnah* and *Poonch*. Whereas, in Azad Kashmir the Kashmiri speakers are residing in *Neelam Valley, Leepa valley* and old area of *Muzaffarabad city*.(4)

According to *G.A Grierson* and other European linguists Kashmiri falls under Indo-Aryan dynasty of languages, but one *Dr. Muhammad Yousaf Bukhari* a veteran Kashmiri linguist differs with *G.A Grierson* linking Kashmiri language with "*Turani*", the language of *Turk, Tatari and Turkman* tribes of central Asia.(4) Anyhow, *Dr. Bukhari* has got no vast acceptance for his views.

Dr. G.A Grierson in proof of his claim says:

"To the philologists Kashmiri is a language of great importance, as it is the only example of an Aryan language in the condition of being converted from an analytic to a synthetic language".(5)

Kashmiri's script has remained changing in time to time, such as *Sharda, Gurmukhi* and *Persian*. But at present it is being written in Persian script like all other languages of the state except Ladakhi and Dogri, as these two languages are being written in *Ladakhi* and *Deve-Nagri* script, respectively. For

some unique and specific sounds of Kashmiri not writable in Persian script, some special alphabets are designed. In Kashmiri there are **42** consonants and **16** vowels. Kashmiri is very rich in classic and latest literature. *Gulraize*, a book of poetry by *Maqbool Shah Kralwari* is as famous and important in classic literature of Kashmiri as *Saif-ul-malook* in Pahari's classic literature is. Similarly, *kalaam-e-Sheikh-ul-Alam*, poetry of *Sheikh Noor-ud-Din Wali* in classic literature of Kashmiri language is worldly known and is as important as *Mathnavi of Molana Rome* is. Both of these classical books, because of their importance have been translated in different languages, published in government and private sector. The treasure of thousands of Kashmiri books compromising on poetry and prose is available. Anthology *Sone Adab* and *Sheeraza* (some other special numbers) are famous among the books being published in government sector in Jammu and Kashmir Academy of Art, Culture and Languages, Srinagar, since its establishment in the decade of 60's.

Pahari:

Pahari is the second large language of Jammu and Kashmir and falls under *Pishacha* or *Dardi* group of languages which is a sub-group of Indo-Aryan dynasty of languages. As defined by *G.A Grierson*, Pahari has its three main groups and each of its group is being spoken in different areas. According to *G.A Grierson*:

"The Pahari language falls into three main groups. In the extreme east there is *Khas-Kura* or Eastern Pahari, commonly called *Nepali*, the Aryan language spoken in Nepal. Next *inkumaon* and *Garwal*, we have the central Pahari languages *kumaoni* and *Garwali*. Finally in the west we

have the western Pahari languages spoken in *Jaunsar, Bawar, The Simla hill states, Kulu, Mandiand Suket, Chamba* and *Western Kashmir*". (6)

G.A Grierson, no doubt has made the study of Pahari language easy to some extent by dividing it in three groups, but as far Western Pahari is concerned, he looks confused, because of its rapid flow like a river that made him to name it an unspecified Pahari in view of its several dialect. He says:

"Western Pahari consists of a great number of dialects varying almost from hill to hill". (6)

Pahari language and its speakers are called *Pahari* because of mountains. Mountains have been termed as a special residence of *Khasha tribes* of Aryans by the historians. "Pahari speakers are scattered all over in hamalian hills from east to west". (7)

Pahari language belongs to *Khasha tribes* of Aryans who according to historians have ruled once over *Kashmir, Kashgar* and *Chitral*. *G.A Grierson* in this aspect says:

"It is probable that they once occupied an important position in Central Asia and those countries, places and rivers, such as Kashmir, Kashgar in Central Asia and Kashgar of Chitral were named after them". (6)

At present like some other important languages of the state Pahari too is being written in Persian script, whereas, its ancient script was *sharda* invented in *Sharda Peth* (Sharda University) then established in Sharda village of Neelam Valley of Azad Kashmir, by the *Budh* scholars in the regimes of *Ashoka* and *Kanshaka*. *Sharda* script which resembles to some extent with today's *Gurmukhi* script is also named in historical books as *Takriand*

Lunda. The treasure of *Pahari* language all that was written in Sharda script in poetry and prose was destroyed because of the tragedies that occurred in time to time. Sharda script is also known as *Tundey Mundey* being used by Hindu businessmen. In shape of classical literature of Pahari mathnavi *Saif-ul-malook* of *Mian Mohammed Bakhsh*, *Ahwal-ul-Akhirat* and *Qissa-sul-mukhseneen* of *Molvi Dilpazeer* and some other books comprising on poetry are of great importance. Whereas, in latest and famous literature there are hundreds of books in Pahari, published in government and private sector in both the parts of the State i.e. occupied and free. In occupied Kashmir the Academy of Art, Culture and Languages has undertaken the development work of Pahari language since 1st August 1978, the day of establishment of its Pahari section. Among important Pahari books of the academy are *Asta Adab*, an anthology, quarterly *Sheeraza* and some special numbers such as *Mian Mohammed Bakhsh number*, *Prem Chand number*, *Lalded number*, *Nanga Baji number*, *Babaji Larvi number* and *Sher-e-Kashmir number*. All the Pahari sounds except its *retroflex* nasal sound can easily be written in *Persian* script. For *retroflex* sound the Pahari's have adopted the sound (alphabet) invented by *Saraiki* scholars. This particular sound is common in *Saraiki*, *Punjabi*, *Hindko*, *Pothohari* and *Gojri* language. In addition to the *retroflex* nasal sound, seventeen semi-aspirates and one semi-nasal sound has also been invented in Pahari. These semi-aspirates and semi-nasal sound too is existing in the phonology of above mentioned languages, but, except a few, their speaker's like Pahari speakers are not serious about the adoption of these sounds. Including all these newly invented sounds (alphabets) the consonants of Pahari reach

to **66** and its vowels are **19**, equal to the vowels of Hindi language. As far Pahari's sound system is concerned, it has very close relations with *Hindko*, *Punjabi*, *Saraiki*, *Pothohari*, *Gojri* and *Dogri*. But, the *Dogri* differs from Pahari because of its *Deve-Nagri* Script.

Dogri:

Dogri is being spoken in three districts of Jammu province i.e. *Jammu*, *Udham pure* and *Kathoa*. *Dogri* also falls under Indo-Aryan dynasty of languages. According to most linguists *Dogri* is very close to Pahari. A famous *Dogri* scholar and linguist *Ramesh Chandra Dogra* writes that:

"According to language hand book on mother languages, *Dogri* and *Kangri* dialects show much closeness to Western Pahari and it may be more appropriate to consider *Dogri* and *Kangri* as a combined sub-groups of dialects in the Western Pahari region. However, this position needs verification." (2)

Dogri speakers because of their language *Dogri* are called *Dogras*. *Dogri* language is very rich in both classic and latest literature. Among its classic literature, the poetry of one *Lala Ram Dhan* passed in early twentieth century is of a great importance. Hundreds of books and journals are published in *Dogri* in government and private sector. Among the books published in government sector anthology *Sada Adab* and bi-monthly *Sheeraza* are known as notable publications of the Academy of Art, Culture and Languages, Srinagar Jammu. The main difference other than its script in between *Dogri* and other languages i.e. *Pahari*, *Punjabi*, *Hindko*, *Pothohari* and *Saraiki* is its manner of articulation, which

separates it from above mentioned languages.

Gojri:

Gojri is the language of *Gujjar* and *Bakkarwaal* tribes of Jammu and Kashmir. Gojritoo falls under Indo-Aryan dynasty of languages and its speakers claim that it is second large language of the state. But, this claim of their, is debatable. Gojri like Kashmiri, Pahari and some other languages of Jammu and Kashmir is also included in **eighteen** national languages of Pakistan. Gojri like Pahari is also being spoken outside the state and because of its ancient literature called *Daccani Urdu* it is known as one of the oldest languages of the state.

Gojri like Pahari, Kashmiri and some other languages is also being written in Persian script and number of its consonants according to the research of this writer is equal to Pahari i.e. **66**, but according to a prominent Gojri scholar *Dr. Sabir Afaaqi* who according to some *Gujjar* scholars was an authority on Gojri language, Gojri consonants are **52** and vowels according to him are **9**. Anyhow, Gojri scholars have not reached to final decision in this respect. There is great similarity in between Gojri and Pahari with regards to their *retroflex* nasal sounds, *retroflex* sounds and *semi-aspirate* sounds. Signs (alphabets) for *retroflex* and *retroflex* nasal sounds have been invented and introduced. But, the **17** *semi-aspirates* are not introduced in Gojri, so far.

Gojri according to *Dr. Grierson* belongs to *Meos tribes* and to some extent it is similar to *Mewati* language. According to *Grierson* the ethnologist in spite of a long research could not have traced the homeland of *Meos*. *Grierson's* version with respect to Gojri language is as under:

“Putting the linguistic position of Gojri in its broadest terms, we

may say that it is related to the dialects of *East Central Rajputana* and that its closest relative is *Mehwati.*” (6)

Printing and publication work in Gojri is being carried out in Jammu and Kashmir, both in government and private sector and hundreds of books on different subjects in prose and poetry have been brought out since 1978, the day when Gojri section was established in the Academy of Art, Culture and Languages, Srinagar. In addition to many special numbers anthology *Maharo Adab* and quarterly *Sheeraza* are the main Gojri publications of the said academy. It will also be interesting to state that the Gojri is very close to *Rajhistani* in spite of a vast difference of their geographical positions. A veteran linguist *Dr. J. C Sharma* states that:

“It is quite interesting to note that a large number of habitants of Jammu and Kashmir speak a variety of languages claimed to be closer to Rajhistani, even though these languages are spoken in areas geographically far away from Rajhistani. This seems to be true to a great extent. This make one believe that at some point of time these people must have been in contact with the Rajhistani speakers.” (8)

Anyhow, irrespective of the closeness of Gojri and Rajhistani it too is a real fact that Gojri speakers are scattered throughout in sub-continent and a number of areas and cities like Gujrat, GujranWala, Gujarkhan and Gojra etc are the living examples of their existence.

Punjabi:

The *Sikhs* and some other people residing in Jammu and Kashmir speak Punjabi. Punjabi also falls under the Indo-Aryan dynasty of language sand is being written in both the

scripts, Persian and Deve-Nagri. About two percent population of the state speaks Punjabi including majority of Sikhs. The Punjabi being spoken in Jammu and Kashmir is called Western Punjabi. Because of its different shapes and dialects, *Dr. Grierson* includes it in the group of *Lahnda* languages. He states:

“Lahnda is the language of the Western Punjab. To its east it has Punjabi, spoken in the Central and Eastern Punjab and it merges so gradually into that form of speech that it is impossible to fix any clear dividing line between the two.” (6)

Pahari and Punjabi spoken in Jammu and Kashmir have very close relation, but these differ from each other because of their manner of articulation. *G.A Grierson* has defined this difference saying: “Case of the personal pronounce.” (6) Development of Punjabi is also included in the agenda of The Academy of Art, Culture and Languages Srinagar, where in addition to bringing out of several special numbers anthology *Sada Adab* and bi-monthly *Sheeraz aare* the publications of international fame. Sound system of Punjabi is same as of Pahari and Hindko is.

Ladakhi:

As it is evident from its name, Ladakhi is being spoken in *Ladakh* region of Jammu and Kashmir states. This is the language that has no linkage with any other regional language of the state. Ladakhi has its own script which is Deve-Nagri like and is being written from left to right. It is too difficult to read and write even for Deve-Nagri writers. Its development work is being carried out rapidly, for which the department of languages and culture i.e. The Academy of Art, Culture and Languages Srinagar has established its regional office at *Leh* in Ladakh. In Ladakh, in office of the said

academy, the publication work in Ladakhi is continued on the pattern of other languages of the state.

Ladakhi language belongs to Tibet/China dynasty of languages and it is a positive sign that like other languages, Ladakhi too has adopted several sounds and terms of Arabic, Persian, Urdu and English. Other than this, there is no commonality in between Ladakhi and other languages of the state. (7)

Balti:

Balti language is being spoken in Baltistan. According to the author of *Shumali Ilaqa Jaat ka lisani wa adbi jaaeza*, Balti is a wing of Tibetan language. (9)

But, the stated author has received no acceptance for his views; anyhow, it is true that Tibetan and Ladakhi speakers understand this language to some extent. So for this very small reason, one cannot say that Balti and Ladakhi or Tibetan and Balti are one language. Balti has its own script too, but at present it is being written in *Persian* script. As far as its linguistic dynasty is concerned, it belongs to *Dardi* or *Pishacha* group of Indo-Aryan languages. Balti has no sufficient written material, but it is rich in *folk lore* transferred from man to man since centuries. Balti has **49** consonants including **7** which are modified or invented to write and read some special sounds of it. (10)

Shena/Dardi:

Shena is one of the oldest and provoking languages of Jammu and Kashmir. There is no written material in Shena and whatsoever is available is in the shape of *folklore*. Its speakers and linguists have started writing it in Persian script, modifying and inventing about **7** new alphabets for some unique and special sounds, so it can be said that Shena is at its beginning stage of progress. According to its scholars, its

ancient literature written in *Budh* regimes was destroyed in tragedies occurred in time to time and it is very panic for its speakers. One *Syed Alam* a linguist of Shena language writes that:

“It is very sad that Shena which is a vast Indo-Aryan language could not have got its literally status for which historical events of Shena speakers are unveiled so far, whereas, its native Languages such as *Broshiski*, *Chitrali* and *Balti* have got there literally position. (9)

Shena, like Pahari, Kashmiri and majority of other languages of the state belongs to Indo-Aryan dynasty of languages and some words of it also exist in Pahari and Kashmiri. This similarity especially in between Shena (Dardi) and Kashmiri made a prominent linguist and researcher *Mir Abdul Aziz* to say that:

“Kashmiri is a wing of Dardi language.” (11)

Kundalshahi:

Kundalshahi language is a hidden treasure because linguists could not have traced its roots and actual land of its speakers. It too is strange that its speakers are not aware about its name “Kundalshahi”. Kundalshahi, they consider as the name of their residential area falling in District and Tehsil *Athmaqam* in Neelum-Valley, Azad Kashmir. Kundalshahi is a fantastic and magical language and needs to be unveiled. Its speakers call it *Boli* (Dialect) and are of view that it is nearer to Kashmiri, but in real sense there is not any commonality in between Kashmiri and Kundalshahi. The village in which Kundalshahi language is spoken is named *Durl* in historical books, but today because of Kundalshahi language the village is known as *Kundalshahi* especially, in younger generation. *Durl* was once a headquarter of *Durl regime*. (12)

The village *Durl* is about **60km** away to East from Muzaffarabad and is situated at the bank of river *Kishan-Ganga* today called *Neelum*. Maximum, about **1000** families are speaking Kundalshahi but it is strange that habitants of native villages surrounding *Durl* cannot speak and understand even a word of Kundalshahi, whereas, Kundalshahi speakers can easily speak and understand Pahari language of native villages. s

Dr. Kh. Abdur Rehman of Neelum Valley has got his PhD degree for writing his thesis on Kundalshahi, but his research work has not been made public so far. There is no written material in Kundalshahi, but some learnt speakers of it are trying to write it in Persian script. As far as its *folklore* is concerned, the language is also very poor and this lack gives birth to different questions about its speakers, who according to some, were made to migrate from their actual land because of their aggressive activities, but God knows better what the reality is. Anyhow Kundalshahi language is very interesting subject for the linguists and researchers to provoke into the matter and unveil the realities for the information of new generation and also to fill the vacuum of the linguistic history.

Broshiski:

Broshiski is one of the oldest and unique language of the world. Its speakers are *Brosho*. Brosho dynasty includes *Tatari mughals*, *Tatari Hunz*, *Karghez*, *Badakhshami*, *Baltistani (Balti)* and *Wakhen (wakhy)* etc. According to some researchers, Broshos are actually a sub-tribe of Hunz who migrated themselves from North-Western areas along river *Hawang*, China, to present *Karakoram*, *HinduKush* and *Himalayan* areas. (13)

At present, this language is being spoken in three vallies of northern areas i.e. *Hunza*, *Nagar* and *Yasin*, with a little difference

from valley to valley, with regards to manner of articulation.

According to research of *Dr. Shehnaz Saleem Hunzaii*, Broshiski is one among twelve languages of the world such as *Basque* and *Finnish* etc. which has not so far related to any linguistic dynasty. Linguists have termed such languages as isolate languages. It too is very strange that the language which is surrounded by three linguistic dynasties i.e. *Indo-European*, *Altai* and *Tibeti* is still an isolate language.

Research work in Broshiski was started in 1930 when *D. R. Laramar* invented its alphabets in *Roman script* to bring it to literally position and wrote some initial books in this Language, whereas from 1970 to 1980 *Prof. Harman Bargar*, head of *Hinduology* department of *Hydal Berg University*, terming previous script not proper, invented new alphabets and brought out its first *Broshiski-German Dictionary*. After said professor, his assistant *Sky Hauk* undertook the work on Broshiski of *Nagar* and got published a famous Broshiski folk-tale *Libi Kisar*. Similarly a Canadian linguist *Ateen-e-Tafoo* worked on Broshiski, spoken in *Yasin* valley and brought out a book entitled *Hunza Proverbs*. Many other European linguists also undertook the development work of Broshiski, but being non-Broshiski there work needs to be rechecked and corrected. Prominent linguist, religious scholar, poet and writer of Broshiski *Prof. Allama Naseer-ud-Din Naseer Hunzaii* (sitara-e-imtiaz) formed the script of Broshiski in 1940. In 1980, he established Broshiski academy. Head office of said academy is in *Karachi* and its three sub-offices are also established at *Islamabad*, *Gilgit* and *Hunza*. *Prof. Hunzaii* wrote 9 books on different subjects in Broshiski and Broshiski academy has brought out its first volume of Broshiski

dictionary which was published by Editing, Publishing and Translation department of Karachi University, whereas, the work on second and third volume is in progress. The project of Broshiski dictionary was initiated by *Prof. Hunzaii*. In addition to dictionary, said professor's last two books *Shamole Boke* and *Jawahir Paarey* are also published by aforesaid department of Karachi University. (13)

To sum it up, we can say that among other languages of Jammu and Kashmir, Broshiski has got its status of a literally language, but it still needs to be related with any linguistic dynasty. So linguists need to divert their attention towards this serious and lingering situation.

Result and Conclusion:

As per research undertaken so far, **fifty two** languages and dialects are being spoken in Jammu and Kashmir state, comprising on area of **84471** square miles, the main languages among those are:

Urdu, *Kashmiri*, *Pahari*, *Gojri*, *Dogri*, *Punjabi*, *Ladakhi*, *Balti*, *Shena*, and *Broshiski*, whereas, *KundaIshahi*, which remained hidden till now has also got its existence in the list of languages of Jammu and Kashmir.

Almost all these languages have a good treasure of their written material, both in poetry and prose. These languages are also rich in their *folklore*. Except *Ladakhi* and *Dogri* all these languages are being written in Persian script. Academy of Art, Culture and Languages Srinagar, is the main source of projection of most of these languages, where publication work in these languages is carrying on rapidly. Dogri language has its own script called Deve-Nagri, whereas Ladakhi too has its Deve-Nagri like script which is too difficult.

Urdu, being a *Lingua franca*, is an official language of Jammu and Kashmir in both the

parts, i.e. occupied and free. Similarly, Pahari has a status of *Lingua franca* in between Jammu and Kashmir and two big provinces of Pakistan i.e. Punjab and KPK, having very close relation with *Punjabi*, *Saraiki*, *Hindko* and *Pothohari*. Paper under study gives maximum linguistic information and details about all above mentioned languages, but it is not well worth with all information and needs to be elaborated more.

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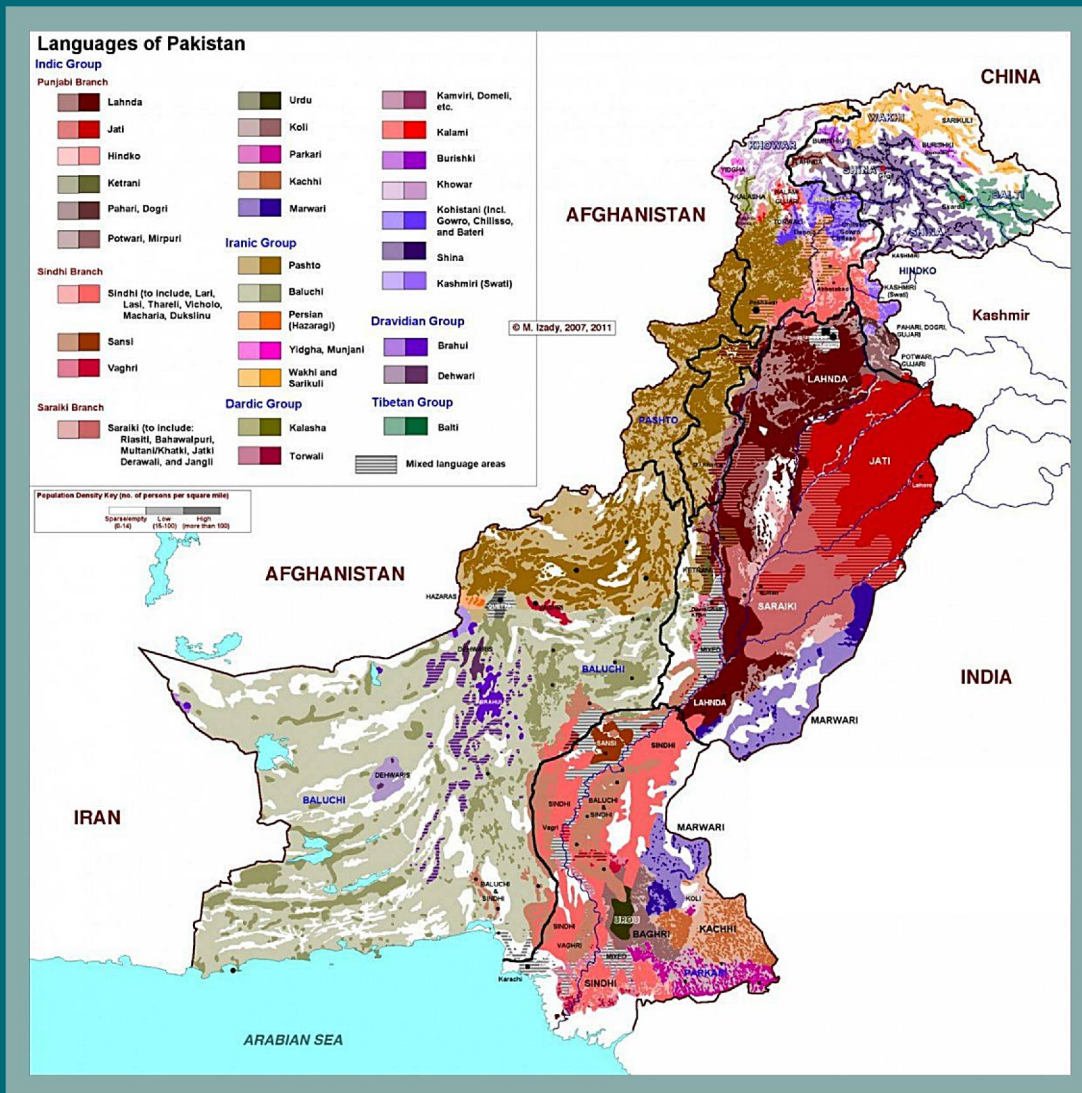
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