CHAPTER III
DATA ANALYSIS

The data analysis took place at different levels of language. These are:

A) Discourse Stratum
B) Lexico-grammatical Stratum: Grammar
C) Lexico-grammatical Stratum: Lexis
D) Phonological Stratum.

3.1 Discourse Stratum

3.1.1 Turn-taking rules of conversation:

Turn taking rules of conversation are violated on account of certain major irregularities which are as follows:

3.1.1.1 Turn allocation component

3.1.1.1a Current Speaker selects next technique

1) Khalid- phē hi mere pās āp flKr nā Kare bād mē le lūgā Kyō hōna bhabīchēn...
   Zohra- hā hā Kyō nahī
e   2) Arshi- donō Ka nahī IsKa
   Samia- deKhē deKhē vāslf bhal is...
   Wasif- yār arēî ab bhol hōt ho gayā zyāda batamīzi Ki to
   ammī Ko bolūgā
3.1.1.1b Self-Selection technique

1) Farro- yār deKho ye hē donō
Sheemā- hāmil gōd
Uzna - hāmil gōd Ise tā bura Kēhti ho

2) Arshi- to hame bhi ṣāmil kar lo hamse aldīāz lo hamse bāra dīzāinar Kān hā...O...ho ye grīːn Kya ḍā
Shano- Ŝat ap ānd get lost
Farro- Ŝat ap ānd get lost nāhl Dīkhāna hamē Kapre,
 nāḥi lena hamē aldīāz

3.1.1.1c Interruptions

Interruptions are violations of turn-taking rules of conversation. This happens when the next speaker begins to talk while current speaker is still speaking. This intervention of the second person is, at a point in current speaker’s turn which could not be defined as the last word. Interruptions break the symmetry of the conversation model, the interruptors prevent the speakers from finishing their turn, at the same time gaining a turn for themselves. Interruption is possible where some discussion is to be made on a topic or topics and it usually breaks the symmetry of the conversation. The so called last word of the current speakers may or may not provide a cue for the next speakers to compliment or elaborate the theme of the conversation. For example:
Female-Female

a) Sadia- Dr Kyā sb bečāre Sanje Ko hi...
Somaiya- hā mabhū usi Kā zikar karnē vāli thī

b) Shano- are bhal valīmē mē bhi Kuch Pehnū yā...
Farro- Oh yēs ye to mere Zēhān Se Utar gāya thā.

Female-Male

a) Ambar- Vāqāl US māsū:m ke sāth bḥā:t bura hua hā Uskā
to Kuch bhi qasu:r nahl thā qasu:r thā to bāp Kā KI:
Kyō usne rēlīts Ke tāim Soyāl vark Kīya...
Somaiya- dr bečāre Sanje Kā bhi: yahl qusur hā Kē Ke vo bhi:
apne abba Kē sāth gae the rilī: vark Kē līye ab pata
nahl bečāre Kā Kyā hoga.

Male-Female

a) Samia- ē.. ē van minat ē 1947 Ke ēdmī yē Kyā har vaqt
larka larkī Karte ho ab to...
Arshi- ab to Kya, ab to Kya ab vab Kuch nahl sab dil
bēhlīe KI bāte hā.

Male-Female

a) Zohra- nahl parāe KI bāt nahl hātum Itne Kam din Ko to
ēe...
Khalid- aya Kā koi bimār nahl ho sakta, taiyar hoiye,
īa ēm jast Kamīj.

b) Shrmin- vāqāl ye to mēbhul gai thī- bēbāi is bar
garmlyō mē apke pas ēge- suna hā bēyōr bḥā:t xubsuːrat
हाँ-आँखें उठाएँ तो हमें जल्दी साफ़ करना है।

रहेल- तुम सतत नहीं करते, क्योंकि मैं काफी बुरा सबूत देख चुका हूँ।

शर्मिन- तो क्या, मैं बातें करता हूँ कि हमें जल्दी साफ़ करना है।

रहेल- तुम कभी नहीं साफ़ करते। यहाँ आपने क्या कहा कि मैं क्या कहूँ मेरे लिए?

सेमा- सुख सबसे खुशी से आपके आसपास रहने का स्वागत करता हूँ।

रहेल- कहना है कि मुझे जरूर नहीं होता।

अस्मा- बैठें तो अपनी खुशी के लिए रहें।

अर्शी- भाई, मैं भी बताया जाए तो यह है कि आपके आसपास क्या है?

भाई-माता

अम्बर- या उसकी बाहिर देखना कि उसका सुनहरा था पर जब उसका नाम है तो उसका मान है।

साना- वाघल मानने का सोचता है कि यह है।

अम्बर- या उसका मान है। इसका सुनहरा सिर्फ यह तो है।

सामना- या उसका मान है। इसका सुनहरा सिर्फ यह तो है।
Conclusion

According to the collected data the males interrupted the speech of same sex group as well as opposite sex group. Females also interrupted the speech of same sex, as well as opposite sex group, but very rarely. Generally they seem to be cooperative in conversation. They showed their active involvement in the conversation.

3.1.1.2 Overlaps

Overlaps are instances of slight over-anticipation by the next speaker. Instead of beginning to speak immediately following current speaker's turn, next speaker begins to speak at the very end of current speaker's turn, overlapping the last word or even a phrase inasmuch as the symmetry of conversation remains unbroken, there is possibility of complementation or elaboration particularly where there is a factual description of an event for example:

3.1.1.2a Cooperative sentence building

1) Somaiya- tada to bas beqasur logo ko saza dene ka nam hz or Kya...

Sadia- or Kya ab beqare sanje Ko hi le lo
2) Amir- lekin ek bat hain isb use or Xatam KarnI thi to
ltne hainme Ki Kyaa zarurat thi or
Wazif-

lalse Ko usne dao par lagaya hi Kyaa, uska Kya hain

3.1.1.2b Requesting and giving verification

1) Farro- yar ye dekho dono, Kese hai
Sheema- mal gad
Uzma- mal gad Ise tum buraa Kehti ho

Farro- nahl az bas Kanfarm Karna Kehti thi

3.1.1.2c Choral repetition

1) Amber- are tha Kya haar ham to sina tan Kar Kehte hain
hame KOIuktar ya asktr ya piKhar pasand a jae
to ham
Sadis- to ham
Farro- to ham use bar bar dekhte hain

2) Arshi- jate hejate hazara Ijaat se pes aap log
Farro- allah tera sukhar
Uzma- allah tera sukhar bala tali

3) Uzma- ye log bohot distarb kar rahe hain darvaza andar se
loKKar lo:
Farro- hain ye thi:k
Uzma- hain ye thi:k he varna ye to hamari jain azab
Karte rahe je
4) Wasif- yār arshī ab to b̄h̄at ho gaya zayāda badaṁizī
Ki to amml KO bolūja phīr hīmmat hā to amml se
badaṁizī Karna vo bhī Ko to ṭrat hā.
Arshi-
ṣoṛī par amml se āp log Kūṛh nahl boleje

Conclusion

From the collected data we notice that both males and females overlapped each others speech.

The females overlapped the speech of same sex group more than of the opposite sex while males overlapped the speech of opposite sex as well as of same sex also.

3.1.2 Belittlement and Topic Control

Males often seem to belittle fellow girls by snubbing them when they are unable to prove their own point or cutting their conversation short. Sense of domination over females may be attributed as reason for such behaviour.

For e.g.:

a) Ambar- are thā Kya bār ham to sina tān kar Kehte hā
KI: hamē KOI ṛktar ya ṭkrēs ya pīkār pasand ā jāe to
ham
Sadīa- to ham use ār bār dekhte hā
Somaiya
Ambar- aĉha aĉha bataū zyāda bākvas Ki Zarurat
nahl hā
b)

Somaiya- अर उस बेचारे के दिल से पुढ़ो जो छोटे से सज में बंद, ना कुळर ना पङ्ख, उसे मासूम को तो ऐसः में रहने की अदात, ना ग़ुदेका ख़ाना, ना कोई दिल बत्तल से आतम के जिते होगा बेचारा अल्लाह मिया प्ल्यूज़ उसे चोर ढे।

अमरा- अर कोई अल्लाह मिया ने थोरे ही पक्रा हां सुन तुम बहि बस एकदम जाहिल हो।

c)

Somaiya- पक्रा तो नाहि हां। पर जब तक खुदा का हुकम नाहि होगा तब तक वो चुटेगा नाहि अर उसका हुकम होते ही: इन मानहसू की ख़ामैल ख़ि: उसे पकर कर रख सकें इस लिए जाहिल मज़न नाहि जाहिल तुम हो।

अमरा- यु बेतर शात अप।

d)

Samia- या बुत सुनो।

अरशी- देखो हमें फाल्टू की बकवस सुनने की फरसत नाहि हां।

e)

Samia- अच्छा जैसे हम बेवाज़ू हां काम करे हम सा।

करे ये।

अरशी- हां इरफ लार्किया ISI लिये होती हां।

3.1.3 Condescension

Sometimes this device is used by males who try to save the fellow girls from the ridiculous and derisive comments of some other members of conversing group. For example:
a) Somaiya-  

Ja bhi atiś kyo bhul gae Kitna Kitna aĉcha lag raha thā vo bhil: \textit{Dr adltya bhil:}

Amber-  

kon adltya aĉcha vo parosi āditya bas sab

Inke sage valo jisse hā=

Somaiya-  

marujective hā, baba adltya pançoī hi sahi

Samar-  

xer no daut lage dono bhoṭ smait hā=

b) Amber-  

ya Xuda mujhe In lārkiyā se bacā Inhe sōrf yahi āta āmarujective nahi boluiyā etc.

Samar-  

yār had āmarujective der se Xāmosī se sun rāha hī tumhē tamīz nahi lārkiyā se bāt Karne KI In fākt KISI se bhi bāt Karne KI:

c) Samia-  

Wasif bhai dekhīye na Is BadtamiZ KO KOI Kam hi; nahi hāIn bāto Ke alāva

Wasif-  

dekho saĉmuĉ arśī tum niḥāyat hī: badtamiZ ho gae ho ye Kya har vaqt bāt Karte ho to ye bhī yad rakho KI crat KI izzat Karna batāya hābadtamiZI to hārgiz nahi Kahi hā māā āinda tumhe sāmīa ya KISI se bhi badtamiZI Karte na dekhu

Arshi-  

dekhīye āmaī cahuṇa har KISI ka nazariyā alag hāal Kāṅṭ help It.

Wasif-  

to ap barāe mēhrbanI apnā nazariya apne pās rakhē nahi to apnā haśar soĉ leī yār samajhite Kya ho apne ap ko tum behen Ka dīl dukha Kar Kyā pāte ho.
3.1.4 Topic Choice

Generally the topics of discourse were same among males and females like their hobbies which included watching films, talking on political issues etc. However, when certain topics were given to them, they were handled with equal felicity by both for example:

Males

Asad—mera hobli ke lije aurun goti mai frends, me are kitna maza ata he pya kar sake he ghar pe, bhel pari hai kar li seven pari sami abba ko lakin de diye vo bhi Xus ham bhi Xuś, bhai Khana Khia Liya, behen ko cher Liya, bhi se dat Khia li: ye Kya kare bhai frends ka bhi: to KOI haq hota heaxir din unke sath guzaro vo ham Kolej me Kampni de or ham unhe ek jhatke me bhu:1 jaae na1 na joks apart mujhe apne dosti riishedar sab ko hi: fon Karna acha lagta he, he nai or bhi: hobli he par ap samjhi:1 ki ek bhi: to qaede ki: nahi he biku barbad larka he lekin nai me barbad nai hu bas lai injoe Karna chta hu injiniari Kampni:1 hone Ke bad vahi dal roti Ke Liye jaddojheyed, he na xer to ham hobli:1 ki: bai Kar rahe the to dekhlye barbad nambar van. ha...ha hasay nahi baba films dekhna acha lagta he, accha Khane Khana or ghuma, ab ghuma Ka matlab yuhi sarko par ghuma nai alag alag jagaho par jana difrent seher ghuma, har stet Ka Kalbar
dekhna, un logō Ke sāth ghulāml kar rehna unse Kuch sikhna hā na intrāsē kā jāst cēhta thā meri bēhen bēhnol hā vahā soča issē aēchā mōga r Kyā ho sakta hā par nāi mere āmma abba KO to bharosa hī: nāi mujh par sočte hā sab amerika sīrf ēādi Kārne jāte hār merī niyat par to vo hamesa hī: ēā Kārte hā vo bhi: Kyā Kare Is qadar barbādi KI: harkatē jō Kārta hū par aī lav dēm a lot, a lot, KOI Ram ēsa nāi Kārta jō ēn Kā dīl dukhāū, Khāne me hāKhānā me sabse zyāda roṣṭēd ēīkēn or panīr KI: KOI bhi: diē, Kya ēpko bhi: pasand hā, are vāh phir to jori Xub jāme ēi hamārī, or phir bōhēt Kuch jō amēī banāti hā, pasand hā, films to mē bōhēt dekhē hū hā bōmbe dekhī par mujhe aēchēī nāi lagi KyōKI pīṭī pīkēr dekhō vo bhi: Sīrf ēk lav stōrī ye to KISI bhi: pīkēr me ho sakta hāēēī pīkēr banāō hī Kyō, jīsme Itnī Kāt-pīṭī ho hā manīśā aēchēī lagi or gāne dōtīn bas, raṇēla dekhī aēchēī lagi ab Intezār hā ēake ē ham ēake ē tum Kā ēre or Kyā Intezār tō Kārna hī parṭā hā.

Nabeel— mujhe maza ēta hā saē bo lu Khāna banānē me magar mujhe pāKāna Kuēh hī: Cī:ēē tāī hāēēmlet, tāēhīrī, pulāō, stēw, vēse māī valīf hēts ēt Kī: me Kīēēn meē ghusū KūēēKī baqīl uske zalzālā ayā hūē hōtē hā ējāb mē Kīēēn se bāhār ēū to, par use bhi: mere hāth Kī: ēēē bōhēt aēchēī lagī hā ēl rīali mēk gūd tī:, vo to hāēē hī: bōhēt aēchēī Kūē sī: Kuēērīali gūd fūē ēē KISI dīn fursat mē ēē to māpēē
Kaleji, biryāni. Kofte sab kuch bannā Kar rakhū br-h-t
mazā āega ap Ko or dezarī to sirf māUSīke háth Ke Khāta
hū Kyā KoI faīv star Ke Kuś bānaēṛ ē.

**Females**

Aiman- Mere Xyāl mē Sirf parẖna likna hī eK aĉẖe ādī
KI peẖčān nahīn hā- use Kuch soḵal bhī to honā āẖiye-
Kyā āpko aṁsa nahī lagta- leKīn ajKal zyāda mā bāp inhl
vīzō par dhyan dete hē hamāre sāth bhī aṁsa hī Kuch hē-.
hamāre mā bāp bas cahte hē KI peẖle parẖāl phīr baḏī sab
Kar jēs e KI ajkal Ke laṛke laṛKīya films mē, herōz me
hirōlnī me intreṣted hote hē vēse merī bhī hōbī: z hāmekā
naḍ films rīlī: z hōne Ka Interżar rehtā. Peẖle Kēṣeṭ SīI
me āya nahī Ke pōhōc jāte hē Kīraṛī par lene or subha nāśta
karke jo laṅgāte hē to uṯhte hē dōpehēr Ke Khāne Ke liye,
*mā KI ḍat. sunKār phatāphat VI.SI.tar dīśkanēt Karke
hār ē: z aṁsi Kar dēte hē jēsē barsō se vi.SI.tar K0 KISI
ne háth nahī lagāya ho KoI film agar aṁSI dekhl jo dīl
Ko lag gāI to ye hāl ho jata hēKe log bāt Kar rahe hēor
ham madhuri dīKīt or Sultan Ke Xyālīo mē Khōe hue hē.
Vēse ek bāt m āpko batana cahun I, leKīn yeh promīs
Karna hōga KI agar merī pasand aĉẖī nahī laḡī to hasīyega
nahī. Ḍē amīr Xan KI bhōt bārī fēn hū jēnte hē mujhe ye
fēn vāla bhūt Kab savār hē tab jāb me ne akṣē or se f
alī Xān KI mē Khīlāī ḍī tu amārī dekhl jīṃeṇgeśvārī Sēf
all Xan KI bheet bari fi^en thi. agar bai da ve KOI mu:vi
nahl dekhl to KISI se storl pu:chne Ka bho:t shoq hota
h. PlIZ meri bate KISI se ma mat Kahiyega.

b) Zeeba- O ya al jast injise vachi films abhi batae
aligar jesi jagah me KOI dusra sors of entertainment h. 
Kya nahi nahi ek Sentar point hi basta h. to vaha bhi:
KOI Kab tak jahe or Sifr Khane Se to entertainment hoga
nahi or KOI dusri jagah h. nahi ghume Ki: to behtar h.
KOI a^chi pikhar dekhI jahe fevri d^tar to amitabh h.
Evav giri:n vese purano me mujhe pasand thaa d^v anand,
Gurudat, rajes Khanna oh mai god dilip Kum^r use Kose
bhul gai ma are vo to KI^K^r^cek trise me madhubala,
nargis, vahida rehman. logo Ko mi:na Kum^rI pasand thI:
par mujhe nahi a^chi lagI rotI bho:t thI: use trejdi
quil:n kehte the, na, mujhe vo bhI: pasand nahi thaa, are
vahi Kumar Gorav ka fadar ha rajendra Kumar hi to, vo
bhI rotu ha ha ab me Sridevi dekhiye na log madhuri Ke
piche bhagte ha par mujhe to bas vo tuvedi SI lagI h.
Sori for diS or Sridevi bho:t KyU:t bas or Kon ha vo
a^chi lagti h. Sonali bendre, Silpa SritI bas a^ anupam
Kher, nasiruddIn S^ah, om purI, are ha SanI to reh hi
gaya or bhI bho:t ha jese Ke ak^e etc.

Fareha- Kya ma Kya KartI hu vise to apne pas bho:t se Kam
h. agar delhi me hotI hu to din me apni amma Ka dima-
Khātī hū yā phir nāi-nāi dīrēz trēl Kār Ke ċi: zo KI bārbādī Kārtī hū yā phir bānī ghar par hua to usse larliye pr bānī Ko abba se dāt. Khīva dī pr āgar ghar me aKele hua to muśīk sun līla dīl to āhita hā ful vēlyum par sunu magar Kuch ēs āhrās Ka dhyān Kar lete hā sām Ko bānī Ko Kuch āisKri:m KI: pr dāhī bhalle Ka lālac de Kar Kuch bāzar me fīl: K āut. Kārne Ke līya nīkal jāte hā−bānī Kya kare ghar valo Ke āge KIS KI āltI hārat Ko aKele to nāhī jane dete Ke Kuch Xud Īj jāKār−āitōnīK lē lē.

Male-Female

In the following example we can see that the males rejected the topics raised by females but later the females came down to their favourite topic as cooking.

Semīt− Kā sam Ko hām film ja rahe h tum log caloge Kya−
Ahmad− yar tum log Ko film Ke alava KOI Kam nāhī Kya
Shano− nāhī Sac me b h t acchī h
Ahmad− Suno Kaha bekar KI: bato me pari ho yaha betho āram se bate Kāre ā
Shano− nāhī hame to jāna h bate ākār Kāre ā
Ahmad− yar pagal ho b tho yaha KOI nāi jaega Ītne dīn ād
śab mīle h don dīn ād jāna h r m dan Ko films KI pari h , acchā thiK h ham nain tū tū tv lv dekhe ā abhi b tho
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Amir- ॐ हा कल पिकनिक तो याल ही रहे हैं
Samia- आर हा में तो एकदम बहुँल गई थी: अच्छा कल की तालाबी भी करनी हो
Ahmad- हा अब बात हुई ये बताऊँ क्या क्या बनेगा कल के लिये
Samia- तुम बताऊँ क्या क्षुद्रोगे
Amir- देखो सेंडविल ब्रेड रोल क्या टूले, पुलाऊँ दर जो तुम्हारी मर्जी हो पेटित हो कॉल द्रिंक कल ले लें
Shano- अब हाँ को झटि पुरी हो
Ahmad- नहीं पुरी नहीं पलंग रोटी बनाए
Shano- अच्छा बाबा थिक है
Amir- मगर सुनो इसका करो ब्रेड ले कालो उसे क्या लें
Samia- रोटीयो में तुम लोगो का काम बहुत बहुत जाएगा ना

Conclusion

Generally both males and females have same topics of discourse. Both liked to talk on their hobbies as watching films, reading and roaming about. Sometimes it was observed that males rejected the topics raised by females and imposed their own topics, maybe this was due to their dominant nature over females and females submissive nature. It was also observed that even if the males rejected females topics, they ultimately came down to their favourite topics as cooking etc. and males too while talking on various topics came down to their own topics of interest.
3.1.5 Back Channel Noises

Females are said to use more back channel noises like hmm-mm than males in mixed-sex conversation.

Following are the examples from mixed-sex conversation.

a) Wasif—nahi esa nahi Khte hO to apna bhIl hi ujaq
hO to Kya hua nOandI tum mere Xalld Ke sath
chalna
Samia—hmm...ye thi:hurr

b) Arshi—accha accha baba sOrI par ammI se ap log Kuch
nahi bole,yaar KSI behen ho tum bhi, zarO zarO
SI: bAt ka bura mAnna to tumhari adat ban gal
hO al mm sOrI,bolo ab ealogI na mere sath
Samia—hmm—caluh

c) Farro—yarr vo zabardasti Ka dIlviya hua hO gaKKar ye
hua Ke mO baZar ja rahi thi Kapre KI: talas mO
to Xalajan bhi sath chali gaI>r unKI pasAnd ka
mujhe XarIdnA para ab tum Log dekh Kar batana
Ke Kesa hO
Sheema—hmm—tum dono lekar ao

Conclusion

At times females seem to talk less than the males. They responded with hmm, mm sounds. This may be a
substitute to talk less or due to the fact that mostly their turn is infringed upon by the males.

But from the data collected one other thing was observed that females used back channel noises to show their cooperative nature and give rise to further conversation.

3.1.6 Minimal Responses

Both males and females are said to use minimal responses and it was confirmed from the data collected. For e.g.:

a) Arshad- dekho ji mad vud Kuch nahI hota utho foran...
Zohra- ु
Arshad- are tumhe to buXar ho raha ha

b) Fareha- bhai aj Kolej se jaldi a sakte ho
Kaleem- हू
Fareha- bazar calna ha
Kaleem- हू
Fareha- telar ke yaha calna ha aj mera sut milega na
Kaleem- हा...a
Fareha- Kabhi to intrest le liya Karo mere Kam me
Kaleem- उ...उ...
Fareha- naa don't Iritet- parhna choror meri bat dhyan se suno
Conclusions

It is said that females use minimal responses to show their interest and cooperation while males use it to show their lack of interest and it was confirmed by the collected data.

3.1.7 Speech Functions

Men use more commands than women and tend to realise their congruently by means of the mood choice imperative. When females do use commands they are much more likely to realize them incongruently especially modalized (would you mind shutting the doors) or even more incongruently by using a declarative clause (I wonder if you would be so kind to shut the door). For e.g.:

**Male-Female**

a) Ambar- are tha Kya hnée ham to Sina tan Kar Kहते है-
KI: hame KOI खतरें क्षणिक या पीकर pasand आ- jáe to hum...
Sadia-
to ham use ċār bār dekhte hī.
Somaiya

Ambar-
ācčha aččha batau Zya āda bakvās KI zarurat nahi hī.

b) Somaiya-
pakra to nahi hā par jab tak Xuda Ka hukum nahi hoga tab tak vo chutega nahi or uska hukum hote hī In manhusō KI Kya majāl KI use paka Kar rakh saKē IS liye jāhīl mā nahi tum ho

Ambar-
yu beṭar sat ap

c) Zohra-
are mēne prasītānāI le li hā na ab thi:K ho jauyī

Arshad-
ācčha foran uṭho mē to Kām se jāta hū tum Xālid Ke Sath jāo

Female-Male

a) Arshi-
bhāl hame bhī batāya jāī KI.
Farro-
Sat ap and geṭ āuṭ

b) Arshi-
to hamē bhī: Samīl Kar lo Hamse aīdīaz lo hamse bārā dīzaīner Kon hā 0-0 ye grī:n Kya hā
Shano-
Sat ap and geṭ lost

c) Kaleem-
bhāl In lārkīyō se allāh bačāe ek mīnāt mē Sārī Izzat utār detī hā ham hā KI help sār Kar rahe hā r meḍān Ke mizaj hī: nahi mīlte zarā bāhar jākar hamārī veīlyōdekhe.
Farro- ačcha bāba so naIs of yU: Itne KanSīdret ḥā thanks for farīj yor help baṭ nāo Yu: ār rIKuesto ḏu: ḍu: līv as alon
d) Fareha- bhai āj Kolej se jaldī ā sakte ho
Kaleem- hū
Fareha- bāzār calna ḥā na
Kaleem- ḥ...Ū
Fareha- ṭelār Ke yahā jāna ḥā

Female-Female

a) Sheema- hmm...tum donō lekār ūo
Farro- jast Kamīj
Shano- yār IsKI prōblem to hal ho gal me Kya Šalvār Kamīz z bahū.

Conclusion

It is generally said that males use more commands than females and it was confirmed from the collected data that males used explicit commands but it was also observed that the command was used twice by the female also and in rest of the cases they used modalized interrogtives. Maybe this was due to male’s nature to dominate over females as they feel themselves to be superior. Hence, in speech also they dominate over females.
3.1.8 Initiating Conversations

Females try to initiate conversation more often than males but succeed less often because of lack of male cooperation. For example:

a) Samia- yār būt sunō...
   Arshi- dekho bhāl hame fāltu bakvas sunne KI fursat nahl hā ham to nā Chandī ja rahe hā
   Samia- aṭṭha jese Ke ham bevaqu:ī hā Kām Kare ham tī ḍā Karē yē
   Arshi- hā Sīrf LarKīyā ISI līye hōtī hāsīm...
   Samia- ē... ē van mīneṭ ē 1947 Ke ādīye ye Kyā har vaqt LarKā LarKī Karte ho ab to...
   Arshi- ab to Kya, ab to Kya, ab vab Kuch nahl sab dīl behlane KI bate hē yu: no boīz ēr supīrīar dēn gals allah miyāīa hī hī hame supīrīar banaya hā

b) Sharmin- ēr Kya? mēne bājīl jāne Ke līye Kaha to āp āṅkhe dīKha rahe hēsa mēne Kyā Kēh...
   Raheel- tum ēsa Kāro KI: mere sath rācī calo, chūttīyo me
   Sharmin- rānhī mē ēsa Kya hā dekhne Ko jo vahā jāu
   Raheel- pāgal Xāna hā vaha ēr uske hote hue tumhe ēr Kahi jāne KI: zarurat Kya hā- īs līye chūttīyō mē vahī ḍalna
Conclusion

Males cooperate less whenever the females try to initiate the conversation because it is their nature to reject the topics raised by girls and impose their own topics. This is also a part of male dominance over females.

3.2 LEXICO-GRAMMATICAL STRATUM: GRAMMAR

3.2.1 Clause Rank

3.2.1.1 Tag questions

Tag questions are midway between an outright statement and a yes-no question; they are less assertive than the former, but more confident than the latter. A tag question, being intermediate between these is used when the speaker is stating a claim but lacks full confidence in the truth of that claim. For example:

**Female-Female**

a) Ambar- hoga Kya jite jî: mār rahe ḥū use suna ḥā betahāṣa dubla ho gaya ḥā
   Sadia- Kitna smaːt tha pata nahl ab kēsa ho gaya
       hoga becara bīːmar bhiː: ḥā allah Kare thiːk
       ho ḥā na

b) Arhsad- bhāi mujhe ye bīkul aḵhā nahlī lagta KI mā
   Kahī jāne Ko talyār hū ār mujhe Kām batana
   šuru Kar dīe jāē
Zohra-
pli:z deKhiye la diliye na vese to mcali
hi jai hú, hæ na
c) Arshad-
Ese hi kyå hota hæ mujhe keh nahi Sakti thi
had Kar di tumne
Zohra-
are bhai yussa kyö hote hæ aene bas Isliye
nahi batäya tha ke apko këm se jana hæna...
d) Sheema-
yär bhai kI: SådI me lehëja ya járara jësa
bhäri Kapre hi: aëcha lagte hæ pata nahi Kyo al hev a
fl:liy Ke Salvar KämI:z Kitna hi: hevi kyö nû ho Sayad
halka hi: Lagta hæ, hæ na.
e) Uzma-
pata nahi kyö intrest hæ inhe- lærkiyo kI
bäto më
Farro-
xæstær par ye arší bhäI to bas pl:cha hi:
le lete hæ, hæ na
f) Fareha-
bäzår caloge na
Kaleem-
ha...û
Fareha-
telar ke yaha jana hæ
Kaleem-
ha...ã
Fareha-
ajmerâ sut milega na
g) Zeeba-
క్రిసెసే me madhubala, nargiz, vahida rehman,
logo ko mina Kumari pasand thi: par mujhe nahi aëchi
lagI rotu bæät thi, use trəjIə kI:n Këhte the na.
Male-Male

a) Somaiya- ha mē bhi: usī Ka hi Zikar Karne wali thi:
   Ambar- vagal us masūm Ke sath bōhot bura hua hē na
   uska to Kuch bhi: gasur nahi tha

b) Zohra- mera muḍ nahi hē
   Arshad- dekho ji: muḍ vuḍ Kuch nahi hota utho ḍor- ḍor
   Zohra- ū...
   Arshad- ār tumhē to bukhar āho rahe hē na...

c) Raheel- pāgalXana hē vaha ṣr uske hote hae tumhē ṣr
   Kahi jāne KI: zarurat Kya hē Is liye chōttiyo me vahi
calna, hē na

d) Asad- me barbād nai hū bas Lālf injoe Karna cīhāta
   hū enjiniariṃ kampīṭṭ hone Ke bād vahi dāl rotī Ke liya
   jaddōjāhed hē na.

e) Asad- alag alag jagāho par jana, difrēnt scher
   ghuma, harṣṭē Ka Kalcar dekhna. un logo Ke sath ghulmīl
   Kar rehna unse Kuch si:khna hē ne intēśtinį

f) Ashar- rājeela dekhi aĉchī lagi ab akele ham akele
   tum ka intezar hē, ār Kya Intezar to Karna hi pāṛta hē,
hē, na.
Males-Males

a) Khalid- bhābī āp to ēse fōrmal ho rahl hā ēse Ke ham paṛae hā-

b) Zohra- O.K. bābā O.K.
Arshad- ye huī nā bāt ab mē suṇun se jā Saṅta hu ēr jab mē āū to tum mujhe fīt milna cāḥlye

c) Nabeel- jāntī hā mē vālf hēts Ke mē Kīṇēn me ghusū KyonKī baqūl usKe zalzālā āyā huā hotā hō ējāb mē Kīṭān Se bāhār āū to.

d) Zubair- mere Xval Se nazuk- tum mujhse ḳūcẖ ēchupa rahl ho

e) Asad- ho Saṅta hā ē ap Samjhe KI: ēK bhī: ē to qaede KI nahi h BīKul barbād lāṛā ēa

Conclusion

Lakoff illustrates three different uses of hedges. First, they may occur where the speaker is genuinely unsure of the facts. Second, that is, where it is used for the sake of politeness. Thirdly, which characterizes "women’s language" the language of those who are "out of power" in the society. Generally females are said to use more modals and hedges than the males, maybe because of the stereotype that hedges is found in the speech of people who have an
ek ye bhi to suna tha KI: usne Islam qubul Kar liya hůn
Somaiya- Kya pata, Qr īṣe Ke ryumars to urti hi nahi
hůn
b) Shano- yūr IshKI problam to hal ho gai mere Xyal se
mujhe Ḥalvar Kamiz banāna ēxaḥiya

c) Sheema- yūr bhūl KI Ṣadi me ēhe ḫa ḫa ḫarara ēse
bhārī Kapre hi aḵcha lagta hūn pata nāl Kyo aṭ hav a
fī:īli ḫe Ḥalvar Kamīz Kitnā hi: ḫeī Kyo nā ho Ṣavād
halka hi ḫlagta hūn, hūn nūn

d) Zeeba- Qr kon hūn vo aḵčhi lagtī hūn sonāli bendre, Ṣilpa
Sheṭṭī bas Qr anupam Kher nasIruddīn Ṣah, om purī are
ha sanī to reh hi gaya Qr bhī b-hāṭ hūn īṣe Ke akē
vaVērah.

e) Anis- Ṣalēban mē vaha jayī

f) Nazli- Ṣāj Subēḥ tādlo KI vajha se Itna andhera ho
raha tha jē se KI rāṭ ho gai hūn

g) Laiqā- dekhkar mujhe ēsa laga īṣe KI bas bata nahi
SaKī KI Kitnī hērānī hūI

h) Arshi- dekho bhai hame faltu KI fursat nahi hūn ham
to numalē ḫa rahe hūn
Sania- aḵčha īṣe Ke hūn bevagūf hūn
Conclusion

Generally it is said that females use more tag questions than males because they are not sure of what they are saying and they need confirmation for that. This also signals insecurity. But from the analyzed data, it was seen that the frequency of occurrence of tag question in males and females speech was almost the same. The females used tags 7 times and males used tags 6 times in mixed-sex group conversation.

3.2.1.2 Modality/modulation and Hedges

Lakoff (1975) includes a category of Lexical items which she labels 'hedges' defined as "words that convey the sense that the speaker is uncertain about what he(she) is saying or cannot vouch for the accuracy of the statement.

Females are generally supposed to use more 'hedges' than males, as a part of the stereotype of tentativeness associated with their speech. They use more super-polite forms, i.e. multiple modality. Modals in Urdu are Xaleban, Sayed, Cahiya, mumKIn h, ho Sakta h and examples of hedges are j se Ke, mere Xyal se, jante ho. For example:

Female-Female

a) Sadia- lagta h~becare Ko KISI KI nazar lag gal,
inferior position in the society. But it was observed from the data analyzed that both boys and girls used hedges and modals with almost equal intensity.

3.2.1.3 Sentence length

Although both the males and females used longer sentences in the mixed-sex group situation also but sometimes females left sentences incomplete as they were interrupted by males. For example:

a) Somaiya- त्रिया to bas beqasur logो Ko Saza dene Ka nām हृता दया...
Sadia- दर दया ab becāre Sanje Ko हिं...
Somaiya- हा मे bhI usI Ka zIKar Kārne vāllI thI
Ambar- vāqal us māsum Ke sath bhōt bura hua वृ na
uska to Kuch bhI: qasur nahi tha qasur tha to bap Ka KI:\nKyo usna ralṣ Ke तालम Soशal varK Kiya
Somaiya- दर becāre Sanje Ka bhI to yahi qusur हृ Ke vo
bhI apne abba Ke sāth gae the rIII:f varK Ke liye ab pata
nahi becāre Ka दया होगा
Ambar- होगा दया जले जले: mar rahe हृ use suna हृ
betahā śa dubla ho gaya हृ.
Saida- Kitnā sma:त tha pata nahi ab Kēse ho gaya hoga
becāra bhI mar bhI हृ allah Kāre thI:k ho, हृ na.
b) Samia-  यार बात सुनो  
Arshi-  देखो भाँती हमें फलता की बक्खास सुनने की  
fursat nahi हम तो नवांदी जा रहे हैं  
Samia-  अच्छा ज्ञान Ke हम बेवाघुफ हम कारे हमारे  
Kare yे  
Arshi-  हार्कीया सीरफ ISI लिये होता हम सभी  
Samia-  ए...ए van minat ए 1947 Ke आदमी ye Kya हर वार्ता  
Har कर्की करते हो ab to...  
Arshi-  ab to Kya, ab to Kya, ab vab Kuch nahi sab  
dil baahle KI: bate हाच 12 अर सुपीरियर देन  
galz allah miya ne हि हमे कार्यर बनाया हाच  

c) Somaiya-  jāo म्यू.तम se nahi bolte  
Ambar-  या खुदा mujhe In larkiyo se bāka Inhe Sirf  
yahi ata हाच marūjī nahi boluji etc. x सब में...  
Samar-  यार हाद हाच में Itni der se Xamoi se sun raha  
hū tumhe tamī:z हि: nahi larkiyo se bāt Karne KI:  
In fēkt KISI Se bhī bāt Karne KI:  
Ambar-  bāba sṛI, ya pēr bhī pakar lu  
Somaiya-  Its O.K.  

Conclusion  
Both males and females utter longer sentences in  
same-sex conversation as well as in mixed sex conversation  
as they both are equally talkative. But it was also observed  
that males sometimes utter longer sentences than females.
3.2.1.4 Sentence Incompleteness

According to Jesperson (1922) females left sentences incomplete more often than males. Haas (1979) suggests this may be because females get interrupted more often. Following are the examples which indicate the incompleteness of sentences as a result of interruption:

**Female-Male**

a) Zohra- nahi parae KI bät nahi hātum Itne Kam dIn Ko ae...

Khalid- aččha Kyā KOI bi:mar nahi ho Sākta tāIyār hoiye, ai Ɂ nm jast Kamiŋ

b) Sharmin- vāqal ye to mē bhu:l gāI thi bhabl IS bar garmīyō mē ēpKe pās āge- sunā hā bāŋlōr bōhōt Xubsu:rat hā- are rahī:l bāI ēp mujhe ānkhe Kyō dIKhā...

Raheel- tum to jab tāk bät KO Ku:l:z na bānā do cēn nahi ātā

c) Saema- Sa V rahl:1 bāI dekhne me to ēp bāre Sanjīlā lagte hā lekIn hā bōhōt ŠararTī- Kyo hamārī larāI Karāna ēahte...

Raheel- tōba tōba m ērlI SI jurrat Kāru.

**Conclusion**

Generally females fail to complete their sentences because the males interrupt their speech more often. In the collected data also it was confirmed that the males
interrupted females speech a number of times and as a result females sentences remained incomplete.

3.2.1.5 Agency

The issue of powerlessness emerges clearly at clause rank in relation principally to the question of AGENCY whether or not one is presented as doing or being done to, as causer of actions/events or merely acted upon, what one is presented as occurring with or without agency. It is noted that males delete agents when the subject is female.

Males

a) Ambar- are usKI bdi dekhi thi: Kittna Slid thi par tada nam hi us bala Ka hijo insan KO tor de andar se

b) Arshad- Ky to Kuch nai bcha h Sabzi to Kafi Sari AI thi Zohra- thi: k h zai to thi par ab Kya vo bani nahi sab Xatam ho hai

c) Mansoor- ha ab bhit hul na, ye batno Ky Kya banega Kal Ke Liye

d) Mansoor- halanKe ham jena hargiz nai cahite the par mom ma bap Ke age KIS KI calti h

e) Samai- vaqal insan Kya socta h Kya hota h
Females

a) Ambreen- rōz šām Ko sāt baje djina ho ḫātā tha
Samina- nāl nāl ho ājāga

Conclusion

It is said that the males delete agents especially when the subject is female but from the data it was observed that even the females delet the agents.

3.2.2 GROUP RANK: NOMINAL GROUP

3.2.2.1 Adjective Frequency

Several studies found that females are more prone to use adjective than males in both speech and writing. Following are the adjectives used by both males and females in the collected data:

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Males</th>
<th>Females</th>
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<tbody>
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<td>1. bečāra</td>
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<td>2. māsu:m</td>
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<td>+</td>
<td>-</td>
</tr>
<tr>
<td>51. dIfrēnt</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>52. har</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>53. b&gt;h&gt;t Kuch</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>54. g&gt;rjIyas</td>
<td>-</td>
<td>+</td>
</tr>
</tbody>
</table>
Conclusion

The females are said to use adjectives more than males and it was confirmed from the collected data. Majority of the adjectives were used by females only a few adjectives were used by males. But there were certain adjectives which were common to both.

3.2.2.2 Adjective type

The females and males use different types of adjectives:

3.2.2.2a Descriptive adjectives: are those which describe shape, size, colour, taste etc. of the nouns that come after them. For example:

**Female**

1) Sharmin- Suna hē bājlor bēhēt kubsurat hē

2) Somaiya- Kītna Smaīt tha pata nahl ab Kesa ho gaya hoga suna hē becara bī:mar hē

3) Somaiya- Dr us becara Ke dīl se puḍho jo khote se sēl mē bānd, nā Kular nā pānkhā

4) Saema- nā hotī bhl nā hē use to sar āKhō par bī:thate hē phīr ūrsīn hē bhl bēhēt pyāri

5) Zeeba- fevīt āKtar to amītabh hē ēyār grī:n

6) Somaiya- Dr āṭīś Kyō bhul gae Kītna Kītna aēkhā lag rahā thā vo bhl: Dr adītya bhl.
Males

1) Ambar- hoga Kya ji:te ji mar rahe hē use suna hē betahaṅa dubla ho gaya hē.
2) Samar- Xer no āaut lage dono b-hēt smait end deśīy hē.
3) Wasif- nahi Esa nahi Kate, hēto apna bhāl hē: ujad hē to Kyā hūa
4) Wasif- dekho saṃmuṅ arshi tum nihayat hē: badmatīz hē ho gae ho
5) Asad- ār bhī: hābīz hē par ho sakta hē ap Samjhe KI ek bhī to qaede KI: nahi hē bīkuk bārbād larka hē

Descriptive adjectives were used by both males and females in the collected data.

3.2.2.2b Limiting adjectives: They express certain limiting qualities for example:

1) Arshad- Kyo Kya Kuch nahi baca hē Sabzī to Kafi Sarī aī thī:
2) Khalid- dīKhaiye- Oh gād apKō to accha Xāsa buxar hē caliye mēbas zara ek fon Kar du phīr calte hē.
3) Raheel- b-hēt pyarī hē Sab pyārsapī malu:m ho jāega ek-do mahīne me do-كار din me Kyā pata ṣalega
4) Saema- Is bar tum ār ammi dono āna mujhe hamēśa Is bāt Ka afsos rahega KI: ṣādī Ke bād ḳant din bhī ma tumhāre sāth nāl reh pāī.
From the collected data we noticed that limiting adjectives were mostly used by males.

3.2.2.2c Pronominal adjectives: (i.e. pronouns used as adjectives)

For example:

Males

a) Ambar- are uski bōdi dekhī thi Kītnā Solīd tha
b) Arshad- zara apni bhabī Ko dēkhar Ko dīkha do

c) Wasif- nāhī īsa nāhī Kēhte. ma īto apna bhaī hi

d) Nabeel- māl yāff hēts i

e) Nabeel- use bhi: mēre hath Kī: cae bōhi āchēhi lāgtī

Females

a) Sadia- mē īto uski pīkār ya gane dekhtī hu to bara afsos hōta hē

b) Ammi- Kyō Kya yaha rēhti to tumhari bhabī Kuch detī


c) Fareha- dekhi me hotī hu to apni ammī Kā dīmaē Khatī


d) Fareha- telar Ke yaha jana hēē aj mēre suē milega na

Both the males and females used the Pronominal adjectives in the collected data.
3.2.2.2d Adjective of Endearment: are those which shows affection towards someone. For example:

a) Zohra- deKhliye na log madhuri Ke pI:che bhagte hæ par mujhe vo pasand nahl par SrIdevI b>hOt Kyu:t hæ

b) Saema- nahi bhal merI eK hi: to nand h<SUIt SL use bhi pare<an Kar de<e to susral Ka maza jata rahega

c) Saema- nal hotI bhi nai h<use to sar ankho par bl<hat e<phI:r šarmIn to h<blI: b>hOt pyarı

Adjectives of endearment was exclusively used by females.

3.2.2.2e Adjectives of Approximation: Females are claimed to use these more than males and there is some evidence to confirm this. For example:

a) Sadia- dekho na tagrIban eK sal hone Ko h< julai me

b) Nazli- tumhara Käm Kitna reh gaya hæ Saba- bas qarIb-qarIb Xatm ho gaya hæ

c) Uzma- ye dono tumhe Kitne Ke pare Farro- dekho ye grI:n to tagrIban do hazar Ka para ye of vha<It para c<ar hazar Ka.

3.2.2.3 Intensifiers

The females are said to use more intensifiers than females like "This is so beautiful, "She is very pretty", I
am so happy to see you. Following are the examples from the data.

a) Sadia- m e to usKI pIKcar ya gane dekhI hu to bara afsos hota hø mujhe to vo sabse aøcha lagta h ø

b) Somaiya- or h ø aølK Kyo bhu:1 gae KITna KITna aøcha lag raha tha

c) Guria- sac yar vørI gud saK a vandarful aøIva dIKhao Kahø h ø

d) Uzma- bøhøt, bøhøt, bøhøt Kubsurat h ø

Males

a) Ambar- væqal us masum Ke sath bøhøt bura hua h ø n ø

b) Ambar- hoga Kya jI:te jI: mar rahe h ø use suna h ø betahøka dubla ho gaya h ø

c) Saman- Xør no dauøt lage dono bøhøt smaøt nd deøiy h ø

d) Wasif- dekho sac muø arshI tum nøhøvat hi badtamI:ø ho gae ho

Conclusion

Although it is said that only females speech include intensifiers but in the collected data this was not the case. Both the males and females used intensifiers with equal intensity.
3.2.2.4 Possessive Construction

Generally the possessive construction include expressions like _mera, tumhara, hamara_ etc. For e.g.:

**Females**

a) Shano- varna ye _hamari jaan_ azab Karte raheye

b) ammi- Kyō Kya yahā rehti to _tumhari bhabi_ Kuch detI nai

c) Saema- nahi bhai _mere ek hl to nand h_.

d) Fareha- telar Ke yaha jana h aj _mera su:it_ milega na

e) Ishrat- _hamari mei?ri?i_ hone par to ye hal h_

**Males**

a) Arshad- _Zara apni bhabi_ Ko d>Ktar Ko dIKha do

b) Wasif- nahi esa nahi kehte. hato _apna bhai_ hl ujad h to Kya hua.

c) Nabeel- use bhi: _mere hath_ ki: cha b>h=t acchI lagti h_

d) Nabeel- _maI vall_ he?ts It

e) Asad- _meri behen bhenol_ ham a vahā' soca tha isse acchā maga l Kya ho Saktā h_

f) Asad- par nai _mere amma abba_ Ko to bharosa hl nai h_

**Conclusion**

Both the males and females used Possessive construction while talking on variables topics.
### 3.2.3 WORD RANK

#### 3.2.3.1 Reduplication: Generally the females are said to use reduplicated forms more than males.

<table>
<thead>
<tr>
<th>Total Reduplication</th>
<th>Females</th>
<th>Males</th>
</tr>
</thead>
<tbody>
<tr>
<td>mar-mar</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>nal-nal</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>pučh-pučh</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>zara-zara</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>acčha-acčha</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>dekhā-dekhā</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>ha-ha</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>Kyō-Kyō</td>
<td>-</td>
<td>+</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Reduplication</th>
<th>Females</th>
<th>Males</th>
</tr>
</thead>
<tbody>
<tr>
<td>plI:z-plI:z</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>thiK-thiK</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>b&gt;hñt- b&gt;hñt</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>nahl-nahl</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>a ło- a ło</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>jāte-jāte</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>jānte-jānte</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>t&gt;ba-t&gt;ba</td>
<td>-</td>
<td>+</td>
</tr>
</tbody>
</table>
3.2.3.1b Partial Reduplication  Females

<table>
<thead>
<tr>
<th></th>
<th>Females</th>
<th>Males</th>
</tr>
</thead>
<tbody>
<tr>
<td>mu:q-vu:q</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>Kāṭ-pit</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>KāṭI-PitI</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>aṭācha-Xāsa</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>Siddl:-SādhI</td>
<td>-</td>
<td>+</td>
</tr>
</tbody>
</table>

3.2.3.1c Echo Formation  Females  Males

<table>
<thead>
<tr>
<th></th>
<th>Females</th>
<th>Males</th>
</tr>
</thead>
<tbody>
<tr>
<td>cāe-vāe</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>utohte-beṭhte</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>Khāte-pīte</td>
<td>-</td>
<td>+</td>
</tr>
</tbody>
</table>

Conclusion

Generally it is assumed that females use total reduplicated forms but from the collected data it was noticed that both the males and females used reduplicated forms.

Partial reduplicated forms are mostly used by males and the females used them very rarely.

The echo-forms were entirely used by males.

3.3 LEXICO GRAMMATICAL STRATUM: LEXIS

3.3.1 Field Range: Females and males seem to include different lexical sets in their total repertoire, depending
on the range and kinds of field they are involved in. Lakoff’s best known example is that of color terms which according to her are used more confidently by females than males.

<table>
<thead>
<tr>
<th>Colour terms</th>
<th>Females</th>
<th>Males</th>
</tr>
</thead>
<tbody>
<tr>
<td>bōtāl gāl:n</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>&gt;f vālṭ</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>tārbuzl</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>rānI</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>aŋurI</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>ṭyāzI</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>tōtal</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>dhānl</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>guḷābl</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>KāṭhaI</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>ḍasmanI</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>bhūra</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>pl:la</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>nI:la</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>hārI</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>lāl</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>nārangI</td>
<td>+</td>
<td>+</td>
</tr>
</tbody>
</table>
Females are said to be using various terms to indicate colour distinction and are much ahead of males in this regard who have very little knowledge and control over these colour terms.

3.3.2 Slang Males are generally supposed to use more slangs than females. From the data collected we rarely notice many boys using slangs.

The following slangs were seen to be used by males.

**Males**

a) Mansoor- Ve se to hame thora sa pata tha ki seh ter me dopeth Ko Kuch Lafra ho gaya tha.

b) Ahmad- yar mackon sa Larne me interest tha vo to bas Lafra ho gaya.

- `fadde marna`- to make guesses
- `gor dena`- did not do well
- `tor dena`- to do well
- `pagge tena`- to fight

3.3.3 Swearing to: Generally girls are seen to swear more than boys. They use expressions like Xuda Ki qasam, qasam se, Iman se etc.

a) *qasam se* yar dar Ke mare meri to puri jehn hi nikal gal, andhera dekha tha vaha
3.3.4 Euphemism: Females have a reputation for not saying things directly. But in the data collected we did not find any euphemism exclusively used by females. For example:

**Males-Females**

- Mehfil par bijli girna (to excel)
- Cha jana (to excel)
- Corna (to exaggerate)
- Lal pila hona (get angry)
- Eid ka cand hona (to be seen rarely)
- Guzar jana (dead)
- Fadde marna (to make guesses)

**Conclusion**

Although it is a general belief that only females use euphemisms but it was not confirmed from the collected data because both males and females used them.

3.3.5 Politeness markers: Although the studies carried out till date reveal that females are more polite than males in their speech, in the survey we noticed that the level of
politeness in the speech of males and females of same age group depend on the social relationship of the participants i.e. to say that if participants are frank enough with each other then they are not as polite as they are with the persons with whom they have formal terms.

They use modal auxiliaries for the politeness markers like may, might, could and modal adverbs like perhaps, possibly, may etc. For example:

**Female-Male (Polite)**

a) Zohra- pli:z dekhiye lā dī:jīye na vāse to mācāll hī jestī hu na

b) Shano- Farāz bhāl pli:z ap hī Sam hāe b|h:ht a:jēhī film āx

c) Fareha- bhāl aj khālej se jaldī ā Sakte ho

d) Raheel- thī:k hōkhte naī par hotī to āx

Saema- naī hotī bhī naī hā use to sar ankho par bhithate āx r phīr sarmīn hōbhī to b|h:ht pyari

e) Zohra- Sunīye zara bazar jarahe āx to sabzī āte alyēga

**Male-Female (non-polite)**

a) Arshi- dekho bhāī hāmē faltu Kī fursat nāhī āx

Samia- a:jēhā jēse Ke ham bevaqu:f hōkam Kāre ham ēgi Kāre ye

Arshi- āhī Sīrf lārKīya ISī liye hotī āx:sam...
Conclusion

Generally females are said to be more polite while talking with the same-sex as well as opposite-sex group. In the data also this was found but at times when provoked by others they used certain non-polite expressions same as the males do.

3.3.6 Interference of other languages: From the data collected it was also observed that there was interference of English in both males and females speech. Maybe this was because nowadays knowing English is considered as a status symbol. Following are the examples:

**Female-Female**

a) Sadia- Kitna smart the pata nahi ab kesa ho gaya hoga

b) Somaiya- allah miya plli:z, Plli:z, plli:z use chor de

c) Zohra- Kyo Kahi jana ha, dekho plli:z for gods sek
mere llye paretan naa ho
d) Samia- e...e van minte nantern fortI seven Ke admI
e) Guria- Gud vär vërl gud sač a vandarful arîya
f) Uzma- ise tum bura KéhtI ho dIIs Iz jast gorijyas

Males-Males
a) Amber- yu: betar sať ap
b) Khalid- bhabi ap to se formal ho rahi hë:jëse ham
    pare ho
c) Khalid- accha Kya KoI bImar nahi ho sakta taIyar
    holiya al e m just Kami
d) Arshi- Sab dIl bëhlane KI bate hotI h Yu: no bî lIz
    ar supI:riar den galz.
e) Arshi- to hame bhi samIl kar lo hamse alIzr lo
    hamse bara dIcaiIar ko hzo... o ye grI:n Kya hzo
f) Asad- bhal frendz ko bhi to KoI haq hota hzo:vo hame
    KzJeI me KamprI de.

3.4 PHONOLOGICAL STRATUM

3.4.1 Phonological Variants: Correct articulation of Perso-
arabic sounds can be seen as a shibboleth to mark the
characteristics of standard Urdu (Hasnain. 1987). Inspite of
the fact that there is no corresponding realization in Urdu
between all those speech sounds which represent Perso-Arabic
lineage and the corresponding number of graphemes, there is
still a convergence at all the level of articulation and
rendering of correct pronunciation of Perso-Arabic sounds like /f/, /S/, /Z/, /X/, /q/, //. The different variant forms of these phonologues are:

```
[f] / [Z]
(f) / (Z) / [ph] / [j]
(S) / [X] / [S] / [Kh]
(q) / [ɣ] / [R] / [Kh]
(ɣ) / [g] / [gh]
```

The variables occur in all the three position namely:
<table>
<thead>
<tr>
<th>Variables</th>
<th>Initial</th>
<th>Medial</th>
<th>Final</th>
</tr>
</thead>
<tbody>
<tr>
<td>(f)</td>
<td>fIKr</td>
<td>afsar</td>
<td>bevaqu:f</td>
</tr>
<tr>
<td>(S)</td>
<td>Şuru</td>
<td>ăbšar</td>
<td>ĕŞ</td>
</tr>
<tr>
<td>(Z)</td>
<td>ZIKr</td>
<td>bazar</td>
<td>tamlı:z</td>
</tr>
<tr>
<td>(X)</td>
<td>Xudaă</td>
<td>aXırat</td>
<td>dozax</td>
</tr>
<tr>
<td>(q)</td>
<td>qusur</td>
<td>hiqarät</td>
<td>talaq</td>
</tr>
<tr>
<td>(Y)</td>
<td>Yussa</td>
<td>Kåyaz</td>
<td>dar</td>
</tr>
</tbody>
</table>

All the six variables mentioned above were seen to be used by both boys and girls. It was observed that girls were more concerned with the correct articulation of these variables and their speech did not consist of the variant forms as compared to males.

**Table**

<table>
<thead>
<tr>
<th>Sex</th>
<th>(S)</th>
<th>(Z)</th>
<th>(X)</th>
<th>(q)</th>
<th>(ʔ)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>93</td>
<td>7</td>
<td>85</td>
<td>15</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>40</td>
<td>40</td>
<td>55</td>
<td>35</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>80</td>
<td>18</td>
<td>10</td>
<td>80</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>75</td>
<td>25</td>
<td>57</td>
<td>43</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>44</td>
<td>40</td>
<td>40</td>
<td>20</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>40</td>
<td>40</td>
<td>20</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>38</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A diagram has been made to establish a relationship between the use of these variables and sex. The horizontal axis represents males and females while the
Diagram

Female
Male

[S]

(S)

[Z]

[Z]

[J]

[J]

100 90 80 70 60 50 40 30 20 10 0

(93) (75)

(25) (7)

(85) (57)

(15) (43)
127

[Image with bar charts for female and male groups, labeled 'Female' and 'Male'.]
vertical axis represents the frequency of occurrence of these speech sounds.

3.4.2 Switch in Variables: The switch in variables i.e. the use of different variant forms in different contexts has been observed here. Depending upon the contexts i.e. [+ formal] [- formal], [+ Religios] [- Religiomus] and the nature of words being used. Sometimes both males and females switched from one variant form to another. But when the context was religious the variant forms were reduced and the rendering of correct pronunciation was seen. With regard to words which have strong religious connotations, both boys and girls correctly used the variables present in those words. For example:

<table>
<thead>
<tr>
<th></th>
<th>Females</th>
<th>Males</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) qorān</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>b) qayāmat</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>c) dozāX</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>d) ramzān</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>e) ZaKāt</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>f) bātulmuqaddas</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>g) Ū are hIra</td>
<td>+</td>
<td>+</td>
</tr>
</tbody>
</table>
3.4.3 Breaking of consonant clusters: For many sociolinguists, the retention or simplification of clusters has, among other things, social significance in communication. They believe that the "degree of formality and informality is signalled by (choice of) consonant clusters (Gumperz and Naim 1960: 116).

Besides the degree of formality-informality the use of certain clusters is also dependent upon the speakers exposure to high Urdu (i.e. Persianized or Arabicized Urdu) or his knowledge of English etc. Infact, a small use of clusters is attributed by some uneducated low prestige (Gumperz and Naim 1960: 112).

Several possibilities have been suggested by different linguists over the question or representing variant pronunciation of clusters is a grammar (Ohala 1983: 51-54). Some considered the deleted form as basic and advocated its entry into the lexicon while others considered inserted forms as the ones which are learnt first and hence to be entered in the lexicon. Both males and females were seen to be breaking the consonant clusters in their casual speech. However, these are maintained in careful speech. For example:
<table>
<thead>
<tr>
<th>Spoken (Casual)</th>
<th>Spoken (Careful)</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) huKum</td>
<td>huKm</td>
<td>'order'</td>
</tr>
<tr>
<td>b) fIKar</td>
<td>fiKR</td>
<td>'worry'</td>
</tr>
<tr>
<td>c) vaXat</td>
<td>vaqt</td>
<td>'time'</td>
</tr>
<tr>
<td>d) qadar</td>
<td>qadr</td>
<td>'value'</td>
</tr>
<tr>
<td>e) marad</td>
<td>mard</td>
<td>'man'</td>
</tr>
<tr>
<td>f) ŞuKar</td>
<td>Şukr</td>
<td>'thanks'</td>
</tr>
<tr>
<td>g) haşar</td>
<td>haşr</td>
<td>'condition'</td>
</tr>
<tr>
<td>h) jaşan</td>
<td>jaşn</td>
<td>'celebration'</td>
</tr>
<tr>
<td>i) Xatam</td>
<td>Xatm</td>
<td>'complete'</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'finish'</td>
</tr>
<tr>
<td>j) maraz</td>
<td>marz</td>
<td>'disease'</td>
</tr>
<tr>
<td>k) IsKu:l</td>
<td>SKul</td>
<td>'School'</td>
</tr>
<tr>
<td>l) Isteşan</td>
<td>Steşan</td>
<td>'Station'</td>
</tr>
</tbody>
</table>