

An Analysis of Rhetorical Expressions in Punjabi Folk Songs

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Abstract

Folklore is a time honored tradition of oral literature. It is transferred by word of mouth from one generation to the next generation. In folklore, folk songs are considered not only the source of entertainment during marriages of the Punjabi community rather replete with a lot of rhetorical expressions. The objective of present study was to find out how the use of rhetorical devices helps add meaning to the Punjabi folksongs. The study was conducted through discursive descriptive approach and in this way a lot of rhetorical expressions of both schemes and tropes were traced down by the researchers. For this study, two folk songs i.e. 'Lathy di Chaddar and 'Chitta kukr Banare te;' were selected from the internet for rhetorical analysis. The use of above stated rhetorical expressions in the Punjabi folksongs creates not only the aesthetic touch but also the communicative impact in the Punjabi folksongs through the use of the rhetorical devices.

Keywords: Folksongs, Oral Tradition, Folklore, Punjabi, Rhetorical Devices

1. Introduction

Folklore is a tradition that embodies the customs, values and culture in it. Folklore is time – honored tradition, and things which are transferred by word of mouth from generations to generations are termed as folkloric. It provides the researchers a wide spectrum and a window through which the folk scholars and researchers view the customs, traditions, values, ceremonies, attitudes and beliefs clearly without any haze and label of historians. It was in 1846, the term folklore was coined and since then the researchers, folklorists and historians paid proper heed towards it.

Dan-Ben Amos (1971) says that folklore is like an artistic communication in small groups. This thing is furthered by BarreTeolken who yokes together both the static and dynamic element of human beings and calls it an amalgam of past with present which evolved over centuries of interaction and participation. Punjabi folk literature is replete with the tradition of folklore in it.

With the help of rhetorical expressions in literature both oral and written one, the text and utterance can become as much effective as possible in terms of communicating ideas and thought and feelings. The rhetorical expressions such as metaphors, similes and symbols carry much weight in this regard. These are imaginative tools usually employed in oral and written literature in order to communicate effectively.

The Collins English Dictionary (2006) defines the rhetorical expressions as, “An expression such as a simile, in which words do not have their literal meaning but are categorized as multi word expressions that act in the text as units.” Such sort of language is termed as figurative language. The Punjabi folk songs are source of belief system, indigenous history and social networks. They are also reflection of historical values of the Punjabi communities. Folk songs are always different from the regular literature as it is owned by the whole community .In Punjabi communities; these songs are sung and performed by both individuals and groups.

2. Review of Literature

American Heritage Dictionary defines folk song as, “A song belonging to the folk music of people or area often existing in social versions or with regional variations.” Oxford Dictionary of Literary Terms, “A song of unknown authorship that has passed on, preserved and adapted in an oral tradition before later being written down or recorded.”

These folk songs are called “lok git” in Punjabi language. These folk songs in Punjab also have further types. The types of Punjabi folk songs are different on the base of both structure and themes. The most common of these folk songs are the following: Tapes, Bolian and Lambe Gaunh. Tapas are the couplet and they are usually reveal different moods, situations, thoughts and ideas. These couplets (tapas) are performed either in groups or in solo forms. Further, these couplets constitute the Boli and the Boli is usually performed individually. Boli has most of the time climax refrain and this refrain is pronounced and sung with high pitch especially during performance.

On the other hand, the long songs (lambe gaunh) are sung in groups or at least by two persons face to face in the form of a dialogue. Punjabi folk songs are performed without any regular use of musical instrument however participants locally arrange some specialized clay pots, and other utensils while performing the Punjabi folk songs.

These songs are set in the villages on occasions of marriage and happiness. They are performed in the courtyards of bride and bridegroom home. In certain Punjabi communities, the kith and kin of bride and groom arrange the social gathering in the evening where the relatives and close ones of both bride and groom perform the folk songs.

Punjabi folk songs are performed at different occasions for instance the songs of ‘ Mehndi’ , ‘ Doli’and ‘ Rukhsati’ are the common ones during weddings in Punjabi communities. Further, these folk songs are also performed at the arrival of harvesting season such as ‘ Bisakhi’ and ‘ Basant’ in Pujabi. Another important form of Punjabi folk songs are ‘ Sithnhian’ which are in fact jesting repartee between the families of marrying paternal and maternal sides of bride and groom. ‘ Ghorian’ are also the types of Punjabi folk songs performed in the praise of groom. And the songs performed on behalf of bride side are called ‘ Chand Parage’. Contrary to these folksongs of happiness, there are folk songs sung during the sad occasions of death such folk songs are called ‘ Kirane’ and ‘ Alaunhian’. Kirane are folk songs with couplets.

No work of importance on Punjabi folklore has been done in Pakistan, however works on Punjabi folklore was done in India by Singh and Gill , “Folk Songs of Punjab. “In this study, the researchers have described the types, genres and themes in detail in Punjabi Folk songs. They have presented a sample of life cycle songs in them. In India Devandra Satyrthi (1927) travelled and toured many provinces of India in order to collect folk songs. According to

Devendra the Indian folk songs are of each and every type concerned with every walk of life. These folk songs show the religious rites, marital celebrations, ceremonial events of both men and women.

Kingra Sonam in the study, 'The Attributes and Values of Folk and Popular Songs', describes that there are two main objectives and purposes of the songs: entertainment and celebration. According to Kingra these songs provide us social and historical information. Professor Lavender (2009) says that a folk song is made up of many layers of information. They are the following: the source matter, the lyrics of the folk songs, the melody of the folk song, the performance of the folksong, ways of dissemination and the reception of the folksongs by the audience.

3. Objective of The Study

The objective of the study is to find out and know how rhetorical expressions both schemes (alliteration, assonance, parallelism and repetition) and trope (metaphor and symbols) help add the meaning to Punjabi folk songs. These above stated rhetorical expressions constitute how much and contribute how much to communicate the message effectively in Punjabi folk songs.

Theoretical Sight

The researchers have employed the discursive descriptive approach to study the rhetorical expressions in Punjabi folksongs. The researchers further have focused the study with three rhetorical devices, metaphor, simile and simile in two Punjabi folksongs, 'Lathy di Chaddar and 'Chitta kukr Banare te;' Perrine (1974) states, "a literary symbol is something that means more than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story, but suggests or represents other meanings as well" (211).

The word metaphor has been taken from the Greek language. In Greek language the word for metaphor is, 'Metaphoria' means to carry away. Metaphor is in fact a sort of implied comparison in which two different phenomena are linked. Aristotle has defined metaphor as "a shift carrying over a word from its normal use to a new one" (Richards, 1965: 89). In literary criticism, metaphor is a type of figurative language. Shaw (1972) defined metaphor as follow:

"A figure of speech in which a word or phrase is applied to a person, idea or object to which it is not literally applicable. A metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the tropes, a device by which an author turns, or twists, the meaning of a word. (Moeinzadeh, 2006:10)". Newmark (1988a) told that major objective of metaphor is to explain and demonstrate an entity, event and quality broadly and succinctly.

There are further types of metaphors which are employed in the oral and written literature. They are as follows: dead metaphor, clichéd metaphor, stock metaphor, recent metaphor and original metaphor.

Dead metaphor often loses its figurative and connotative meanings. It is employed in the text as a common word. Dead metaphors give us "concepts of space and time, the main parts of the body, general ecological features and the main human activities" (Tajali, 2003: 108). Next to dead metaphor, there is clichéd metaphor which is overused so much as it loses its charm of figurative meaning and "is used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter" (Newmark, 1988b: 107). Stock metaphor describes the cultural elements. This type of metaphor is orthodox in all the languages. Newmark (1988b: 108) said "a stock metaphor has certain emotional warmth-and which is not deadened by overuse". Recent metaphor is a live metaphor, which usually come into existence by coining as Newmark (1988b: 111) called "they are neologisms fashionable in the source language community". This type of metaphors is usually colloquial in nature and apprehensions. Live metaphors are created by the writer or speaker's personal and creative thoughts and ideologies. So such types of metaphors as original ones are not fixed in the language. They always sound and new and fresh.

The word symbol has been taken from 'symbollein', which means 'to throw together'. In the Greek 'symbolon' and in Latin 'symbolum', are the words which meant a sign or token (Webster, 2003: 1190). Symbol in the online 'Encyclopedia Britannica' has been defined as "a communication element intended to simply represent or stand for a complex of person, object, group, or idea." This is a type of figurative language which adds meaning to the text and also enhances the beauty of the text. Symbolism as a movement started in France in 1880.

Symbols deal with different aspects and domains of life. Symbols are found in each and every type of literature be it an epic or short story. Shamisa (2004) has divided symbols into two major categories: Arbitrary symbols and personal symbols. Arbitrary symbols are usually those symbols which are commonly found and also perceived as spring is an arbitrary symbol which means freshness and juvenility. Personal symbols on the other hand are new

ones as they are created by the writer on spot and that is why it is sometimes hard to make out sense out of them. For instance 'Lion' is the symbol of God in Molana's poems.

Rokni (2009) has forwarded the following forms of symbols: Significative: they are like arbitrary types of symbols as stated above. Metaphoric: these symbols stand for natural phenomenon for instance lion is a symbol of courage. Commemorative: Symbols are those one which add an event to memory. Sacramental: These types of symbols are often found in myths and customs.

In the schemes, the phonological and the structural aspect of the literary piece are covered. As stated above, the tropes are the semantic category of the rhetorical expressions. In this study, the following schemes have been selected for the analysis: alliteration, assonance, parallelism and repetition. Alliteration is the repetition of the same sound especially in the start of the lexical choices in both poetry and prose. For instance, in the poetry of James Thomson, the following verse presents the very good example of alliteration: 'Come...dragging the lazy languid Line along'. On the other hand, in the assonance, there is repetition of vowel sounds in the neighboring words such as the speech by Martin Luther King, Jr. made in the speech on July 19,1962 contain assonance 'The law may not change the heart, but it can restrain the heartless.' William Butler Yeats in his poem Byzantium presents an instance of assonance in the following verse,

'Those images that yet;

Fresh images beget,

That dolphin-torn, that gong-tormented sea'.

Parallelism is the scheme in which equal levels of structures are presented one and parallelism is possible at all levels from word to clause levels. Parallelism is the most visible phenomenon in the poetry. This word has been derived from the Greek word which means beside one another. George Orwell in his essay, ' Shooting An Elephant has written an example of parallelism, 'Some of the people said that the elephant had gone in one direction, some said that he had gone in another, some professed not even to have heard of any elephant.' Alfred Lord Tennyson in his famous poem 'Break, Break, Break,' presents an example of parallel structures:

"O well for the fisherman's boy,

That he shouts with his sister at play!

O well for the sailor lad,

That he sings in his boat on the bay!"

Repetition is the scheme where words and lexical choices are repeated at regular intervals in the poetic text. Repetition is of using words, phrase or clause in the very short passage. Repetition in the poetic text is at all places in the poetic text as it can be in the start, mid and the end of the text. Repetition is used in order to emphasize some thing or some point as we can see in the poem of Samuel Taylor Coleridge, 'Rime of the Ancient Mariner,'

'Water, water everywhere but not a drop to drink'. William Hazlitt presents an instance of repetition in the following:

"If you think you can win, you can win."

Ophelia in 'Hamlet' as a dejected soul sings the following repetitive rhymes:

"He is dead and gone lady

He is dead and gone lady."

Hall (1880) says that repetition is better than obscurity as according to him clarity is more important than introducing those words which obscure the meaning. Good repetition always adds charm and attraction in the work and brings excellence in style of the writer.

(Theophilus Dwight Hall, A Manual of English Composition. John Murray, 1880)

Practical Sight

The researchers as stated above have selected the following folk songs, ' Mehndi Taan Sajidi' and ' Lathe de Chaddar'. These folksongs were informed by the two informants of the Punjabi community. Both were the female informants from District Vehari, Punjab. They were 42 and 56 years old Punjabi informants. The researchers have translated them into English and in order to bring reliability back translation was also done by the experts. The folk songs under analysis were found with rhetorical expressions of both trope and scheme such as symbols, metaphors and alliteration, assonance, repetition and parallelism.

They are as follows:

Folk Song No.1

O Mehndi Taan Sajdi

O' mehndi taan sajdi je nache munde di ma
(Hina or Balsam shows its original charms and colors if the groom's mother dances)
O' mehndi taan sajdi je nache munde di ma
(Hina shows its original charms and colors if the groom's mother dances)
O' mehndi taan sajdi je nache munde di ma
(Hina shows its original charms and colours if the groom's mother dances)
talli... taan wanjdi je nache munde di ma
(Clapping takes place when the groom's mother dances)
O' mehndi taan sajdi je nache munde di ma
(Hina shows its original charms and colors if the groom's mother dances)
O' mehndi taan sajdi je nache munde di ma
(Hina shows its original charms and colors if the groom's mother dances)
Channar teri akhiyan da aaj beh gaya sere laake
(Your eyes, today sits taking off the groom's veil)
Channar teri akhiyan da aaj beh gaya sere laake
(Your eyes, today sits taking off the groom's veil)
Apne paraye anndi gawandi den mubarak aake
(The strangers and relatives, and neighbors assemble to celebrate your happiness)
Apne paraye anndi gawandi den mubarak aake
(The strangers and relatives, and neighbors assemble to celebrate your happiness)
Mehfil... taan sajdi je nache munde di mat
(The congregation takes on the full bloom if the groom's mom dances)
O' mehndi taan sajdi je nache munde di ma
O' mehndi taan sajdi je nache munde di ma
(Hina shows its original charms and colors if the groom's mother dances)
Behna weer dea sehra chumea note bhabhia waare
(Sisters kissed the groom's veil of their brother and the sisters' in-law distributed currency notes)
Behna weer dea sehra chumea note bhabhia waare
(Sisters kissed the groom's veil of their brother and the sisters' in-law distributed currency notes)
Munde dee ma lutdi phirdi unnu labde saare
(Groom's mom is lost in the crowd and all look for her)
Munde dee ma lutdi phirdi unnu labde saare
(Groom's mom is lost in the crowd and all look for her)
Rounaq... taan lagdi je nache di maa
(The happy congregations get in color if the groom's mother dances)
O' mehndi taan sajdi je nache munde di ma
(Hina shows its original charms and colors if the groom's mother dances)
O' mehndi taan sajdi je nache munde di ma

(Hina shows its original charms and colors if the groom's mother dances)

Talli... taan wanji je nache munde di ma

(Clapping takes place when the groom's mother dances)

O' mehndi taan sajdi je nache munde di ma

(Hina shows its original charms and colors if the groom's mother dances)

O' mehndi taan sajdi je nache munde di ma

(Hina shows its original charms and colors if the groom's mother dances)

Folk Song No. 2

Chitta Kukarh Baneyre Te

Chitta kukar banayray tey

(A white cock is on the wall)

Kasni dupattay waliyey munda sadqey tere tey

(O' girl with a violet scarf, the lad is in love with you)

Sari khed lakeeran di

(It's all the game of lines on our hands)

Gaddi aaye station te akh pich gai weeran di

(The train reached the station, bringing tears to the eyes of the bride's brothers)

Pipli dian chawan ni

(The shade of the Sacred Bo tree)

Aape hatti doli tor ke ma pay karan duawan ni

(The parents after sending the sedan, pray for the good life of their daughter)

Kunda lag gaya thaali nu

(The churner be covered with a lid/ dish)

Hattan utte mehndi lag gai ik qismat wal nu

(The fortunate damsel's hands get colored with balsam)

Heera lakh sawa lakh da hai

(The diamond is worth a lac or a lac and quarter)

Teen walian dian Rab iztan rak tha hai

(God protects the honor of the parents of girls)

Aasman ich panj tare

(In the sky, there be five stars)

Asan munda o lena jera saerae wich akh mare

(We shall accept that lad who could make eye publically)

Baghe wich aya karo

(You should visit the garden)

Jado asi so jaeeye tusi makya udaya kari

(And when we fall asleep, you should drive away the flies)

Bicycle chalaе janda hai

(He rides a bicycle)

Nale naq wagda hai, nale kulfi khai janda hai

(He runs his nose while he enjoys the ice-cream)

Aalo matar pakaiu hoe ni
(Peas and potatoes are cooked)
Sade nalo button changeh, jere sene nallaye hoe nae
(Even buttons are better than us, as they are close to you bosom)
Sarke utte rori hai
(Gravel is lying on the road)
Nale mera challe lay leya nale ungal marore hai
(He has taken away my ring, and twisted my fingers besides)
Sarke utte rori hai
(Gravel is lying on the road)
Kera mera chala lay leya ungal marore hai
(Has he dared to take away my ring, has he twisted my finger?)
Sarke utte rori hai
(Gravel is lying on the road)
Khaba mera chala laleya, saji ungal marore hai
(He has taken away my left ring, and twisted my right finger)
Thali wich panch nakha
(Five pears be in a dish)
Maan deya gol gapya, teno logan wich ki aakha
(The dotted son of your mom, what can I say to you in the public?)
Bagae wich pital paya
(We throw a piece of brass in the garden)
Mahey sano akh mari, sada hasa nikal giya
(My darling made eye to us, we could not help laughing)
Chitta kukar banayray tey
(A white cock is on the wall)
Kasni dupattay waliyey munda sadqey tere tey
(O' girl with a violet scarf, the lad is in love with you)

4. Analysis

The above stated Punjabi folk songs are replete with the instances of both the scheme and tropes mentioned in the methodology of the study. They are meant to be sung that is why the schemes are in abundance in them, however, they also contain meaning in them. These songs are sung in the jocund mood along with the dances accompanied by them in certain performances. In the first song selected, the near and dear ones of both the bride and the groom are the topic of the most couplets. The mother of the groom is supposed to be in very happy and joyful mood. The other relatives of the groom are also very happy and they are increasing the happiness of the groom. Similarly, the second folk song selected for the study is also full with the references and characters of the near and dear ones. At one place, this song also becomes very grave and serious where the prayers for the good fortune of the bride are offered by her parents and they wish the better future of the bride. However, at most places in the couplets of this folk song, mostly it's in joyful mood and it shows the light satire from both the sides. There are repartees in the form of question answer session wrapped in the special local style of the couplets where the one line or verse is used just for rhyme in the Punjabi folk songs.

In the selected Punjabi folk song, 'O Mehndi Taan Sajidi', the symbol, 'Mehndi' or 'hina' (balsam) stands for color in life, and also for a particular event in the weddings of Punjabi speaking communities. On this event balsam is applied on the hands of both bride and groom accompanied with certain folk songs and the above stated song is

the song of Mehndi. Mehndi or Hina is supposed to bring color in the life of both groom and bride. Another symbol in this folk song is, 'Sehra' which is the symbol of groom and happiness. Usually the mother of groom is highly eulogized and appreciated in the Punjabi folk songs. In Punjabi, there are a lot of folk songs sung at that occasion of wedding procession. In the other folk song, 'Chitta Kukar Banare Te' the word, 'Chitta Kukar' is the symbol of purity, village life and hustle bustle in life. Mostly, the structurally such folk songs are just like, 'Tape' where the first line is introduced just to complete the structure of the couplet however these lines are not totally void of semantic connotations. These lines are incorporated for rhyming scheme and musicality. Another symbol is, 'kasni' which stands for an attractive color, the romantic color and the damsel who has scarf of this color is considered loving one. Two other important symbols used in this folk song are, 'Gadi' and the station. Both train and station have the symbolic interpretations. Gadi or train is the symbol of hope, meeting and union but at the same time it is also the symbol of separation and departure. 'Rab' God in the Punjabi folk songs is the religious symbol and it is the symbol of omnipotent, protector and helper Who always saves the chastity of daughters. Punjabi community is the male dominant community where the honor of family is associated with the chastity of daughters. 'Pipli' or the sacred tree is symbolic one as it stands for the protection, apprenticeship and cool shade and comfort for the daughters. Similarly, 'Doli' is symbol of girls' honour and chastity. In this particular carriage the female or bride is escorted to her in-laws.

The selected Punjabi folksongs are rich in schemes such as alliteration, assonance and consonance and repetition of certain lines or refrains and repetition of words too. Parallelism is also an important feature in the Punjabi folksongs. The employment of all the above stated rhetorical devices adds musicality and beauty in them. Following are the instances of alliteration in the Punjabi folksong, 'O Mehndi Taan Sajidi' the following lines in the start of this have alliteration, 'mehndi...munde de ma'. Further this first line also used in this song as refrain which performs the function of the chorus in the song. Similarly, other instances like, 'taali...taan', and in these schemes are also found in the folksong, 'Chitta Kukar Banare Te' as, 'asman ich', 'munda...mare', 'daen diya', 'Nale...naq', 'la leya' are the further instances of alliteration in the above stated Punjabi folksongs. There are many examples of assonance rather the whole songs are replete with assonance however here are the few lines and phrases which confirm as how rich are the Punjabi folk songs with schemes, "kukar banayray", "naq wagda", "ma lutdi phirdi". Repetition is the commonly employed rhetorical device in the Punjabi folksongs as it is evident from the above stated two Punjabi folk songs that there are many examples of repetition i.e. "O mehndi taan sajdi je nache munde di ma", "Channar teri akhiyan da aaj beh gaya sere laake", "Chitta kukar banayray tey", Kasni dupattay waliyey munda sadqey tere tey". These above stated repeated lines in the Punjabi folksongs also perform the function of refrain in them as these lines are often sung by the female during wedding ceremonies.

5. Conclusion

Folklore is an important oral tradition as it provides chances to the local and indigenous communities to do catharsis through their centuries old methods of rejoicing. All folklore is considered the byproduct of our society as it reveals the society. The current study confirms that the Punjabi folk songs are also rich as they possess the rhetorical expressions required for a beautiful folk song. The use of these folk songs not only creates aesthetic touch but also bring forth the wrapped meaning before the audience beautifully. Unfortunately, in modern families, our local tradition which is not less in any aspect is being replaced with the foreign tradition.

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