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Identity Construction in Nursery Rhymes: A Gender Based Study

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Abstract

Nursery rhymes are an integral part of the early education of a child. The present study explores the gendered messages enfolded in the nursery rhymes for children. The objective of this research is to see how gender is constructed and represented in these poems; and what are the differences in the representation of gender in English and Urdu nursery rhymes. Collections of nursery rhymes in the form of books, available in the market and also used as textbooks in different institutions, are selected for data collection. Fifteen rhymes each from English and Urdu are selected as a sample. The data is divided into two broad categories: (i) Character representation in nursery rhymes (ii) Pictorial representation in nursery rhymes. To facilitate the analysis, these two categories are further divided into sub-sections. The results drawn on the basis of analysis show a considerable use of stereotypes and social beliefs with regard to gender in both the character and pictorial analysis. It is hoped that the current

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research will help in showing the biased representation of gender in nursery rhymes for the young impressionable minds.

1. Introduction

Children literature mirrors the society like adult literature, yet its sensitivity is more intense as it helps develop certain images in the impressionable minds of children rather than strengthening the already set conceptions like the literature for grown-ups. A child comes across rhyming lines at an initial stage of his/her life before his/her formal education starts or s/he is old enough to listen to the fairy tales from his parents. These rhymes appear in the form of lullabies and the child becomes accustomed to the rhythm of language quite early in his life. Nursery rhymes replace the lullabies after infancy in a child's life. These rhymes inculcate the society in miniature. They carry the social beliefs, rituals as well as stereotypes.

The current study focuses on the gender representation in the nursery rhymes for children which are selected from the wide variety of children's literature. Nursery rhymes, particularly, represent the socio-cultural thoughts projected in the variety of literature for they observe precision of words yet clarity of thoughts and ideas.

1.1 The Pakistani Context

Pakistan, socially, is a patriarchal society having certain deep-rooted gender roles, expectations and distinctions which are reflected in all spheres of life. Jha (2008) reports very high gender disparity in favour of boys in Pakistan. The educational statistics, too, conform to the gender inequality that is widespread in the country. The report of Human Development in South Asia (2007) shows that in Pakistan the literacy rate for male is 64% and for female, it is 36% (2004-2007).

Children, in Pakistan, come across literature in English, Urdu and regional languages simultaneously so literature can have a far-reaching impression on them reinforcing the society's notions about both genders.

The gender-segregation is exhibited in the language of people and their literature. Writing about language and feminist issues in Pakistan, Rahman (1999: p.181) comments, 'like other languages created and used in patriarchal societies, Urdu and Punjabi as used in Pakistan are sexist i.e. they discriminate against women.'

1.2 Significance of the Research

A value of immortality and pleasant memories is attached to nursery rhymes. Doležalová (2007: p.21) writes:

Fashions come and go, but children still repeat the favorite and famous old nursery rhymes. When parents recite old nursery rhymes to their children, they provide them the first important step to their education.

Nursery rhymes emerged out of the lullabies or the cradle rhymes, in most of the cultures, which had been sung by mothers to lullaby their children to sleep. These lullabies took the form of poems sung informally, and later on became a part of the curriculum. The landmark of English nursery rhymes is the origin of Mother Goose nursery rhymes which have been used as a collection of nursery rhymes since eighteenth century and later on *Mama Lisa's world* has also been a popular collection of rhymes. As in English, Mother Goose marks the ripening of nursery rhymes, the poems in Urdu owe a great deal to *Sufi Gulam Mustafa Tabassum* who is famous for using sound effects in his poems to get children's attention.

2. Literature Review

2.1. Language: An Ideological Power

Language is a formative force in shaping and constructing identities and it is the reflection of the culture of a society. Language use is not a conscious process all the time, through constant use, it becomes a subconscious process, to a large extent, which manifests the beliefs of people even strongly. Montgomery (1999: p.148) states:

For language comprises not only a significant element in behavior, signaling a great deal about our social origins; it also provides us with concepts for thinking with and with ways of meaning that are crucial to the construction of our identity.

Language is not just a passive component of communication rather it shapes our views and the way we express our views constructs our identities. In other words, the thought processes are organized with the help of language and it is used as a social tool to promote, construct or deconstruct certain values, beliefs and practices. Wood (2005: p.110) states that language is a means to organize experiences and perceptions and it is language that expresses cultural views.

2.2. Gender Construction through Language

Language as a social tool cannot remain untouched and unaffected by the ideologies of

gender. Feminist linguists pointed out the role of language in maintaining and enforcing patriarchal powers indicating social inequality in the 1970s. (Talbot, Atkinson & Atkinson, 2003: p.136, 137). ‘Language defines men and women differently’ (Wood, 2005: p.106). This difference in definition can be both positive and negative depending on the way it is used. The practices or the reality might be ignored just through a forceful and constant use of language in a particular dimension. Romaine (1994) opines that cultural stereotypes exhibit ‘spinster’ having negative connotation in contrast to ‘bachelor’. This extends so much so that women's accepted association with relationships is highlighted through language with the use of words Miss or Mrs. Such a use of language to strengthen male and female stereotypes is called sexism. Berndt says, ‘...sex stereotypes are assumptions or expectations about how males and females differ in their activities, personality traits, or other characteristics’ (1997: p.565). Language is used to promote and highlight these stereotypes about gender roles and it is a way to instill the socially accepted behavior and identity of male and female.

2.3. Nursery Rhymes

Nursery rhymes are the first encounter of the child with the society. They, as Tucker (1969: p.258) cites Lang, are like, ‘smooth stones from the brook of time, worn round by constant friction of tongues long.’ Opie has been considered one of the pioneers of studying nursery rhymes. Since his work ‘The Lore and Language of School Children’, he has been quoted and reviewed by many researchers. It would not be wrong to say that his work is studied and taken as an encyclopedia for the study of Nursery rhymes. Opie (1959) defines that the term nursery rhyme is used for songs that are traditional and are meant for children. By definition a nursery rhyme is:

A short rhyming song or story, usually designed for young children, such as those still living in a nursery. Songs for children are a part of many cultures, and often serve as an interesting oral record of important political and historical events, as well as preserving [preserve] archaic forms of language.¹

2.3.1. Gender Representation in Nursery Rhymes

Despite the realms of beauty, vibrancy and color in the rhymes, they have been criticized, which indirectly, is a critique of the social setting and expectations. Doležalová (2007: p.22) comments that the English rhymes ‘often covered religious, political and sexual meanings’. These rhymes contain messages and stereotypes which are deep rooted and cannot be challenged on account of their age-old significance. Studying how literature and

¹ <http://www.wisegeek.com/what-is-a-nursery-rhyme.htm>

media construct femininity, Wallowitz (2004) analyzed to see how literature dichotomizes gender attributes and states:

I began with nursery rhymes and fairy tales because they reinforce the point that, as soon as we are born, we are bombarded by gendered messages.

Stewig (1980: p.215) views a great element of violence and negativity in the rhymes and McNally (1980: p.215) says that Alderson points out such rhymes that ‘feature a child boiled in a pot, a husband shoving an unloved wife up a chimney, someone throwing a man downstairs, and a child with a drunken father.’ McNally (1980: p.215) further argues that many of the rhymes were ‘strikingly unsuitable for those of tender years.’ Giving an example of Bengali nursery rhymes, Straeten (2006) observes the frequent mention of marriage for both the boys and girls but he observes that for girls there is an immediacy of marriage ‘Niye jabay tokhoonee’ (He is coming to take you with him). Yaqoob, Rabia and et al. (2008) studying the gender representation in textbooks, examine these issues in a few nursery rhymes that stand out as a stereotypical phenomenon of society. Aqeel (2001) observes the same dimension in Urdu poetry thus:

For one, the main character tends to be male, the savior of the vulnerable, whereas the female character usually plays a supporting, passive role. This depiction further reinforces gender stereotypes. Moreover, the hero often resorts to violence to get his way. Perhaps robbing the rich to help the poor, but robbing nevertheless.

2.4. Gendered Texts for Children

Gender-bias is not a recent phenomenon. It is not restricted to a specific, time, class or society. In the same way, the effort to eliminate these biases had been in practice for a long time. To illustrate this phenomenon more clearly, some instances of gender biases in children’s literature are presented here. Consider for example the following lines:

What are little boys made of?
Snips and snails, and puppy dogs tails
That's what little boys are made of!"
What are little girls made of?
"Sugar and spice and all things nice
That's what little girls are made of! “

This poem was originated in the early 19th century when women were fighting for their rights. This poem is a clear reflection of the gender combat that runs in the society and even children are not spared. Such words induce prejudice in the innocent minds and they form ideas before they actually start to think. Stewig (1980: 220-221) shows that in an attempt to erase these stereotypes or the gender combat Hoffo attempted to change the stereotypes in some of the original poems in Mother Goose. So in this poem the lines containing what the boys and girls are made of are replaced as:

What are little boys made of?
Lots of muscles and red corpuscles
What are little girls made of?
Lots of muscles and red corpuscles

In this example, there are no social set roles yet this is not natural. Despite the efforts to eliminate gendered messages, they exist widely in society.

The poem 'There was an old woman who lived in a shoe' degrades women to the status of living in a shoe. These poems are not restricted to childish images alone, but the theme of marriage and courting is also prevalent. Moreover, there are a number of nursery rhymes that are full of treating a girl as a property or a product for example kissing girls where the girl seems to be an entity between the boys and they are the decisive forces as in 'I saw Esau kissing Kate.'

The prose for children is also full of the examples declaring beauty as an element of perfection in women. The following extract is part of a story in a syllabus book for class one in Pakistan. Consider the following example which reinforces the gender criterion of acceptance:

The King, the Queen and the Prince meet all the princesses. They are all too tall, too short or too ugly. The pretty ones are not princesses at all!
PRINCE: oh dear! I shall never find a wife!

We would like to share another example from one of the Pakistani Urdu story books which show how perceptions related to gender are incorporated in Pakistani literature for children.

English Translation

Urdu Text

Aik kah raha tha, 'wah choohay say aisay dar gaeen kay kamray main kadam naheen rakhteen!

²One was saying, 'she was so much afraid of the mouse so as not to set her foot in the room.

Mujhay dikhao kahan hay' abhee kaam tamam kiye daita hoon!'

Show me where it is, I'll kill it right now.

Aik aurat nay jawab diya 'is almaree kay peechay gaya tha waheen daikho.'

A woman replied, 'it went behind that cupboard, check there.'

Almaari thee bhaari. Mard nay badi mushkil say zara see sirkaai.

The cupboard was heavy. The man moved it slightly with great difficulty.

This extract is taken from a light hearted story with the marriage ceremony of a mouse yet the accepted beliefs about women being weak are shown in any chance provided. In the same way, the poetry also shows the same bent of mind for the young boy would come to rescue the doll of the girl who seems too frail to save even a doll.

Urdu Text

*Surraiya ki gudya
Nahānay lagee thee
Nahāny lagee thee doob jānay lagee thee
Badi mushkilon say bachāya usay
Kināray pay main khainch lāya usay*

English Translation

Surraiya's doll
Was about to take a bath
Doing this she was near to drown
Saved her with intense difficulties,
I (male) fetched her to the brink.

Tot Batot, another famous poem, has come to be read since generations. My parents, I, my youngest brother and now my nieces have known *Tot Batot* in our childhood. When it comes to gender, it is to be noted that the female characters affiliated with *Tot Batot*, his sister and his wife, are shown in a negative light. The poem is reminiscent of various grown-up literary works where a woman is the cause of the troubles around and specifically the creator of problems for men.

Urdu Text

*Tot batot nay kar lee shādi
Ab na who shokhi ab na who shaikhi
Ab na who uski dheenga mushti
Khatam hui sab ha ha he he
Khatam hui sāri azādi
Tot batot nay kar lee shādi*

English Translation

Tot Batot is finally married.
Now all His humor and boasting ended.
No more you see his fisticuffs.
No more you hear his ha ha hee hee.
Now the freedom period has ended.
Tot Batot is finally married.

*Ab na who ronaq hay na maila
Din bhar ghar main rahay akaila
Baivi lay gae paisa dhaila
Mery Allah yeh barbādi
Tot batot nay kar li shādi*

Neither that bloom nor that fun is here now
All day long, he remains alone.
The wife has flown with all the money.
My God! What a tragedy.
Tot Batot is finally married.

If in the above example women created havoc in the role of a wife, here she takes this responsibility as 'āpā' ((Elder sister³)).

Urdu Text

*Tot batot ki āpā
zahir main "ākā bāka" hay
laikin wo badi ladāka hay
kuch kaho to forum ladti hay
ladti hay aur ro padti hay
yeh kah kar shor machāti hay
Sun lo main baby āpā hoon
Main tot batot ki apā hoon.*

English Translation

Tot Batot's Elder Sister
In looks quite fragile
In fact, rather quarrelsome
A little provoked, she begins to fight
She fights and she weeps
Saying this she makes a noise
Listen! I'm Baby Āpa
I'm Tot Batot's Āpa.

These texts evaluate how the social norms inculcated in the texts for children set the dimensions for children.

2.5. Illustrations as a Technique used in Children Books

For a book to be popular and functional for kids, it has to have colors, easy language, and factors that involve a child. Bechtel (1973: p.180) discusses that the role of a well designed page for children, is, 'to make a page which will be more easily read by the child.'

Jackson and Gee (2005:15) cite Chatton (2001) that illustrations play a significant role when it comes to the messages conveyed about being male and female. Haviland (1973: p.170) cites Ardizzone (1959) who believes, 'the context can only give bones to the story. The pictures, on the other hand, must do more than just illustrate the story. They must elaborate it.' The text is not the only part of the book that construes and spreads certain messages. Considering the value and significance of the pictures for children, the present study has included the pictorial part of the rhymes too. These pictures, actually, occupy a larger part of the page of the rhyme and they instantly grasp the attention.

2.5.1. Gender Representation in Illustrations

Pictures are important or even stronger in the deliverance of messages, specifically, to children. Ferdows (1995) observes that in Iranian textbooks, there are quite few illustrations of women and on the whole no gender discrimination could be observed because of the meager representation of women in the textbooks. Law and Chan (2004) analyze pictures at primary level displayed 48.73 percent males and 32.19 percent females with a ratio of 77.94

³ For the convenience of the reader, equivalents of Urdu Language in India are given in brackets (()).

and 68.67 percent main male and female characters respectively. The study conducted by Jackson and Gee (2005) analyzes that boys were shown as playing with cars, boats etc whereas girls used dolls, prams or were reading and doing house chores. Jackson and Gee (2005) observe that in the illustrations girls are holding objects closer to them or cuddling and cradling on their bodies whereas boys hold them away from their bodies. Wood (2005: p.195) tells the same story of illustrations focusing, largely, on men and projected the same stereotypes of female dependant on men with men indulged in adventurous activities and a variety of careers.

3. Research Methodology

The purpose of the present research is to identify the gender messages in English and Urdu nursery rhymes. For this reason, six books from each English and Urdu language nursery rhymes are selected from the market, which are also used for nursery and first grade level of education in different institutions. In the selected books, the rhymes were of various types like jingles, counting rhymes or proverbs etc. For the present study, only the rhymes dealing with gender either male or female are selected and the other rhymes that do not deal with gender and are not a part of this research are termed as ‘gender-neutral’. In the selected poems, there are certain poems that deal with either male or female character but there are some poems that have both male and female characters so they are termed as ‘not gender-specific’ poems. All the poems dealing with gender are selected from the books till the required number of 15 poems each from English and Urdu is acquired.

4. Presentation and Analysis of Data

The data is divided into English and Urdu rhymes. In English, out of 15 poems, 5 poems are about boys, 7 about girls, and 3 poems are not gender-specific, whereas in Urdu out of 15 poems, 5 poems are about boys, 8 about girls and 2 are not gender specific. The data both in Urdu and English is broadly categorized into two categories:

4.1. Character analysis

4.2. Pictorial analysis

4.1. Character Analysis

The category is based on the analysis of characters in the rhymes. It qualifies the characters of the rhymes into different themes depending on the issues and ideas around

which the poems are built. As children's works mainly revolve around characters so in order to facilitate the analysis the character analysis is presented in four sub-sections that are:

Section-I: Appearance

Section-II: Attributes

Section-III: Roles

Section-IV: Exceptions

The presentation of the data under this category is presented in the following sequence:

4.1.1. Presentation and Analysis of Category I: Character Analysis – English Rhymes

4.1.2. Presentation and Analysis of Category I: Character Analysis – Urdu Rhymes

4.1.3. Comparison of English and Urdu Rhymes: Character Analysis

4.1.4. Conclusion: Category I - Character Analysis

4.1.1. Presentation and Analysis of Category I: Character Analysis – English

Section-I: Appearance

Characters in literature are usually modeled on people with whom we may associate or idealize. In nursery rhymes, there are examples of boys and girls and these characters actually set models for children through whom they presume what and how they ought to be. The cartoon characters, the fairy tale personalities and the nursery rhyme figures are all set in the innocent minds and with a practical world outside them; they keep a mental criterion of man and woman. These characters are defined in terms of appearances in the first place.

Three poems in English are important with regard to appearance. ‘Little Boy Sunny’ (See Appendix A-I.14) is about the role reversal of a girl and a boy in terms of dressing. These children have exchanged their clothes which actually attack the stereotype perceptions related to gender. In Pakistani society, young children are dressed distinctively and this distinction appears right from their infancy. The blue color for boys and pink for girls is an age old story which persists in all times. This poem actually shows that deviation from the societal set norms would be funny! /Oh! So funny! In the same way, the poem ‘There was a little girl’ (See Appendix A-I.2) manifests the mark of identification of the girl which is the curl ‘Right in the middle of her forehead’. ‘Curly Locks’ (See Appendix A-I.3) is also an indication of the importance of the physical adornments. The poem has an unknown narrator who has the wish to have curly locks. It seems like saying that the curls that are a sign of beauty is the ultimate solution and a way to get out of tired chores like washing dishes and

feeding the swine. The speaker might be either a man or a woman. It seems the writer has used the literary device of 'Synecdoche'. It reveals that the male voice is proposing 'curly locks' - a symbol for girl and confirming her future comforts. To use curly locks standing as a whole for the lady shows the emphasis on looks and reiterates the point of beauty as a medium of perfection.

Section-II: Attributes

Attributes have to do with the inner reality rather than the outer looks. In the English rhymes, the main attribute explored is 'fragility/delicacy/ weakness etc. The Oxford Advanced Learner's Dictionary defines 'fragile' as something easily broken or damaged; weak and uncertain; delicate and often beautiful; not strong and likely to become ill.

In the current research, the theme of fragility runs in a total of 9 poems, out of the 15 poems that are taken as a sample for the research. The fragility of women is presented in two ways: implicit and explicit. The explicit representation is shown through directly showing women as weak and helpless. The implicit fragility of women, on the other hand, is shown through dominance of men on women or the dependence of women on men. Six of the poems are of the first form - explicit fragility- , whereas in 3 of the poems the dependence and helplessness of women is projected through the power of men.

In the poems where the weakness of women is directly pointed out, there is a further dissection: physical weakness and mental weakness. The physical weakness is shown through the poem 'Little Miss Muffet' (See Appendix A-I.1). She is projected fragile with the description that her heart is threatened by the presence of a spider. It might be said that a general conception of women being afraid of insects and having a weak heart is portrayed in this poem which actually reinforces a stereotype of women being meager in the physical power. Moreover, women are repeatedly compared to flowers and ornaments. 'Mistress Mary, Quite Contrary' (See Appendix A-I.4) is an example of this. Hers is a garden that grows with 'silver bells' and 'cockle shells' and what parallels these ornaments are the 'pretty maids all in a row'. Here women/girls are the elements of beauty and adornment. 'You shall have an apple' (See Appendix A-I.7) is also about fragility of women on another level. Dependence and helplessness is also an outcome or rather a form of weakness. This poem reinforces the idea that a family is dependant on a man. The poem is in the female voice who is trying to convince her child that the child would have everything to eat when his 'father' comes home which implies the sustenance of the child depends wholly on a man on practical

grounds whereas the women is simply providing verbal support.

If on one hand, the insect frightens Miss Muffet, for Mary (See Appendix A-I.5) a sort of emotional comfort is the presence of her lamb. The purpose for having a lamb is not protection but fragility. This exhibits the childish habit of associating with a toy and then having established intimacy, finding it impossible to be away from that. In the poem, 'Little Bo-Peep' (See Appendix A-I.6) fragility moves from physical to mental weakness i.e. indecisiveness of the girl who has lost her sheep. The poem shows the mental inability of the girl to find a solution of her problem for she 'knows not where to find them'.

In 'Waiting', (See Appendix A-I.8) all the forms of fragility i.e. weak, dependant, helpless etc are evident. The girl is relying on the boy for the ribbons to tie up her hair. Oh! Dear is a feminine expression which reflects a powerless position. Johnny is out 'at the fair' for so long that the girl is too helpless to tie up her hair.

Men rule women through exhibiting their physical power over them who are simply objects in such situations. This idea is predominant in 'Georgie, Porgie, Pudding and Pie' (See Appendix A-I.9) and 'Peter, Peter Pumpkin Eater' (See Appendix A-I.10). In the first poem, the main character actually abuses the girls by kissing them and he leaves only due to the entrance of other boys. Here the character of man is portrayed in two distinct yet similar ways: the abuser and the protector. Female is the main object around which men work in these two ways.

When the boys came out to play,
Georgie Porgie ran away

Women, here, have nothing to do but 'cry', for the help and support of men 'make' them do so which again emphasizes 'fragility' in quite a detail. In the poem, 'Ding, Dong Bell' (See Appendix A-I.11) too, one boy is shown responsible for the catastrophe and the other comes out as the rescuer. Here the power of male is not demonstrated through women yet in a poem of 8 lines the role of male as the abuser and the protector is determined.

Who put her in?
Little Tommy Thin.
Who pulled her out?
Little Tommy Stout.

It actually shows that they are the determining and active forces in the society and females are passive receivers of their actions. Here, too, men appear in these two ways. 'Peter, Peter, Pumpkin Eater', is another such poem for here the issue is of a husband who is

troubled by his wife. He 'had' a wife and could not 'keep' her. Woman, again, is an object to be placed in a pumpkin shell where she remains safe.

In all of these poems a kind of childish behavior is associated with girls whereas men are quite mature 'whatever' they do. All these poems show a recurrence of the theme of fragility in all forms and in many ways. Moreover in some of the poems, the attribute or characteristic of boys is their naughtiness. As in the poem 'Ding Dong Bell', one of the boys is shown as playful as: 'What a naughty boy was that.' In 'Georgie Porgie, Pudding and Pie' (See Appendix A-I.9), too, the boy who kisses the girls is shown as naughty or playful. 'Little Jack Horner' again is another such character reflecting the mischievous child but it is this quality of his for which he say 'what a good boy am I'.

The category of attributes is mainly relevant to the character portrayal of females, yet the genders are so inter-related that the depiction of one gender cannot be said to be treated as individual rather the attributes of females have been treated as relative and complimentary to men in English poems.

Section-III: Roles

The third section of Character analysis is 'Roles' which is set in contrast to Section-II 'Attributes'. As the category of attributes was totally about female characters and not a single male character came under this heading, in the category of 'Roles', no woman is shown taking responsibility of anything in these rhymes. Though little Bo-peep' (See Appendix A-I.6) does have sheep but she has lost them. Three poems from the data come under this heading. The poem 'Little Boy Blue' (See Appendix A-I.12) is about a boy 'who looks after the sheep' and he is actually fast asleep under the wood abandoning his responsibility. This poem comes in contrast to the poem 'Mary had a Little Lamb' (See Appendix A-I.5) which she would always keep with her whereas the boy looks after the sheep. The next poem 'You shall have an apple' (See Appendix A-I.7) portrays the element of responsibility indirectly. The female voice says 'when your father comes home' and this is actually the responsibility of the father to sustain and provide for the family. The next poem 'Waiting' (See Appendix A-I.8) again emphasizes the responsibility of Johnny to bring ribbons for the girl and has not come back so far. The role of man is shown outside and as sustainer and for women the role of waiting is ascribed. In the last two poems, it is through the female voice that we are informed about the responsibility of the male and the male is not on the scene.

Section-IV: Exceptions

There is an example of a poem that is deviant and different from the poems and data that is already explored. The poem 'Hot Cross Buns' (See Appendix A-I.15) says:

If your daughters don't like them
Give them to your sons.

The preference of girls over boys is exceptional as out of the 15 English poems, there is just one instance of breaking and going beyond the stereotypes which is quite insightful. The bun-seller prefers the girls over boys and the boys are given a chance only if the girls dislike that.

4.1.2: Presentation and Analysis of Category I: Character Analysis – Urdu

Urdu poems are different from English on the basis of their content. The English poems included in these book date back to the classical times where the lady-like and mistresses image was quite common. In these poems, the characters are real and the situations are also more recent. As the English poems mainly dealt with individual characters, in Urdu poems, the characters are shown more through relationship.

Section-I: Appearance

Three poems come under the category of appearance. All these poems are entitled '*Gūdia*' ((Doll)) (See Appendix A-II.1, A-II.2, and A-II.3). Toys are important aspect of childhood and fixating certain toys for girls and boys enhance stereotypes. In all three poems, the doll is presented as an epitome of beauty. The whole description is about the eyes, hair and the features of the dolls. Secondly, the doll is the '*khās sahelī*' ((special friend)) (See Appendix A-II.2) of the owner i.e. a girl. In the third poem, there is a mention of the doll's wedding where after the marriage she would be '*sab ghar ki zāmin*' ((Responsible for the whole house)) and there is a wish that: '*Rāj iska dāyam ghar par ho qāim*' ((May she rule the house forever)) (See Appendix A-II.3). All these aspects are a way to delimit a female to the home which is an elucidation of social stereotypes. In all the poems about dolls, the beauty of the dolls has been given prior importance which is a way to set the roles for the girls who own the toys and the ones who read the poem.

Section-II: Attributes

Five poems come under this category out of which three are about men and two about women. The first poem '*Aik Ladka*' ((A Boy)) (See Appendix A-II.10) is about an eight years' old boy of third standard. He talks about his liking for playing cricket and wandering outside home. His aim is to be a scientist. The next poem '*Bhaya*' ((Brother)) (See Appendix

A-II.7) is about the elder brother which is in comparison with the poem ‘*Payāri Bāji*’ ((Sweet Sister)) (See Appendix A-II.6). The activities of both the brother and sister are narrated. Both have a function of entertaining the children yet the activities for the female are confined to household as

Urdu Poem	English Translation
<i>Sūbūh sawairay roz jagāin</i>	Awakes us daily early morning
<i>Payāla bhar kar dūdh pilāin</i>	Makes us drink a bowl full of milk
<i>Makhan toas khilātī hain</i>	Makes us eat bread and butter
<i>Aur tamīz sikhātī hain</i>	And teaches us manners
<i>Roz kahāni ham ko sūnāin</i>	Narrates a story to us daily
<i>Rāt ko apnay sāth sūlāen</i>	Put us to sleep with her at night

The boy, too, chats with the children but his main activity is outside bringing eatables for children as:

Urdu Poem	English Translation
<i>Jo chīz lāin</i>	Whatever he brings
<i>Ham ko khilāen</i>	Gives it to us to eat

The next two poems ‘*Mā aur Bacha*’ ((Mother and Child)) and ‘*Bāp*’, ((Father)) (See Appendix A-II.4 and A-II.5) talk about relationship and responsibilities of parents but the responsibilities of a father and a mother differ. The father is the owner and protector of the house whereas the mother is the protector of the child. The house is incomplete without father and the mother is incomplete without the child.

The second attribute in the Urdu poems is based on the concept of dreams or ambitions of children. There are total four poems among which two are about females and two about males. The poem ‘*Aik Ladka*’ ((A boy)) (See Appendix A-II.10) also shows the ambition of the boy to be a scientist. In the first female poem, the girl has a dream in which she sees a *Pari* ((Fairy)) and she wishes to have the fairy (See Appendix A-II.8). The second poem of female is about a little artist who is a painter (See Appendix A-II.9). She is presented as a hardworking girl who would turn out to glorify her country through painting. The first poem about males deals with the ambition and the intention of a little soldier (See Appendix A-II.11). It is his ambition to fight for the nation and serve the country on the border. The second poem deals with the boy’s ambition to be the leader of others (See Appendix A-II.12). He claims to be like Quaid e Azam, Sir Syed and Iqbal who are the national heroes of Pakistan. In physical power, on the other hand, he intends to be better than ‘*Rustam*’ who is a famous wrestler of Pakistan. He wants to be a soldier, a conqueror and a powerful figure.

There is a stark contrast between the aims and ambitions of girls and boys. For the

girl in the first poem, it is a dream and a wish which has more to do with imaginative world rather than the practical one (See Appendix A-II.8). For the boys, on the other hand, it is not a dream but an ambition which is more practical. He is not relying on any imaginary characters rather is taking strength and inspiration from the actual real life heroes. In contrast to this, the female does not have any objective or set goals for her wish. The girls aim at more aesthetic, indoor and individual elements whereas men focus on outdoor, practical and cumulative grounds.

Section-III: Roles

The category of Roles in Urdu also brought some interesting findings. There are two poems in this category. The poem *Eid ka Chānd* ((Eid Moon)) (See Appendix A-II.14) says,

Urdu Poem
Papa kapday lāey hain
Mummy say silwāey hain

English Translation
 Papa has brought clothes
 Made them stitched them from Mummy

It reinforces the household activity of a mother and the role of a father as a provider. The poem ‘*Sālgira*’ ((Birthday)) also shows female figures to be involved in decorating the house and carrying out other house hold activities. In the poems ‘*Mā aur Bacha*’ ((Mother and Child)) and ‘*Bāp*’ ((Father)), (See Appendix A-II.4 and A-II.5) too, the roles are defined. The role of the mother is to nurture and nourish the child whereas the father is the sustainer of the whole home. He is talked about in terms of his responsibility over ‘ghar wālon’ (Family) and the mother is specified to the child which reinforces the socially set roles of a man and a woman.

Section-IV: Exceptions

One of the Urdu poems also deviates from the stereotypes. Talking about toys, it was noticed that toys are also gender-specific. The dolls are for the girls and the cars for boys. In the poem ‘*Khāla Ammi*’ ((Aunt)) (See Appendix, A-II.13) this rule seems to be broken for the girl is presented a ‘motor’ as a gift and the boy is given a sparrow to play with. In Pakistan, there is a need for research on the responses of children to these deviations because they are also immune to the perceived identities.

4.1.3. Comparison of English and Urdu Rhymes: Character Analysis

An overview of the characters in English and Urdu Nursery rhymes shows that they are quiet similar to each other. In both English and Urdu rhymes, the aspects of appearance, attribute and roles are common, yet the attributes differ in these rhymes. There is surprisingly a great thematic similarity in both Urdu and English language poems. Both languages highlight the

specific rather stereotypical appearances, roles and activities of male and female characters. One difference is that in Urdu poems, toys have also been used to identify the gendered messages, whereas in the English poems, the characters are usually shown in adult and grown up roles. It might be said that the Urdu poems project these messages in an indirect way through toys or dreams whereas in English poems it is direct and explicit. In Urdu poems, there is a lot of emphasis on relationships and the activities are ascribed in these terms. In English rhymes, too, the relations are there but most of the poems are about individual characters and situations. In English poems, attributes are given a larger place whereas activities hold more importance in Urdu rhymes.

4.1.4: Conclusion: Category I - Character Analysis

The Character Analysis of nursery rhymes provides the idea that the children might idealize, aspire or adapt the bunch of characters. These poems are quite comprehensive for children as they avoid complexity. Yet in a few poems like "Georgie Porgie, Pudding and Pie" (See Appendix A-II.9) and Pumpkin Peter, Pumpkin Eater", (See Appendix A-II.10), there are highly negative messages. Despite all the differences and similarities, the character analysis of rhymes leads to the conclusion that both the English and Urdu language poems are equally replete with gendered messages.

4.2. Category II- Pictorial Analysis

4.2.1. Presentation and Analysis of Category II: Pictorial Analysis – English

Illustrations/pictures are an important part of children's books for they occupy quite a prominent place in the books. The colors and interesting human characters grasp the attention of kids in a moment. This is a fact that what you see has a far-fetched and extensive impression on the minds of people. Moreover, these pictures help concretize the abstract or complex ideas for the children and enhance the function of a message. Considering these facts, the analysis of illustrations of nursery rhymes is a part of this research work. The text is accompanied with the pictures and it is expected that the same gendered messages that are present in the text are highlighted through the pictures. This category is also divided into three sub-sections:

Section-I: Appearance

Section-II: Activities

Section-III: Background Setting

Section-I: Appearance

The appearance of the characters holds a great importance for children. The girls in the pictures are shown as beautiful, a lot of emphasis seems to be given to looks. In the poem ‘Curly Locks’,(See Illustration:1) we hear just a voice that wishes to have curly hair for that would wipe away all the fatigue of responsibility and would bring leisure to life. In this poem, the words tell us only half story and it is picture that completes it. The girl in the picture is having golden curls, dressed in pink with a pink ribbon on. (See Illustration: 1).The picture emphasizes that beauty can win a world of luxury to the female. This element of luxury and ornamentation continues in the picture of Mistress Mary, Quiet Contrary (See Illustration: 2).



Illustration: 1

There are silver bells on one side of the picture with a bird sitting on them whereas cockle shells are also lying there. The flowers that Mary is watering are not plants but little girls in beautiful frilled frocks. This poem actually accentuates that girls are merely objects of beauty and can be a replacement of flowers which are beautiful to look, sweet to smell and pleasant to keep.



Illustration: 2

In these poems, the pictures show that women are confined to the imaginative world and a realm of practical realities has nothing to do with them.

The picture that accompanies the poem ‘Little Boy Sunny’ (See Illustration:3) has a boy and a girl. The faces of both the children are almost alike. One child in the picture is wearing a pink shirt with brown shorts and shoes.

We identify her as a girl with the help of the stereotypical hairstyle of a female that is a ponytail in her hair. The boy in the picture is wearing a purple frock with pink sleeves. The reversal is emphasized with the girl holding a ball in her hand whereas the boy is holding a flower. It shows the domains and the interest of the male and female gender is specified just through the help of a picture.



Illustration: 3

Appearances both in the text and pictures serve the role of identifying the roles and responsibilities. In the poem ‘You shall have an Apple’ (See Illustration: 4), the woman

(Mother) and a child are the main characters. The woman is wearing an apron identifying her as a house-wife. This implies that dressing is an important factor in constructing the identity of a person, simply through the aid of an apron; we are told that the domain of the woman is home.



Illustration: 4

‘Pumpkin Peter, Pumpkin Eater’ (See Illustration: 5) has two pictures. On one page, the woman (wife) is shown in an un-kept way. She is clothed in blue with an apron, a child and a bucket in her arms which defines that she manages the household. In the second picture, children are shown coming out of the pumpkin



Illustration: 5

It appears that the real world for women is of the house chores and if she has somewhere else to go, it is her imagination that takes her to the land of beauty and comfort. The picture of ‘Hot Cross Buns’ (See Illustration: 6) has a man, rather a chef with a tray of hot cross buns around his neck.

The man is wearing an apron and a chef-cap. He is also wearing an apron like the woman in ‘You shall have an Apple’ (See Illustration: 4) but he is outdoors and he is wearing apron for his profession and not for household.



Illustration: 6

Section-II: Activities

In analyzing the activities of the characters of the poems, the main actions that male and females are performing would be noticed. This category has a lot to do with the appearance of the characters for this relates with the actions they are performing.

The activities of women in the poems would be analyzed first. In the first poem ‘Curly Locks’(See Illustration: 1), the girl is sitting on a cushion and there, beside her, is a basket of ripe red strawberry, a pot of milk and another utensil that might have sugar in it for the poem suggests that she might have these three luxuries once she acquires curls. As in this poem she is shown passively rejoicing, the poem ‘You shall have an Apple’(See Illustration: 4) presents the mother as simply giving consolation to the child that the father would bring fruits for her as he comes back home despite the fact that the child is crying. The girl in the poem ‘Waiting’ (See Illustration: 7) is sitting on doorsteps with her arms around her knees.

There is an expression of intense worry and sorrow on her face. As the title 'Waiting' suggests, waiting is the main activity of the girl. Here, too, like the mother in the poem 'You shall have an apple' (See Illustration: 4), she cannot help herself or anyone else except to mourn or grieve over her condition and wait for the male sustainer.



Illustration: 7

Little Bo-Peep, (See Illustration: 8) too, is in a tense condition and she is just standing there with extreme worry. She has lost her sheep, and we can see the sheep, in the picture, just behind her. She is so stressed out that she cannot take any action to change her predicament. Miss Muffet (See Illustration: 9) is sitting on a tuffet with an expression that a 'Big' spider is hanging out of the



Illustration: 8

leaves, that has frightened Miss Muffet so much so that a bowl of some drink has slipped out of her hands. Mary (See Illustration: 2) is showering the flowers. In 'Pumpkin Peter, Pumpkin Eater' (See Illustration: 5), the woman is shown washing the clothes but her expression shows her to be spent up and in intense worry. All these poems picture woman in a passive condition and show them in two extreme forms: sitting luxuriously or intensely worried.



Illustration: 9

In the scene of 'Georgie, Porgie, Pudding and Pie' (See Illustration: 10), the boy is holding the hand of a girl and kissing her. The boy kisses the girl with another girl standing by her side and crying for she might be a victim too. Her hat is lying on the floor. The two girls are as helpless and weak as one and it is boys who would rescue them as always.



Illustration: 10

The picture for the 'Little Boy Blue' (See Illustration: 11) shows the main character comfortably lying on a heap with his arms under his head. The boy in 'Little Jack Horner'

(See Illustration: 12) is also sitting comfortably in a corner eating his plume.



Illustration: 12

In these poems, the boys are also shown passive but they are in a lighter mood and in comfortable position. Moreover, the comfort in these poems is not luxury as in Curly Locks, (See Illustration: 1) or Mistress Mary (See Illustration: 2). the world is the one



Illustration: 12

we live in. The picture of Hot Cross Buns (See Illustration: 6) shows that the poem is actually the little song of the man that he sings while selling his buns.

In the poem ‘Ding Dong Bell’ (See Illustration: 13), there are two boys. One is holding a cat that he has recently pulled out of the well as the bucket on the well suggests whereas the other is moving away from that. The characters in both the poems are active in helping themselves, involved in naughty actions and rescue work.



Illustration: 13



Illustration: 14

Most of the pictures are of girls. Only in the pictures of ‘Mary Had A Little Lamb’ (See Illustration: 14), ‘Mistress Mary, Quiet Contrary’, (See Illustration: 2) and ‘There was a Little Girl’, (See Illustration: 15) they



Illustration: 15

are shown in relaxed positions whereas men have very few pictures and they are shown either in action or in relaxed but never anxious.

We derive that men have all the responsibility over the shoulders and women are included in this framework. Their part in the world is shown that is of managing household. They are the responsibility of men, an object that keeps on rattling between the offender and the rescuer. They are shown, not just as the equal upholders of responsibilities rather as a part of the burden itself.

Section III: Background Setting

The setting is crucial in showing where the characters are and what is the sphere or domain of these characters. The setting of the characters is determined in two ways: background and foreground. In the present research, the setting of the characters would be seen in these two ways considering if the setting of the characters is fore grounded or remains in the

background in the pictures.

In the first poem 'You shall have an apple' (See Illustration: 4), there is a basket of fruit on a table and a rattle in the picture which implies that it is a domestic setting. Moreover the lady is wearing an apron which further delimitates her world to the kitchen. In this way the settings of the character is not just shown through the fruit basket and rattle in the background, rather fore-grounded through the apron (the appearance) of the female character. The girl in 'Waiting' (See Illustration: 7) is at the threshold. There are leaves and a frog near her feet, and a sparrow is cooing on a tree over her head. There are red, yellow and green leaves around the red wall which adds to the gloominess. The setting is very imaginative and is inside.

The poem 'Peter, Pumpkin Eater' has two pictures. In the background (See Illustration: 5), there are clothes hanging on a swing which reflects an inside setting. A boy is sitting in a corner and a cat is also shown near the woman's foot. In the other picture, there is a pumpkin shown as a room that has an open door and children are coming out of it. Two children are out of the pumpkin, one is crying. There is no wife, no pumpkin eater. The wife might be in the shell where the husband kept her 'very well'. The pumpkin is shown as a room which gives the idea that keeping a woman indoors is the best way to keep a woman 'well'. In the text of the poem, there is no mention of the children or the activities of the woman. The poem is about Peter, yet we do not see him in the picture. Thus through such a detailed pictorial presentation of the house of Peter, actually the setting of his wife is fore-grounded.

The girls in 'Little Miss Muffet' (See Illustration: 9), 'Curly Locks' (See Illustration: 1), 'Mistress Mary, Quite Contrary' (See Illustration: 2) seem to be in a garden. The girls in 'Little Bo-Peep' (See Illustration: 9), 'Mary had a Little Lamb' (See Illustration: 14) are shown in the field like the boy of 'Little Boy Blue' (See Illustration: 11). The setting of 'Hot Cross Buns' (See Illustration: 6) is not clear but it appears like a street or a road. 'Little Jack Horner' (See Illustration: 12) is in the inside setting. The setting of 'Georgie Porgie' (See Illustration: 10), 'Ding Dong Bell' (See Illustration: 13), is also an outdoor setting.

The settings of the pictures show a stereotypical world. For men, it is just one poem that places a male in an inside setting whereas three picture show women in an outside setting. Furthermore, the setting alone is not enough for judging the characters, the activities has to merge in as discussed above, women are inside and even then they are passive.

4.2.2. Presentation and Analysis of Category II: Pictorial Analysis –Urdu

Section-I: Appearance

The appearance of the characters is not as emphasized in Urdu as in



Illustration: 17

English. In the poems, *Gūdia* ((Doll)) (See Illustration: 16), *Gūdia* ((Doll)) (See Illustration: 17) and *Payāri hay Gūdia* (Doll is pretty)) (See Illustration: 18), it is always a girl who is holding



Illustration: 16

the doll. She is playing with it. The dolls are clad in frocks and they are pictured as beautiful. In *Gūdia* ((Doll)) (See Illustration: 16), the girl is holding the doll almost like the mother in the poem '*Mā or Bacha*' (Mother and child)) (See Illustration: 21) is bending her face on the child. The dolls, here, represent girls.



Illustration: 18

In the Poem '*Payāri hay Gūdia*' ((Doll is pretty)) (See Illustration: 18), the girl and the doll are dressed in the same way and look similar except the size. Moreover, in this picture on the floor, there is a hand mirror and comb lying on the floor that emphasizes the element of

appearances. It also intensifies and reinforces the domain of women. It manifests the societal notions of restricting woman to the domain of beautification and passive pleasure since their childhood. These pictures in all the three poems are of little girls and these pictures might appear as setting the role expectations in the minds of both girls and boys.

A comparison can be drawn between the poems '*Pari*' ((Fairy)) (See Illustration: 19) and '*Banūn ga*' ((I would



Illustration: 20

become)) (See Illustration: 20) where what appears out of the girl's dream or thoughts as a picture is a fairy whereas in '*Banūn ga*' ((I would become)) (See Illustration: 20), there is a boy who is thinking of



Illustration: 19

three great heroes *Sir Syed*, *Quāid Āzam* and *Allāma Iqbāl* (National heroes of Pakistan) as the picture shows. The poem '*Pari*' (See Illustration: 19) is another example of a picture completing the message of the text. In the poem there is no mention or reference as to the dreamer who sees a fairy in the dream. The text, thus, is not

gender specific, but the picture presents the dreamer to be a girl which reiterates the imaginative world presented for women.



Illustration: 21

Moreover, a comparison between '*Mā aur Bacha*' ((Mother and child)) (See Illustration: 21) and '*Bāp*' ((Father)) (See Illustration: 22) can be drawn too. In '*Bāp*' ((Father)) (See Illustration: 22), an aged



Illustration: 22

man with a beard and a cap on his head is looking towards a little boy. The boy seems anxious and afraid. The mother, on the other hand, is shown with a baby in her hands.

Section-II: Activities

In Urdu poems, the activities of the characters are not clearly depicted in the pictures. The characters in the poems are not shown involved in certain activities. Most of the girls are playing with dolls, sitting or sleeping. One boy is shown sleeping, one is writing and another is offering a box of biscuit and ice-cream to children.

In the poem, *Payari Baji* ((Sweet Elder Sister)) (See Illustration: 23), the sister is shown putting the child to sleep. The setting is of a bed room whereas the poem *Bhaya* ((Elder Brother)) (See Illustration: 24) which is thematically similar to this poem, the brother is shown giving ice cream and biscuits to children. His



Illustration: 23



Illustration: 24

body posture shows that he has just entered the room or the lounge. The items in his hand imply that he has just come back from outside. It suggests that even if a picture does not convey an implicit message, the activities can determine the domain of a character.

Section-III: Background Setting

The setting in Urdu poems is ambiguous. For most of the poems, there is no setting. The setting for all the poems about females is certainly indoors but about males it is not clear. In the poem '*Mā aur Bacha*' ((Mother and Child)) (See Illustration: 21), there is a table in the background with a flower vase. A painting can be seen on the wall with fruits on it which

implies that the setting is probably that of kitchen. This refers back to the setting of the English poems specifically 'You shall have an Apple' (See Illustration: 4). In the poem 'Bap' ((Father)) (See Illustration: 22), there is the map of Pakistan between the father and the child. The setting might be of an office or some institute which has the map of Pakistan as houses, generally, do not have maps on the walls. For a poem about father, it is out of place to have such a picture but this can be interpreted as a sign of the wider and broader world of the father.

4.2.3. Comparison of English and Urdu Nursery Rhymes: Pictorial Analysis

Illustrations of English and Urdu rhymes present a great contrast. There is not much emphasis on illustrations in Urdu nursery rhymes' books as they are not as detailed as the English ones. In the English pictures, there was much content for analysis but in the Urdu pictures there were just spread up pictures with no story line or sequence as in the English poems. There was equal or even more space for pictures in English rhymes but the books in Urdu had mere sketches. Despite this, there are strong enough messages in these pictures. For all these reasons and the fact that many a poems in Urdu do not have any setting or characters involved in activities in pictures, the researcher has to rely on the appearance of the characters alone. In English, on the other hand, a more comprehensive and detailed analysis could be drawn based on the pictures. It was noticed that in English, there were pictures of only women in the poems that were about both females and males. The pictures in Urdu are not as gender-biased as the ones in English. This is a good sign but the fact cannot be denied that the pictures are not well constructed and they are not given a proper place in the poems, so to state them as gender-biased or unbiased, is not possible.

4.2.4. Conclusion: Category II - Pictorial Analysis

In analyzing the rhymes, it is noticed that in some of the poems, the title indicates the gender of the character as "Little Miss Muffet" (See Illustration: 9), "Little Boy Blue" (See Illustration: 11), "Payari Baji" ((Sweet Sister)) (See Illustration: 23), "Bhaya" ((Brother)) (See Illustration: 24) etc. In some other poems, it is the content of the poems that reveals who is the main character or narrator in these poems. There are a few poems that do not say anything about who is the narrator of the poem and for the analysis, it is the picture that helps identify and clarify the intent and purposes of the written texts.

5. Conclusion

Fairy tales have long been criticized for the content and the messages they instill into the minds of children. Nursery rhymes do not wholly belong to a fantasy world, yet they need to be reviewed for the language and illustrations that are used. Women are seen and expected in stereotypical roles and this is the framework they are expected to remain in. With all these notions inscribed to his mind, before s/he could think for himself, we turn him/her into another stereotypical mind with a conservative thought.

Having said this, it needs to be mentioned that the English poems are decades old whereas the Urdu poems taken as the sample for the research are new and more recent. So it might be said that Pakistani society is decades behind as compared to the English society. However, it is also noticed that the rhymes in Urdu do not even represent Pakistani society well. For example all the poems portrayed women inside whereas in Pakistan, there are many working women who are supporting their families. Considering this, it is concluded that the nursery rhymes, instead of changing and revolutionizing the society, are not even following or recording the society in a proper way. These rhymes are lagging even far behind the society itself. The rhyme and rhythm of these poems needs not ignore the recurrence of the messages they convey. These rhyming lines set into the minds of the children from the time they cannot read and with the passage of time with a watering of the world of reality, these messages positively match up with the society and turn imitable to be passed onto the next generation.

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APPENDIX A-I

A-I.1 Little Miss Muffet

Little Miss Muffet sat on a tuffet,
Eating her curds and whey;
There came a big spider,
Who sat down beside her,
And frightened Miss Muffet away!

A-I.2 There Was a Little Girl

There was a little girl,
Who wore a curl
Right in the middle of her forehead;
When she was good,
She was very good.
And when she was bad,

She was very bad.

A-I.3 Curly Locks

Curly Locks, Curly Locks
Wilt thou be mine?
Thou shalt not wash dishes
Nor yet feed the swine;
But sit on a cushion
And sew a fine seem,
And feed upon strawberries,
Sugar and cream.

A-I.4 Mistress Mary, Quite Contrary

Mistress Mary, quite contrary,
How does your garden grow?

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Sarwet Rasul, Ph.D.
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With silver bells and cockle shells
And pretty maids all in a row.

A-I.5 Mary Had A Little Lamb

Mary had a little lamb,
Its fleece was white as snow;
And everywhere that Mary went,
The lamb was sure to go

A-I.6 Little Bo-Peep

Little Bo-Peep has lost her sheep,
And doesn't know where to find them;
Leave them alone, and they'll come home
Bringing their tails behind them.

A-I.7 You Shall Have an Apple

You shall have an apple,
You shall have a plume,
You shall have a rattle,
When your dad comes home.

A-I.8 Waiting

Oh! dear, what can the matter be?
Oh! dear, what can the matter be?
Oh! dear, what can the matter be?
Johnny's so long at the fair.
He promised to bring me a bunch of blue ribbons,
To tie up my bonny brown hair.

A-I.9 Georgie Porgie, Pudding and Pie

Georgie Porgie, pudding and pie,
Kissed the girls and made them cry.
When the boys came out to play,
Georgie Porgie ran away.

A-I.10 Pumpkin Peter, Pumpkin Eater

Pumpkin peter, pumpkin eater
Had a wife and couldn't keep her.
He put her in a pumpkin shell,
And there he kept her very well.

A-I.11 Ding, Dong, Bell

Ding Dong Bell,
Pussy's in the well;

Who put her in?
Little Tommy Thin.
Who pulled her out?
Little Tommy Stout.
What a naughty boy was that
To drown poor pussy pussy cat!

A-I.12 Little Boy Blue

Little Boy Blue
Come blow your horn!
The sheep's in the meadow,
The cow's in the corn;
But where is the boy
Who looks after the sheep?
He's under the haystack
Fast asleep.

A-I.13 Little Jack Horner

Little Jack Horner
Sat in a corner,
Eating his Christmas pie,
He put in his thumb,
And he pulled out a plum
And said, "What a good boy am I!"

A-I.14 Little Boy Sunny

Little Boy Sunny
And Little Girl Bunny,
Exchanged their dresses,
And looked so funny.
Which one is Sunny?
Which one is Bunny?
They are so funny!
Oh! So funny!

A-I.15 Hot Cross Buns

Hot cross buns,
Hot cross buns,
One a penny, two a penny,
Hot cross buns;
If your daughters don't like them,
Give them to your sons.
One a penny, two a penny,
Hot cross buns

Appendix A-II

1 Gūdyā (Doll)	
Urdu Text	English Translation
	<i>Meri gūdiā bhōli bhāli Sab say payāri sab say nirāli</i>
	My simple innocent doll The most beautiful,

<i>ānkhain achī gāl bhī achay Nāk bhī ache bāl bhī achay Mūjh ko hay yeh dil say bhāti Dil hay yeh mera bahlāti</i>	the most unique Pretty eyes, pretty cheeks Pretty nose, pretty hair She appeals my heart She amuses my heart
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<i>Nām hay ūska jia rāni ānkhain nīli hont ūnābi Bāl sūnehray gāl gūlābi Sab gūdion say hay albaili Yeh hay meri khās sahelī</i>	Her name is Jia princess Blue eyes, maroon lips Golden hair, pink cheeks She is liveliest of all the dolls She is my special friend
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A-II.2 Gūdyā (Doll)

Urdu Text	English Translation
<i>Meri gūdiā hay japāni</i>	My doll is Japanese

A-II.3 Payari Hay Gūdyā (Pretty is the Doll)

Urdu Poem	English Translation
<i>Piyāri hay gūria nannhi hay gūria Nikhri hay kaisi chamki hay kaisi Lagti hay rāni sab ko sūhāni Moti si ānkhain sonay si bānhain Bālon main kanghi honton pe lāli Sar pe dopatta sajta hay kaisa Sharm o hayā ki hay aik putli Baithī hay aisay gūldastā jaisay Mūnni hay is ki payāri sahailli Bachon ki sāthi bachon ki payāri Kamray main apnay sajti hay kaisay Shādi bhe hogi achon main iski Hogi ye ik din sab ghar ki zāmin Rāj iska dāyam ghar par ho qāim Payāri hay guryā Nannhi hay guriā</i>	Pretty is the doll, little is the doll How she has brightened, how she has sparkled The princess appears pleasant to everyone Large eyes, arms like gold Combed hair, lipstick on lips The veil on her head embellishes her She is a statue of modesty She looks like a bouquet when sitting Munni is her sweet friend Companion of children, loved one of children How she fits well in her room She will also be married in good people One day she will be responsible of the whole house May her reign at home stays forever Pretty is the doll, Little is the doll

A-II.4 Mā aur Bacha (Mother and Chi)

Urdu Poem	English Translation
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A-II.4 Mā aur Bacha (Mother and Child)

Urdu Poem	English Translation
<i>Jhūla jhūlā rahī hay aur jhūkti jā rahī hay Lori sūnā rahī ha nannha sūlā rahī hay Taktī hay ūs ka chahra laitī hay ūs ka bosa Mā ka sakūn hay yeh dīl ka satūn hay yeh Kalkarion main is ki rahat hay aur khūshī bhī</i>	Swinging the cradle She is bending Lullabying setting little one to sleep Looks at his face Kisses him He is the peace of mother He is the pillar of heart In his joyous giggling There is satisfaction and joy
<i>Jab bhī zara sa roey phir mā ki jān khoey Is ki yehi hay dūniā is ki yehi hay māya Jab mūnna dūr jaey ik pal na chain pāey</i>	When he cries a little The mother is in danger of her life This is her world This is her wealth Whenever the child is away Cannot get a moment's rest
<i>Hay is kay dīl ki chāhat hay is kay dīl ki rāhat Chatī say hay lagāti ānkhon pay hay bīthāti Garmi ki hiddaton main Sardī ki shiddaton main Phir dhāl hay yeh banti sar pe hay sāya tanti Nannhi si jān hay yeh mā ka jahān hay yeh Māzūr hi na kion ho majbūr hi na kion ho Langda kay chal raha ho bal kha kay chal raha ho Phir bhī yehi hasīn hay mā ka yehi nagīn hay</i>	Is the love of her heart Is the solace of her heart Embraces him Adores him In pungent hotness In intense cold She is his shield She is his shadow He is a little one Is the world of mother However handicapped However helpless Is crippling Or dwindling Even then he is beautiful He is the jewel of the mother

<i>Is kay qadam kay nīchay jannat kay hain darīchay Mā kay tufail gohar banta hay bacha johar</i>	Under he feet Lies heaven Through the mother Children become gems
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A-II.5 Bāp (Father)

Urdu Poem	English Translation
<i>Ghar ka mālik ghar ka āqa Ghar wālon ka hay rakhwāla Bāp kay payāray thanday sāye Kūshīān lāey jab ghar aye Chaman main bachon ko lay jāey Sūbūh sawairay sair karāye Payar say ilam o hūnar sikhāey Sab ko zīmmadar banāye Khatā pe bachay ko samjhāye Aur wo narmi say paish āye Dīl main is kay payār bhara hay Chāh ka sar pe tāj dhara hay</i>	The owner of the house, the lord of the house He is the protector of the house The cool sweet shadows of the father Bring happiness whenever he comes home Takes the children to the garden Early in the morning take (children) for a walk Teaches knowledge and skill with love Makes everyone responsible Advise the child on mistake And he treats with kindness His heart is filled with love His head is crowned with warmth

<p><i>Ghar wālay sab kahna mānain</i> <i>ūski azmat ko pahchānain</i> <i>Bāp bina ghar sūna sūna</i> <i>Har ik manzar sūna sūna</i> <i>Farz hay iski izzat karna</i> <i>Jān o dil se khidmat karma</i></p>	<p>The family obeys him They acknowledge his greatness Without father the house is desolate All the scenes are deserted It is the duty to respect him And to serve him whole heartedly</p>
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A-II.6 Payāri Bāji (Sweet Elder Sister)

Urdu Poem	English Translation
<i>Bāji payāri payāri hain</i>	Elder sister is sweet
<i>Sab hi ūn per wāri hain</i>	Everyone is fond of her
<i>Sūbūh sawairay roz jagāin</i>	Awakes us daily early morning
<i>Payāla bhar kar dūdh pilāin</i>	Makes us drink a bowl full of milk
<i>Makhan toas khilātī hain</i>	Makes us eat bread and butter
<i>Aur tamāz sikhātī hain</i>	And teaches us manners
<i>Roz kahāni ham Ko sūnāin</i>	Narrates a story to us daily
<i>Rāt ko apnay sāth sūlāen</i>	Put us to sleep with her at night

A-II.7 Bhaya (Elder Brother)

Urdu Poem	English Translation
<i>Bhaya hamāray</i>	Our elder brother
<i>Hain payāray payāray</i>	Is very sweet
<i>Bātāin banāin</i>	Chats
<i>Sab ko hansāin</i>	Makes everyone laugh
<i>Jo chīz lāin</i>	Whatever he brings
<i>Ham ko khilāen</i>	Gives it to us to eat

A-II.8 Pari (Fairy)

Urdu Poem	English Translation
<i>Rāt ko maine sapna daikha</i>	I had a dream at night
<i>pari ko maine apna daikha</i>	I saw the princess as mine
<i>Taron kay jhūmat say who nikli</i>	She came out of the multitude of stars
<i>lagta tha jaisay hay titli</i>	She looked like a butterfly
<i>Taray ki chari thī hāth main ūskay</i>	She had a stick of star in her hand
<i>hīeray jaday thay tāj main ūskay</i>	On her crown, were embedded diamonds


A-II.9 Nannhi Artist (Little Artist)

Urdu Poem	English Translation
<i>Mūnni nay tasveer banāi</i>	Munnie made a painting
<i>Payārī payārī dil ko bhāi</i>	Very Pretty, it appealed everyone
<i>Darya bādāl aur pahār</i>	The sea, the clouds and the mountains
<i>Sab peh hay ik ajab nikhār</i>	There is a strange freshness in everything
<i>Apnay fan main yakta hogī</i>	She would be single in her talent
<i>Nām watan ka chamkāey gī</i>	She would brighten the name of the nation



A-II.10 Aik Ladka (A Boy)

Urdu Poem	English Translation
<i>Āth baras ka ladka hūn</i>	I am an eight years old boy
<i>Tīsri main ab āya hūn</i>	I have just come in third standard
<i>Mera nām hay Āmir khān</i>	My name is Āmir khān
<i>Mera gāon hay mardān</i>	My village is Mardān
<i>Shoq hay cricket khailnay ka</i>	My hobby is to play cricket
<i>Bahir ghūmnay phirnay ka</i>	And to walk around
<i>Shām ko laikin parhta hūn</i>	But in the evening, I study
<i>Yād sabaq kar laita hūn</i>	Learn my lesson by heart

<i>Mehnat khūb karūn ga main Sciencedān banūn ga main</i>	I would work very hard I would become a scientist	
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A-II.11 Nannhay Mujāhid ka Azam (The determination of little Muslim soldier) (No Picture)


Urdu Poem	English Translation
<p><i>Is dūshman napāk nay phir ham ko pūkāra Hay wādi-e- Kashmir rawān khūn ka dhāra Sarhad ki lakṭron ko mūjhay āj dikhā do! Ammi mery bachpan ko jawāni say milā do Har hāl main lad jāun ga dūshman ki hadon main Dūshman ko kūchal āon ga dūshman ki hadon main Abū ko meray dil ka irāda ye bata do! Ammi mery bachpan ko jawāni say milā do Har zara watan ka hay mreī ānkh ka tāra Hay is ki hifūzat maen sada pahra hamāra Qol apnay bazūrgon ki shūja'at kay suna do Ammi mery bachpan ko jawāni say milā do Polish haen meray būt pay haen bāl bhe nikhray Chmka hūa chahra hay mera sāf haen kapray Ānkhon maen meri payār say sūrma bhe laga do Ammi mery bachpan ko jawāni say milā do Ladṭay hūay pu jāun agar jān-e-shahadat Samjha hūn kay yeh sab say badi ho ge ibādat Ghirat kay jawānon kay mūjhay git suna do Ammi mery bachpan ko jawāni say milā do Darta nahee yalghār say dūshman ki kabhi maen Yeh sach hay keh nannha sa mūjhāhid hūn abhhe maen Sochon ko meray zahan ki parwān charha do Ammi mery bachpan ko jawāni say milā do Har farz mera wadi-e- Kashmir maen ja kar Dushman say nibatna hay mūjhay jān khapa kar Jatay huay sarhad pe mūjhay dil say dua do Ammi mery bachpan ko jawāni say milā do</i></p>	<p>The filthy enemy has called us again The stream of blood flows in Kashmir Show me the boudries of the border Mother, amalgamate my childhood into my youth In any case, I will fight in the boundaries of the enemy I would crush the enemy in its boundaries Inform father of the will of my heart Mother, amalgamate my childhood into my youth Every part of nation is the apple of my eye We are always protecting its safety Narrate to me the sayings of the bravery of our elders Mother, amalgamate my childhood into my youth My shoes are polished, my hair cleaned Brightened is the face and tidy are the clothes Apply antimony in my eyes Mother, amalgamate my childhood into my youth If I achieve martyrdom while fighting I have understood that this would be the greatest worship Sing to me the songs of the honour of the soldiers Mother, amalgamate my childhood into my youth I am never afraid of the attack of the enemy True it is that I am a little Muslim soldier Take my thoughts to the peak Mother, amalgamate my childhood into my youth It is my duty to go to Kashmir I have to work diligently to settle the enemy Give me hearty prayer while I am leaving for the territory Mother, amalgamate my childhood into my youth</p>

A-II.12 Banūn Ga (I would be)

Urdu Poem	English Translation
<p><i>Main parh likh kay auron ka rahbar banūn ga Main Sir Syed Iqbāl o Qāid banūn ga Mūhāhid banūn ga, main ghāzī banūn ga Main tāqat main Rūstam say bahtar banūn ga</i></p>	<p>I would become a guide for others after education I would become Sir Syed Iqbāl and Qāid I would be a soldier, a Muslim conqueror I would be better in power than Rūstam</p>

A-II.13 Khāla Ammi (Aunt-Maternal)

Urdu Poem	English Translation
<p><i>Khāla ammi āi hain Sab kay tohfay lāi hain Hay yeh Anūsha ki gūdia Bābar ko dī hay chidya Sārah ko dī hay motor har ik tohfa payāra hay sab ka aik hī nāra hay</i></p>	<p>Aunt has come (She) has brought gifts for everyone This is Anūsha's doll She has given a sparrow to Bābar Sārah has been given a motor All the gifts are beautiful Everyone has the same slogan</p>

<i>khāla ammi zindabād payār inka paaindabād</i>	Long live the aunt May Her love last forever	
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A-II.14 Eid Ka Chānd (The Eid Moon)

Urdu Poem	English Translation
<i>Daikho who nikla Eid ka chānd Khūshīān laya Eid ka chānd Papa kapday lāey hain Mummy say silwāey hain Bāji chūriān lāi hain</i>	Look! There appears the Eid Moon Brought happiness the Eid Moon Pap has brought clothes hain Made them stitched from Mummy Elder sister has brought bangles Has made Mūnni wear them
<i>Mūnni ko pahnā hain Dil ko bhāya Eid ka chānd Khūshīān laya Eid ka chānd</i>	Appealed the heart, the Eid Moon Brought happiness, the Eid Moon

A-II.15 Sālgira (Birthday)

Urdu Poem	English Translation
<i>āj meri sālgira hay Mahmānon say ghar bhara hay Shobi nay ghar ko sajāya hay Rābia nay cake banāya hay Payāry payāray dost āye Sāth hain apnay tohfay lāey</i>	Today is my birthday The house is full of guests Shobi has decorated the house Rābia has made the Cake Sweet loved friends have come Have brought gifts with them

APPENDIX B

Transcription Key

1. All the words in Urdu language are italicized whereas the English words are written in the regular font.
2. Keeping in view the phonetic differences of Urdu and English language, the pronunciation key for Urdu words is as follows:
 - The sound of long a /a:/ is transcribed as *ā*. For instance the sound in the word *khāla* is different from *khalwat*. Similarly, in the word '*payār*' the sound in the first 'a' is shorter whereas in the second 'a' the sound is of long a /a:/ denoted by *ā*.
 - *ū* is the symbol for two sound in the text i.e. the short 'u' sound (push) and the longer one (Hooper). For instance '*gūdia*' and '*banūn*' reflect short and long 'u' sounds respectively.
 - *ī* symbol is used for the long /i:/ sound as in '*keep*' to distinguish it from the short 'i' sound as in '*fill*' etc. For example the sound in '*lakīron*' is longer than used in the word '*wādi*'.
 - The two types of /k/ sound in Urdu is distinguished by 'k' and 'q'. 'k' stands for the sound that is produced from the front of the mouth as in '*kūchal*' whereas 'q' stands for the sound produced from the back of the mouth cavity which is a glottal sound as in '*qīma*'.

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