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An Overview of Lexical Collocations in Urdu: A Case of Majeed Amjad's Poetry

ABSTRACT

The Present study investigates the use of collocations in Urdu poetry which is full of such expressions like idioms and collocations. Majeed Amjad is one of the most important Urdu poets of the present times who uses the collocations in the best possible manner to enhance the poetical effect in his poems. In this study, thirty-two poems were randomly selected from his *Kulliat-e-Majeed*, and seventy-five collocations were selected from the selected poems. Although, there are two types of collocations, yet the present study has critically evaluated only the lexical collocation used in the poems. Benson et. al. (1997) model has been employed to reveal the lexical category of each collocation whereas in an order to explain the social and cultural inclinations reflected in the collocations are evaluated by keeping in view the assumptions given by Telia et. al., (1994). Moreover, the poems with collocational titles were also selected and written with meanings, thus developing an inventory of Urdu collocations used in poetry. This study has also explained the association of collocations with the thematic configuration of the poems. However, the limited corpus is a definite limitation of the study. Nonetheless, this study will help a lot to the Urdu researchers to open the new avenues in Urdu research, especially in the genre of Urdu lexicology.

Keywords: Urdu collocations, vocabulary, inventory, Lexical collocations, Majeed Amjad, poetry

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Introduction

This study examines the use of collocations in Urdu Literature, especially in the poetry of Majeed Amjad, one of the renowned poets of Urdu literature of the present times. There is an increasing tendency of teaching and studying language through literature now-a-days. According to Mayer (1997), literature is the study of life in general and using literary devices like imaginative metaphors, well-crafted sentences, exquisite grammar, alliteration, rhyme, and metre, etc. The study of literature has been considered a different phenomenon away from the study of language. Recent years have seen a tremendous increase in the study of language because of its multiple use, diversity and complexity and semantic value. Lexicology plays a very important part in the study of language which is closely interwoven with the study of literature. Widdowson (1992) has described one way of studying language with literature i.e. stylistics. Aside from this, it is not a bad idea to look at the language's lexical aspects, such as examining collocations. McCarthy (1990) explains that collocations are an important part of vocabulary learning since languages are rich with powerful collocational pairings. The study of collocations has grown in popularity throughout the years. From the collection of publications on the concept of "collocation" (Firth, 1957; Benson, 1985; Benson, 1990 and Lewis 1997), rather than from the collaborative study on the acquisition and teaching of collocations in relation to language learning (Conzett et. al., 2000). This study is based on this backdrop, and the researcher identifies popular Urdu literary collocations, particularly in Majeed Amjad's poetry, as the focus of the investigation.

Lexicology and Lexicography

In descriptive linguistics, Gibbon (2005) asserts that lexicology is concerned with theories and methods for characterising lexical information, generally focused on concerns of meaning. Furthermore, Lipka (2010) insists that lexicology is a discipline of linguistics that concerns with the language's vocabulary and the qualities of words as the language's most important units of expression. Words are included in a language's vocabulary. In order to recall and absorb new vocabulary, it is important to know how words are formed, their origins, and their history. It helps to better understand and adhere to the norms of their use. Expressive and effective speaking relies heavily on the precise choice of words. Even though Lipka (2010) describes that lexicology investigates words and their relationship to dictionaries, lexicography also analyses word development. Lexicography is concerned with the inclusion of terms in dictionaries, and hence, with the whole lexicon. Lexicology is based upon many components with the help of which new words can be formulated. Derivation, conversion, blending, clipping,

blending and backformation are few of the ways of developing new words, but the collocations deal with the association of two words coming strongly associated with each other.

Collocations

Collocation is a phrase made up of two or more words that match to a standard manner of expressing something. While according to Firth (1951, p. 194) "call locations of a given word are statements of the habitual or customary places off that word. A collocation is a repeated grouping of a few words, or it may be described as an arbitrary grouping of words. For Firth (1935), the meaning of words may be determined as much by the contexts in which they are used as by any intrinsic features of meaning they possess (Firth, 1951): dark is part of the meaning of night and vice - versa, due to their higher frequency throughout the texts (Firth, 1957).

Collocations, on the other hand, are not ultimate or 100 percent predictable, but rather the probability - based results of recurrent combinations made and encountered by language users. People often use the term "madly in love" instead of "crazily in love," although this does not mean that the terms are mutually exclusive or prohibitive. Similarly, tea is normally strong, but vehicles are powerful. According to Ellis et al. (2009), collocations are an important aspect of language usage, and it is the ability to employ collocations correctly that distinguishes native speakers from non-native speakers. If one wants to master a language properly, he or she needs to know what words of the language may occur together and what are the typical collocations. The noun (Baarish) rain may be collocated with words like Moosla Dhar, Tez, Musalsal, Sakhet, and in English adjectives like steady, light, intermittent, freezing, torrential, soaking, pouring, heavy, and driving.

Collocation and Vocabulary

McCarthy (1990) claims that there is a marriage contract between words in the study of vocabulary, and some words are more solidly wedded to one another than others. It serves as a key organising principle in the vocabulary of every language. Similar to Chandani Raaten, the words "blond" and "hair" have a particular relationship (Moonlit Shining Nights). Although the article "the" may be used with any noun in English and Urdu, this colloquialism is weak in both languages. There are some poor colloquialisms in Urdu, but the absence of an article system makes it hard to construct a decent colloquial statement. Collocation use is an area of expertise for native speakers, and second language learners may find it challenging. Collocations allow us to recognise multi-word items and strengthen their categorisation as distinct vocabulary terms. According to this, Barey, Barey, and Chotey Mian occur in this sequence. All glory belongs to Allah, the Almighty. (The younger is not

inferior to anybody, even the elder) The whole phrase is cohesive and communicates its total meaning.

Types of Collocations

Collocations are of two major types' i.e., lexical collocations and grammatical collocations (Benson et al, 1997).

Grammatical collocations

In grammatical collocations nouns, adjective, verbs, prepositions and grammatical structures just like a clause or an infinitive are included. Examples of grammatical collocations include to be afraid, by accident, adjacent to, advantage over, and account for, whereas in Urdu grammatical collocations are *Taraqi key Liyey* (For Progress), *Ittefaq sey* (by incident), *Jang main* (During War) and *Ghussey main* (in Anger).

Lexical collocations

In lexical collocations, adverbs, verbs, adjectives, and nouns, are most often used. Lexical collocations, unlike grammatical collocations, lack clauses, infinitives, and prepositions. Benson et al, (1997) classifies structurally lexical collocations and some of the examples are verb + noun (withdraw an offer, inflict a wound) *Dehkna aank ka aur Sunnena kaan ka* i.e. seeing of eyes and listening of ears

- (i) adjective + noun (a crushing defeat), *Chamkney chand* i.e. Shining Moon
- (ii) noun + verb (storms rage), *Kadam Choomna* (Kissing the feet)
- (iii) noun + noun (a world capital) and in Urdu, *Aakhrat Ka Safar*
- (iv) adverb + adjective (deeply absorbed) *Yakeeni Chotta* (certainly short)
verb + adverb (appreciate sincerely).

Range of Collocation

The phrases "making" and "choosing" are synonymous since their meanings are comparable. Syntax uses the term "collocate" to describe the occurrence of two words together.

For the aim of locating collocates, a word is selected, and other related words are searched for while a mind map is created. A "lexical behaviour" analysis is being performed on the word in the centre. Collocates are the surrounding words. Some collaborators may qualify as equal partners, while others do not. Rotti (Bread) and Paani (Water) are a fantastic example of a relationship with equal partners. Each of these words is suitable for use in a single sentence. The instant you hear the word Rotti, you will think of the word Paani, and vice versa. Rotti and Paani belong to the same group of terms. Each phrase has a distinct spectrum of colloquial applications. Consider words such as Khaana (Eat) and Khorak if Rotti is the hub of your network of words (feed).

However, feed is not the first word that comes to mind when you think of Rotti, and it is used with Rotti less often than with Paani.

Significance of the study

The present research specifically examines the commonly used Urdu lexical collocations and their relationship with the poetic expressions and how they help in the portrayal of meaning. The assumption behind this study design is to know the commonly used collocations in Urdu and their effect in the cultural context. Although a little work is done by Abbass (2008) who worked on the commonly used collocations yet there is a lot of work to be done in this field. This study will help a lot to the Urdu researchers to open the new avenues in Urdu research, especially in the Urdu lexicology.

Review of Literature

Since the 1980s, people have been debating the significance of collocations (Celce-Murcia, 2001). Nevertheless, teachers-in-practice were the ones who first reported the need for collocations to be taught in EFL/ESL classes as a matter of urgency. Colloquialisms have long been advocated as a part of vocabulary education by Brown (1974), Channell (1981), and Smith (1983). When it came to learning new words, they thought that the use of collocations gave contexts and opportunities for word connections. Collocations became a hot topic in L2 studies and ESL/EFL instruction starting in the 1990s for 4 primary reasons. Researchers in the field of TESOL methodology have long complained about the lack of emphasis on vocabulary in the primary foreign language teaching techniques (e.g., the Communicative approach and Grammar Translation Method) For learners of foreign languages, efficient techniques to deliver vocabulary were required (Hoey, 1991; Nation, 1990, 2001; Nation and Newton, 1997; Nattinger and DeCarrico, 1992; O'Dell, 1997; Schmitt, 2000; Zimmerman, 1997). Moreover, Lewis (1997), a British applied linguist, gave seminars on adopting a collocation-based curriculum and the Lexical Approach (1993). Many internet corpora, like BNC/ANC, provided rapid access to a vast number of real written/spoken samples of the language in use. For ESL or EFL practitioners and learners, a practical reference to English collocations was offered by the compilation of the BBI Combinatory English dictionary (Benson et al., 1986) and the Oxford Collocations Dictionary for Learners of English (Lea, 2002).

A great deal of emphasis is being dedicated to the term "collocation." It's important to remember that there are three basic approaches to the usage of collocations: structural, semantic and lexical approach. The lexical method, which dates back to Firth, is the second (1951). Meaning enwrapped in

any collocation is an "abstraction at the syntagmatic level," as described by McCarthy (1991, p. 196), and is not immediately related to the "conceptual or idea approach to the meaning of words". Sinclair (1991) and Halliday (1966) modified this idea later, as well. The semantic method, on the other hand, goes beyond simple observation in an effort to pinpoint the precise form that collocations take. Katz and Fodor (1963) assert that there is more investigation into what causes a word to collocate with other words, and the way this results in the atomization of meaning (p.175). The third method relies on structural patterns to explain how words are grouped together. In addition to this, the focus of the grammatical viewpoint differs from the preceding 2 approaches in that it emphasises grammar and lexical aspects (Gitsaki, 1996, p. 17). Bahns (1993) insists that Lexics and grammar are inseparable because they represent two sides of the same phenomena (p. 57).

Regardless of whether method is used, there have been much research done thus far. In his investigation of lexical collocations, Addison (1983) made the following assumptions:

1. The sentence-level text structure is akin to that of a discourse unit.
2. If enough generally comparable texts are analysed, a text form may become discordant.
3. Studies of comment or topic sequence and lexical collocation may provide a similar text.

It has been concluded by Addison (1983) that the point of the text may be represented by a lexical set that appears often in the subject section of sentences. This can be seen as an entire theme of the text. Furthermore, advanced English majors who had been studying English for at least 10 years and had considerable interaction with native speakers were unable to develop language that met the standards of native speakers in their research of collocation acquisition by advanced learners (Dechert and Lennon, 1989, p. 103). Their conclusion was that collocation is an understudied and underappreciated aspect of language development.

To better understand the underlying reasons of collocational mistakes, Biskup (1992) conducted extensive research. Thus, she performed research to compare the performance on second language collocations of English learners with first language that were either 'genetically' similar to English (such as German) or more distant (such as Polish).

Bahns and Eldaw (1993) used translation and cloze exercises to examine German advanced EFL students' productive knowledge of English verb and noun collocations. The EFL students who were fifty-eight in number from German universities who took part in the research were split into 2 groups: groups A and B. A cloze exam with 10 phrases featuring a verb and noun collocation with the verb absent was taken by a group of twenty-four students. The other group had to translate fifteen sentences from

German to English, each of which had a verb + noun collocation in an English phrase. Approximately half of students' answers were approved English collocations in both assessments. Students made more than twofold as many mistakes translating verbal collocates as they did translate general lexical items in the translation exam, even though there was greater latitude to paraphrase. According to Bahns and Eldaw (1993), even for advanced pupils, collocation is an issue (p. 102).

With the use of a thorough research by Gitsaki (1996), she was able to gauge the degree of understanding that ESL students had about collocation in three different contexts: essay writing, translation and fill in the blanks. Knowledge of collocations was linked positively to language competency. The research also found that the more often the collocation type was used by second language learners, the sooner it was mastered. According to Nesselhauf (2003), advanced German English learners' freewriting included verb/noun collocations. With the exception of the frequencies noted by Gitsaki (1996), there was a strong effect from the learners' first language (L1). This sort of collocational inaccuracy was identified by Nesselhauf (2003, p.239) as the most prevalent of all types. Their theory was that this is the reason a collocational set's verb has a narrower meaning than other verbs and does not allow complete sense.

A greater knowledge of the composition of the lexicon, particularly multi-word phenomena, has been developed by recent breakthroughs in the research of lexis. The Neo-Firthian approach to word meaning is the most significant of these changes. A well-known theory by Firth (1935) asserts that a word's meaning depends as much on how it appears in a sentence with other words as it does on any intrinsic features of meaning it may possess (Firth, 1951): dark is an important component of night's definition since they are so often used together in texts (Firth, 1957).

This is in addition to the fact that colloquialisms are not ultimate or 100% predictable, but rather are the probabilistic results of recurrent permutations made and encountered by language users. Computational study of lexis utilising vast volumes of text was predicted by Halliday and Sinclair in those works. Aisenstadt (1981) explores that collocation analyses reveal that a large portion of semantically transparent language has been fossilised into a limited set of use patterns to varying degrees. It is no longer contentious to use pairs of words rather than single words to describe or teach languages, and the concept of collocation has gained widespread acceptance.

Indian poet Majeed Amjad was one of the region's most eminent contemporary Urdu poet. The little Pakistani village of Jhang, where he was born in the year 1914 on 29 June, is located in the province Punjab. Faiz Ahmed Faiz, Meeraji, Nasir Kazmi, and Noon Meem Rashid were some of the most popular Urdu poets of the 20th century. He was also recognised as a gifted poet with a wide range of emotions and a keen eye for detail. Even

among Urdu poets, his name is seldom ever mentioned. When one reads the exquisite poetry of Majeed Amjad, one is sometimes left wondering how certain writers manage to build illustrious careers on the backs of little contributions, while others spend their whole careers battling for recognition. According to the study done on Majeed Amjad, the quiet, restrained introvert had little desire for self-promotion. Jhang and Sahiwal in Punjab, where he spent most of his time, lacked a literary community that could speak well of his work. *Shab-e-Rafta*, his debut book of poetry, was published in Lahore in 1958 by Naya Idara. During his existence, the poet only had one book of poems published. Majeed Amjad widened the realm of Urdu poetry by writing about situations that were previously regarded trivial in Urdu literature. The poet's identity is that of the everyday guy, who experiences both joy and anguish in his daily routines. In the beginning, Majeed Amjad didn't think this figure was fit to symbolise the individual experience of humans, however he progressively brought him along and finally created an acceptable expression for it himself. Lyricism has vanished, replaced by the tired beat of a clerk walking home or a lonesome guy riding the back of a tonga canoe. The poem (nazam) was strewn throughout the poetical landscape with fresh images and rhythmic patterns adding the element of musicality that match the mood and sensibility. Previously deemed non-poetical subjects are now the subject of his poems.

Research Objectives

The general objective of this research is to evaluate the categories of collocations used in Urdu poetry and how they reflect the social and personal inclinations of the poet. The specific objective of the research is to evaluate the collocations used in 30 poems of Majeed Amjad and critically reflect his social and personal preferences. Moreover, the research intends to evaluate the relevance of collocations with thematic configuration of the poems.

Methodology

The present study is a mixed method of research employing both qualitative as well as quantitative method. Thirty poems composed by Majeed Amjad were randomly selected from his book *Kuliat-e-Amjad*. These selected poems were analyzed to find out the common collocations as described in the inventory of commonly used collocations in Urdu poetry by Abbas (2008). This inventory was used as a study source. The quantitative aspect of this study included the careful study of the poems to find the frequency of occurrence of collocations in the selected poems and assessing the frequency of collocation categories in the sample by keeping in view the Benson et. al.,

(1997) model of categorization. The qualitative method included the study of these collocations from cultural and social perspective through the assumptions given by Telia et al (1994). The titles of the poems were also studied to find out whether the titles are collocative or not, moreover the selected collocations were assessed while considering the thematic configuration of the poems.

Research Questions

This research paper will answer the following research questions

- 1) What categories of lexical collocations are employed in the selected poems of Majeed Amjad?
- 2) What are the social and cultural ramifications of the selected collocations in Amjad's poetry?
- 3) How are the collocations related with the thematic configuration of the poems by Amjad?

Sample

The sample of the study was taken from the poems written by Majeed Amjad. Collocations from the poems were further selected and taken for analysis and interpretation. The names of the poems are given as under *Mauj-e-Tabbasum* (A wave of Smile), *Iqbal*, *Hawai Jahaz Dekh ker* (After seeing the Aero Plane), *Aah* (Exclamatory Mark), *Yeh Khush gawar Nizare* (These Beautiful scenes), *Mahboob-e- Khuda sey* (To the beloved of God), *Gaaon* (Village), *Haali*, *Hussan* (Beauty), *Ghazal* (Lyric), *Nau Warid* (New Comer), *Jhang* (Name of City), *Yahi Dunya* (This very world), *Jawani Ki Kahani* (A Tale of youth), *Sharat* (Mischief), *Lamhat-e-Faani* (Dying moments), *Nafeer-e-Amal*, *Sarr-e-Baam*, *Iltemaas* (The Request), *Kaun?* (Who?), *Shaer*, *Subhe Nau* (New City), *Rail Ka Safar* (A journey by Train), *Yeh Sach Hey* (This is True), *Aawargaan-e-Fitret sey* (To the Rebels of Nature), *Bunda* (Ear Ring), *Khuda* (God), *Galli ka Chragh* (Lamp of the Lane), *Beahi hui Saheli Ka khat* (A Letter of the Married woman), *Kahaan* (Where to), *Inqilaab* (Revolution), *Yeheen pe Rehney dou* (Keep it Here), *Aashiana Mera* (My Nest), *Besaakh* (No doubt), *Subh-e-Juddai* (Parting of Morning), *Qesriat* (Richness), *Qedi Dost* (Imprisoned Fellow), *Uqda-e-Hasti* (A secret of Self), *Dunya* (the World), *Khud Kushi* (Suicide), *Musafer* (A passenger), *Kumwaan* (the Well), *Sair-e-Sarma* (A walk in the Winter), *Jeeney Waley* (The Living ones), *Rahgeer* (The Beggar), *2942 Ka Jangi Poster* (A War Poster of 2942 A.D.), *Saathi* (The Companion), *Raja Perja*, *Kaun* (Who?), *Subh Shaam* (Morning and Evening), *Hussain*, *Hazzaaron Raastey main* (Thousands on the way), *Naatia Masnavi* (A poem showing homage to the prophet PBUH).

Discussion and Analysis

The following data analysis will try to answer the three questions designed for the research. The collocations used by the poet are given along with the meanings, the names of the poems and the category of lexical collocation.

Table 1
Collocation, meaning and categories lexical collocation

Sr. No	Collocation	Meaning	Category of Lexical Collocation	Name of the Poem
1	Beytaab Rooh	Restless soul	Adjective + Noun	Mauj-e Tabbassam
2	Bulbul ki Nawa	Request of the Cuckoo	Noun + Noun	Mauj-e Tabbassam
3	Mouj-e- Tabbasum	smiling Waves	Adjective + Noun	Mauj-e Tabbassam
4	Raah-e- Nijaat	Path of salvation	Noun + Noun	Iqbal
5	Ilm o Fun	Leaning and knowledge	Verb + Noun	Iqbal
6	Maala Maal	Full of Richness	Adjective + Noun	Iqbal
7	Koh Ki Sar Buland Chotti	High mountains	Adjective + Noun	Hawai Jahaz Dekh ker
8	Koh Ka Manzar	Scene of the mountain	Noun + Noun	Hawai Jahaz Dekh ker
9	Khawab Ki Taabeer	Interpretation of the dream	Noun + Noun	Yeh Khush gawar Nizarey
10	Kaddam Chumna	Kiss the feet	Verb + Noun	Haali
11	Dil Ki Kallian Khilna	Extremely happy	Adverb + Adjective	Haali
12	Raet Key Teeley	Piles of sand	Noun + Noun	Gaon(village)
13	Sham Ka manzar	Sight of the eve	Noun + Noun	Gaaon
14	Bijlian Totein	Caught in Adversity	Verb + Noun	Yahi Dunya
15	Samundar Ki Rawani	Flow of the sea	Noun + Noun	Yahi Dunya
16	Shabb Ka Khawab	Night Dream	Adjective + Noun	Yahi Dunya
17	Medaan-e- Kaarzar	A field of Contest	Noun + Noun	Iqbal
18	Shaer-e- Azam	The greatest poet	Adjective + Noun	Iqbal
19	Khamosh Waadian	Silent valleys	Adjective + Noun	Yeh Khush gawar Nizarey
20	Barasti Ghatain	Heavy rain	Adjective + Noun	Yeh Khush gawar Nizarey
21	Khush gawar Nazarey	Beautiful sights	Adjective + Noun	Yeh Khush gawar Nizarey

22	Hawa Key Jhonkey	Blowing of Cool breeze	Verb + Noun	Yeh Khush gawar Nizarey
23	Manzl-e- Maqsood	Desired destination	Adjective + Noun	Rail Ka safar
24	Buu Sunghna	Smelling something	Verb + Noun	Kaun?
25	Qudrat Ki Jalwa Gari	Miracles of God	Noun + Noun	Gaon
26	Zindagi Ka Taslsul	Continuation of life	Noun + Noun	Haali
27	Raaz-e-Zindegi	Secrets of life	Noun + Noun	Haali
28	Soz-o-Guddaz	Utterly sad	Adverb + Adjective	Sarmaya soz o gudaz
29	Zinda-e-Javed	Living forever	Verb + Adverb	Haali
30	Naseem-e-Subh	Breeze of morning	Noun + Noun	Husn
31	Ishq-ki-Teesain	Pangs of love	Noun + Noun	Ghazal
32	Rooh ko Rahat Raha	Satisfy the soul	Verb + Noun	Nau Wared
33	Dill Ka Saroor	Satisfaction of the heart	Noun + Noun	Jhang
34	Nouch ker Khana	Eating wildly	Verb + Adverb	Jhang
35	Factory Ki Chimnian	Chimney of Factory	Noun + Noun	Yahi Dunya
36	Hont Sey Jaam	Wine with lips	Noun + Noun	Jawani ki Kahani
37	Aankhon key Aansu	Tears from the eyes	Noun + Noun	Jawani ki Kahani
38	Aaghosh mein Sona	Sleeping beside	Verb + Adverb	Sharat
39	Chandani Raatein	Moonlit night	Adjective + Noun	Lamhat-e- Faani
40	Dill ka Darhkana	Beating of heart	Verb + Noun	Lamhat-e- Faani
41	Shumi-e-Taqdeer	Irony of the fate	Noun + Noun	Nafeer-e-Amal
42	Dard-e-Dil	Ache of Heart	Noun + Noun	Nafeer-e-Amal
43	Dundhli Fizza	Fuzzy Atmosphere	Adjective + Noun	Sarr-e-Baam
44	Aankhon Main Ratjaga	Sleepless eyes	Adjective + Noun	Ittamass
45	Jhilmilaatey Sitarey	Twinkling stars	Verb + Noun	Kaun?
46	Ashkon key Taar	Stream of tears	Noun + Noun	Shair
47	Bazm-e-Faani	Destructive World	Adjective + Noun	Shair
48	Mohabbat key Dushman	Enemies of love	Noun + Noun	Shair
49	Samaj Dushman	Enemies of society	Noun + Noun	Shair
50	Dil Ki Kali	Blossoming of heart	Verb + Noun	Shair
51	Taazgian Sabza Zar ki	Freshness of greenery	Adjective + Noun	Subh-e-nau
52	Lembi Kataaren	Long ques	Adjective + Noun	Rail Ka Safar

53	Purpech Gesu	Winding curly hair	Adjective + Noun	Yeh Sach hey
54	Nedi Ki Rawaani	Flow of stream	Noun + Noun	Yeh Sach hey
55	Dunia Ki Bazm Araian	Gatherings of the world	Noun + Noun	Yeh Sach hey
56	Raat Ki Masti	Playfulness of the night	Noun + Noun	Inqilaab
57	Ghunchon Ka Tabbasum	Happiness of flowers	Noun + Noun	Inqilaab
58	Mast Nazren	Playful glances	Adjective + Noun	Inqilaab
59	Pettey Ki Serserहत	Mischiefs of the leaves	Noun + Noun	Yeheen pe Rehney dou
60	Kali ka Khilna	Blossoming of flowers	Verb + Noun	Aashiana Mera
61	Shenaian Goonjna	Happiness and joy	Noun + Noun	Aashiana Mera
62	Subh Ka Taara	Morning star	Noun + Noun	Subh juddai
63	Soorej ki Kiran	Sun beam	Noun + Noun	Subh juddai
64	Uljhi Zulfen	Disheveled hair	Adjective + Noun	Subh juddai
65	Raseeli Sur	Musical notes	Adjective + Noun	Subh juddai
66	Dulhan Ka Suhag	Matrimony of bride	Noun + Noun	Qeseriat
67	Zindaan Ki Sulaakhen	Bars of jail	Noun + Noun	Qaidi Dost (Imprisoned Fellow)
68	Samunder Key Kinaarey	Bank of the sea	Noun + Noun	Awargaan-e-Fitrat sey
69	Sher-e-Khmoshan	Silent city	Adjective + Noun	Awargaan-e-Fitrat sey
70	Sitaaron ki Anjuman	Cluster of the stars	Noun + Noun	Awargaan-e-Fitrat sey
71	Halqa-e-Bagosh	Company of the friends	Noun + Noun	Bunda
72	Gosha-e-Manus	Known corner	Adjective + Noun	Bunda
73	Noor Ki Poshaq	Dress of light	Noun + Noun	Khuda (God)
74	Bhajan Gaana	Singing a song	Verb + Noun	Khuda (God)
75	Soz-e-Dil	Ache of heart	Noun + Noun	Galli ka Charagh

The above table shows the variety of collocations used in the poems as well as the collocational titles. But more importantly, the table explains the category of the selected collocations classified on basis of Benson et. al., (1997) model.

Table 2
Names of the Poems with lexical frequency

Title of the Poem	Meanings	Frequency of Lexical collocations
Mauj-e-Tabbasum	A wave of Smile	5
Mahboob-e- Khuda sey	To the beloved of God	3
Jawani Ki Kahani	A Tale of youth	4
Lamhat-e-Faani	Dying Moments	6
Nafeer-e-Amal	To evade from Action	3
Subhe Nau	A New Morning	4
Subh-e-Juddai	Parting of Morning	3
Uqda-e-Hasti	A secret of Self	2
Hazzaaron Raastey main	Thousands on the way	4

The above table shows different collocations used by the poet in the titles of randomly selected poems. The frequency is developed that the number of times the collocations are used in the poems.

Table 3
Frequency of type of collocation

Types of Lexical Collocations	Frequency of each type of Lexical Collocation
Verb + Noun	11
Verb + Adverb	3
Noun + Verb	0
Noun + Noun	37
Adverb + Adjective	2
Adjective + Noun	22

This table contains the frequency of each category of collocations used by the poet in the selected poems. It explains the number of occurrences of each category of lexical collocations based on the division proposed by Benson et. al., (1997). The category of noun + noun is the most prevalent category in the taken sample of 30 poems.

Findings

- i. The titles of the poem and the collocations are all relevant to the idea portrayed in the poems.
- ii. The most abundant category of lexical collocations used in the poems are noun + noun.
- iii. The collocations used by Majeed Amjad are mostly used to portray characteristics of the subject.
- iv. The adjectives, verbs and adverbs used in the collocations are used to present the characteristics of the main subject in each poem.
- v. The collocations prevalent in the poems are aligned with the themes.
- vi. The social, cultural, and personal inclinations of poet is quite apparent in the collocations he has incorporated in the poems.
- vii. The thematic configurations are mostly contrastive in nature where the poet is appreciating as well as stating the negative impacts.

Interpretation of results

The selected collocations as shown in the above are mostly comprised of nouns which is the most apparent technique used by the poet to create an effect of coherence in the poems as the nouns are coherent with the title and the theme of the poem. For example, in the poem '*Shair*' (poet), the major theme prevalent is the complaints of the poet towards the people of the society who are unable to understand his emotions and perspectives about life. And in an order to reflect the idea Amjad has used collocations like '*Ashkon key Taar*', '*Bazm-e-Faani*', '*Mohabbat key Dushman*' and '*Samaj Dushman*'. By keeping in view the meanings of these collocations as given in the table 1 they are quite transparent in portraying the dissatisfaction of the spokesperson in the poem whereas in the poem '*Jawani ki kahani*' the poet has described the remorseful recollection of the time when he was young by using '*Ankhon key aansu*'. Moreover, in the poem '*Iqbal*' he has praised the poet by using collocations like '*Raah-e-Nijaat*', '*Ilm o Fun*', '*Shaer-e-Azam*' and '*Maala Maal*'. Similarly, in the poem '*Haali*' the poet has shown his affection towards Molana Iltaf Hussain Haali by using collocations like '*kaddam choomna*' and '*dil ki kaliaan khilna*'.

On the other hand, the collocations have been used to express the synchronization and expansion of the main idea reflected in the poetry, for instance in the poem '*rail ka safar*' the poet has used '*Manzal e maqsood*' which is completely coherent with the theme of the poem as the train is the means to reach the destination. Similarly, the collocations used in the poem '*Hawai Jahaz dekh ker*' are used to explain the beauty of nature that can be seen through the windows of an airplane such as '*koh ki sar buland chotti*' and '*kon ka manzar*'.

In contrast to appreciating the modern civilization, the poet has also shown his attachment towards the rural life in the poem '*Gaon*' where he has

portrayed the beautiful scenery of the village life by using collocations like 'Raet ke teelay' and 'sham ka manzar'. The poets related that the evenings in the villages are not as lonely and shallow as in the cities. Similarly, in the poem 'yeh khush gawar nazarey' the poet has communicated his love and fascination for nature by portraying its beauty through collocations like 'khamosh wadiyan', 'barasati gaatein' and 'hawa k jhonkey'.

In addition to this, the poet has maintained the notion of romance by highlighting the theme of restless lover in the poem 'ghazal' by using collocations like 'Ishq-ki-Teesain'. Further, the poem 'Khuda' highlighted the greatness of God through collocations like 'Noor Ki Poshaq' and 'Bhajan Gaana'. Moreover, the poet has reflected his idea about life and its adversaries and blessings as well as the dreams in the poem 'Yahi dunya' by using collocations like 'bijlian tootey', 'samundar ki rawani', 'Factory ki chimmian' and 'shab ka khawab'. Whereas at one point in the poem he is declaring the modern civilization as the continuity and innovation of life (*samundar ki rawani*) on the other hand he is condemning the idea that they have created a chaos (*bijlian tootey*) whereas the poet has portrayed the beauty of the lover in the poem 'Subh ka sitara'.

Social and personal inclinations

The titles show that the words are familiar in Urdu language and have the importance in the social context. For example, *Naaqrai bandhan* (golden bond), *Shenaaiyan Goonjna* (playing music), *Nagma Cherrna* (to start a song) have some special cultural and social importance, and which can be understood only by the readers of Indian sub-continent. Both *Naaqrai bandhan* (golden bond), *Shenaaiyan Goonjna* (playing music) are associated with the marriage ceremonies of the oriental settings.

Whereas Telia et. al. (1994) have insisted upon the idea All the lexical collocations are completely aligned with the prevalent social ideologies in sub-continent, for example the unsatisfied poets (Shair). The poet has used collocations to reflect his personal affections and likeness towards the poets Allama Iqbal and Molana Iltaf Hussain Haali in the poems 'Iqbal' and 'Haali'. On the other hand, the poet has used collocations to reflect his gratitude and the advantages of modern development in the poem 'Rail ka safar' and 'hawai jahaz dekh ker' while the poet is conscious about the industrial development, but he still recognizes the beauty of nature and escape that it can provide from a life full worldly affair for instance, in the poem 'gaon', 'yeh khush gawar nazarey' whereas the poet has also portrayed the religious concepts and practices of his society in the poems 'Khuda' where he has talked about the salvation, the religion can provide and bestow a human with solace and spirituality. Moreover, the poet has insisted on the idea that God is closer to humans who are living close to nature, for instance given in the

poem 'gaon' where he uses the collocation 'qudrat ki jalwa giri' (miracles of God) to assert the idea.

Thematic configuration

The thematic configurations prevalent in the work of Majeed Amjad are somewhat a blend of classicism and romanticism as he is not only dictating the readers but also enhancing their musings and affection for lover, nature; and even modern development. Moreover, the poets' personal preferences have also been apparent in the collocations he has used in his poems. He has further, most abundantly used noun categories in his collocations to represent either the characteristics of the subject he has used in the poetry or to show his appraisal towards them. For example, the most ubiquitous themes which have been apparent are love, nature, modern civilization, rural life, country life, dissatisfaction, spirituality, escape, chaos, youthhood, and beauty. All of these themes are an amalgamation of societal, cultural as well as personal apprehensions of the poet. Moreover, a contrast is apparent in the poems which are reflected in the collocations as well. At one point in the poem he appreciates the escape from chaos and on the other end he welcomes chaos with open hands. Similarly, at one end he realizes the beauty of nature but is also thankful for the contemporary changes in the lifestyle.

Conclusion

This study concludes that Majeed Amjad's poetry is highly enriched with collocations, and he creates a very special effect through these collocations to make his poetry worth reading. Although the work done by Abbas (2008) on Urdu collocations is a good attempt, and it gives a general concept of Urdu collocations, yet this study specifically focuses on the collocations used in Urdu poetry. The present study, while keeping in view Telia et al (1994) assumptions, explores those collocations used by the poet have a special cultural and social connotation, and the pattern of collocations in the poems create an oriental setting. As only the readers of the east can specifically appreciate such type of poetry, especially the poetry which is full of such collocations. In addition to this, the study has categorized all the collocations with the help of Benson et al (1997) model. The most abundant category of collocations prevalent in Amjad Majeed poetry is Noun + Noun and are excessively used for appraising and explaining the characteristics of the subject of the poem.

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