

## Move Structure Analysis of Preface Section of Urdu and English Novels: A Comparative Study

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### Abstract

*The present study is a comparison of move structures found in the preface sections of the literary genre of novels of two languages; Urdu and English. The reason particularly behind choosing these two languages is that Urdu is national language of Pakistan and English has got a huge readership in Pakistan because of being the language of the colonized people with a prestigious impact even in the current trends. For the study, the researchers selected Swales model, CARS, as a sample but a great variation was found in the move structures of novels prefaces of the two languages. That is why, the researchers have devised names of almost all discovered moves. Then dominating move was move of subject of the story with varied distributions according to the author. None of the author has followed any specific pattern of opening or closing or preceding moves of the prefaces. The study can be helpful in exploring more moves shaping the novels prefaces. Further it can also give an in sight to see some more differences that exist between prefaces of this literary genre of two different languages.*

**Key words:** Genre analysis, prefaces, novels, Urdu, English.

### Introduction

The concept of language usage employed in a particular speech community is the foundation of genre analysis. Genre analysis received fame in 1980s in English for Specific Purposes (ESP) though it is comparatively a recent progress in communication studies. Especially, in the last three decades, some ESP scholars have examined academic literature and related discourses using genre analysis (Bhatia 2004; Hyland, 2004; Swales, 1990, 2004). There is always a need in pedagogy to make academic texts available for provision of intelligible forms to help EFL learners efficiently. Additionally, it helps EFL writers and learners locate and join discourse groups and talk productively and comprehensibly by comprehending the structure of any work.

The word “genre”, French in origin meaning kind or sort, refers to various literary works, nevertheless, its usage has been stretched to classes of language and diverse areas of communication (Majeed et al, 2021). In terms of the language usage, genres are defined, in spontaneous settings from which arise a particular set of communicative goals. Genre analysis deals with the relation of a text and its particular context by segmenting it into units named as ‘moves’. Besides, genre analysis also studies the rhetorical functions of the used grammatical forms in a writing script. The first and the most significant contribution in this field of research was carried by John Swales in 1981 who studied introduction section of research articles as a genre and found them to be intricately distanced reconstructions of research. He devised a four-move model, CARS, Create a Research Space (Qasim, et al, 2021). Since then, Swales’ CARS has been influential for researchers to investigate; abstracts (Kenneth and Maclean, 1997, Tseng, 2011), introductory section (Joseph et al., 2014, Swales, 1981), results and discussion (Amnuai and Wannaruk, 2012, Yang and Allison, 2003) and entire scientific journals of research reports (Kanoksilapatham, 2005, Nwogu, 1997). These research studies proved to be guiding principles

for the respective community and gave insight to ELL about several forms of academic writing and how they can fill the gap in their field of study (Muangsamai, 2018).

A significant portion of genre analysis is applied in that it is really interested in the use of language to accomplish communicative goals rather than in the detailed extension, confirmation, or otherwise of one or more linguistic frameworks. So, genre is classified on the basis of series of communicative events for any common purposes of the members (Swales, 1990). The detailed account of rhetorical structure of 'moves' in genre is the backbone of genre analysis. Nwogu (1997) states 'move' as a group of linguistic features, and Swales (2004) considers it a discursual or rhetorical entity that accomplishes a communicative purpose. Accordingly, they are always presented in a characteristic order (Martin-Martin 2005). The language used during each step reflects the various communicative goals that are shared by community members. The combination of actions shows the structural elements of the rhetorical discourse, and their order is determined by the communicative objectives of the author (Muangsamai, 2018).

Being one of the genres, introductions typically given in the beginning of any kind of books, are very significant for readers as they are gatekeeper for a work (Bhatia, 1993). One such type of introductions is the preface section in books. According to Bhatia (1997), the preface section of books is a sub-category of 'academic instructions' and they are penned down with communicative purposes; promotional and informative in addition introducing the book. The aspect of promotion at times, excels the original purpose of introducing the book. He defines preface as an outline, and aim of the book that also tells moves involved in the preparation of that book (Bhatia, 1997). Prefaces are an important category of text because they provide their readers to overview the book in hand, to introduce about its various sections, and to decide about the parts which they are interested in to read. So, analysis of this section is necessary for the better guidance of readers to comprehend the book. Such research can help students not only increase their reading comprehension, but also their overall grasp of the text.

The summary of these researches shows that globally much of the work has been carried out in the field of genre analysis focusing; multiple sections of research articles and theses, preface of books, entire journals, the area of preface of the literary genre of novels and their comparison with some other language has not been studied internationally. Furthermore, genre analysis has not been sufficiently explored in Pakistan; the earlier studies in Pakistan are either about genre analysis of different sections of RAs, theses, letters to news-editor or metadiscoursal markers, different study of columns in newspapers etc. That is why, a comparative study of the preface section of English and Urdu novels has been carried out to highlight the missing aspect of research in the body of literature. In the current research study, the researchers aim to explore move analysis in preface sections of English and Urdu novels and draw their comparison, so that this gap may be filled.

### **Research Questions**

This study will examine the moves of novels prefaces the two languages of English and Urdu. It will put an effort to answer the question:

1. What is the generic structure of English and Urdu novels prefaces in terms of moves?
2. Which order of the move is used in the preface section of English and Urdu novels?

### **Literature Review**

Researches related to various genres have focused academic and non-academic genres types to observe their macro-structure i.e., constituting 'moves or steps' or their communal lexicogrammatical features. These include genre analysis of book reviews, different sections in research

articles like abstract, discussions, acknowledgement, etc. Being genre in the beginning pages of book, prefaces are written for a specific group of audience keeping in mind their culture and social use of the genre in use. So, in this sense it is a social and communicative event which has a purpose behind its writing or speaking and plays a social role for the only intended audience. Swales (1990) emphasizes the socially- determined nature of genres describing them as communicative events which are socio-culturally recognizable. The socially-determined nature of genres is emphasized by Swales (1990), who refers to them as communicative experiences that are socio-culturally recognizable.

Genre and its analysis are essential components in the domain of linguistic called Discourse Analysis which has been studied and explored much specially in recent years (McCarthy, Matthiessen & Slade, 2013). It is an integral part of text analysis in the realm of English for Specific Purposes (ESP) with a special emphasis on writing related to academia (Swales 1981; 1990, cited in Dudley-Evans 1994). Martin (1984) defines genre as a focused societal process which highlights the culture of that language. Speeches, narrations, interviews etc. are the instances of the language of spoken genre while written genre comprises the language of articles, editorials, any books or documents, text messages and so on. These all follow a particular discourse pattern (Genetti, 2004).

Till the present date a number of researches have been carried out encompassing various types of genres and their structures. However, Swales' work (1990) is considered the pioneer to study stylistic structure of an academic genre. He analyzed introduction section of forty-eight (48) research articles from biology, medical and social sciences. Four moves were found dominant in the section: (1) Establishing the field, (2) Summarizing the previous research, (3) Preparing for the current research, and (4) Introducing the present research. Henceforth, Swales' research study paved the way for move structure analysis and to investigate many other forms of genre for analysis.

Furthermore, Swales (1990 as mentioned in Majeed, 2021) defines genre as a set of communicative events, the members of which share some set of communicative purposes. So, communicative purpose is important in genre analysis which shapes the text's internal structure. A typical approach to genre analysis starts with recognizing communicative purpose of the genre and analyzing it in series of different moves. In genre studies, a term move is introduced by Swales (1990) as a particular rhetorical or linguistic pattern or structure that is conventionally found in a text or in a segment of a text. Therefore, Move Structure Analysis is a top- down approach to analyze the discourse structure of texts from a genre; the text is described as a sequence of 'moves', where each move represents a stretch of text serving particular communicative function.

There are various studies conducted on the move analysis of different sub-genres of newspaper like editorials (Bonyadi, 2012), news reports (Jabbari & Farokhipour, 2014) etc, but limited work has been done on the move structure analysis of newspaper columns. A similar research study identified move structure analysis of columns from Pakistani English newspaper (Majeed et al, 2021). A small scale-based genre analysis of preface section of books of linguistics in English and Arabic revealed its communicative purpose. The analysis showed nine components in these prefaces with some diversity of the two languages (Zubaidi & Jasim, 2016). A similar study was conducted by Soodmand (et al, 2018) explored variations in the rhetorical structure of Discussions in Ras from Chemistry and Applied Linguistics. The findings provide substantial diversity in the way the authors from the two disciplines apply moves, steps and sub steps to identify the communicative purpose of the section (Soodmand Afshar, H., Doosti, M., &

Movassagh, H.,(2018). Likewise, a study was conducted on conclusions of research articles in English and Persian (Zamani & Ebadi, 2016); and on introduction sections of Persian and English Physical Education research articles (Omidi & Farnia, 2016).

In 2012, Azar chose twenty-two prefaces from the field of linguistics and applied linguistic. He found four moves; create a niche, establishment of orientation, scope of chapters and acknowledgement. This structure indicates textual strategies manipulated by writers to arrive at their communicative purpose. In a similar study, Abdollahzadeh and Salarvand, (2013) analysed the move structure of book prefaces related to three different discipline i.e. management, metallurgy, mathematics. He found out same type of genre structure in all three discipline. Analysis revealed that book prefaces reflect the configuration of promotional as well informative purpose. Mohsenzadeh (2013) studied rhetorical move structure of literature book prefaces in English and Persian. He found difference in the move of acknowledgement present in the two languages. The obligatory moves in the English corpus were: general description of the book, the purpose, information about the chapters or other volumes while the obligatory moves in Persian prefaces were: the significance of the topic, general explanation about the topic, acknowledgements.

Like other foreign researches, Pakistani researchers have also contributed to the field of genre analysis. Asghar and Mahmood (2015) studied the preface section of text books related to linguistics applying move structure pattern suggested by Abdollahzadeh and Salarvan (2013) following Swales' (1990) and Bhatia's (1993). They found total fourteen moves used by the authors indicating various rhetorical purposes; i.e. introducing the work, specifying the purpose, describing the book, identifying the audience and expression of gratitude etc. The result revealed that preface writers focused more on move one, three and move seven. Distribution of moves varies from writer to writer. None of the writers applied the move six which is related to eliciting response from readers (Asghar, et al 2015).

A study was conducted for genre analysis by investigating move structure of letters to editors of three Pakistani English newspapers; The Dawn, The Nation and The Daily Times by Umrani et al, (2017). The analysis showed normally six moves in these letters, each having different steps. Heading and salutation open the moves and the last move is about personal details of the writer like name and address. The middle moves refer to reference, feedback, describing or narrating the incident or highlighting the issue, information about facts and figures, respective argument related to the idea and recommendations or views. The study is a guide to compose a proper letter to editor.

Considering theses as an important genre and having its own conventions and mechanics and their significance for researches conducted by students, a mix-method study was carried out at NUML, Islamabad, Pakistan (Shahzad et al, 2018). The study aimed to discover inconsistencies found in theses scripted by MA ELT students by applying Swales' CARS model. The result revealed that students face many issues; stating the problem, maintaining coherence, relating finding with conclusion, in addition to other genre-oriented issues. Understanding these discrepancies; would help supervisors to provide more focused guidance to students in this regard. A similar research study focused move structure of abstract section of theses at GC Women University, Faisalabad, Pakistan abstracts written by students from the disciplines of Physics, English Literature and Education. The aim was to categorise and differentiate the move structure from the corpus of sixty (60) English thesis; 20 from each program, applying Bhatia's four-move (1993) RA abstract structure and Swales and Feak's RA (2004) abstract five-move structure.

Majeed et al. (2021) explored move structure and communicative purpose of these moves sequence in the newspaper columns of two Pakistani English newspapers; The Nation and The Pakistan Today, by applying framework of Swales (1990) and Bhatia (1993). The randomly chosen columns were of different writers for identifying various moves. The finding showed five most frequented moves; title, introduction, discussion and recommendation, to keep readers engaged with the information and their stance about a subject. Another comparative study of stylistic variation in the abstract section of research articles written by native (L1) and foreign researchers (ESL and EFL); American Pakistani and Chinese, respectively was conducted (Qasim et al, 2021). It was concluded L1 researchers were more competent than non-native ones in following the rhetorical structure of abstracts in research articles. Contrarily, the comparison of abstracts of ESL and EFL (Pakistani and Chinese) revealed that ESL (Pakistani) researchers were more vigilant to follow the stylistic structure of abstracts of research articles.

From the afore-mentioned recent international studies, especially in Pakistani scenario, it is observed that many dimensions, like preface section given in the beginning of books, are left unexplored and majority of the studies focus different sections of RAs, theses, preface of textbooks but no research has been conducted to discover genre analysis of move structure in preface sections of the literary genre of novel and draw comparison of the section in English and Urdu novels applying Swales' CARLS model (1981). The present research effort intends to fill this gap in the body of literature globally. It will be a guide for the students of literature and avid readers to get to know the novel they have to study or intend to read, respectively. The researchers' purpose is identifying different and similar existing moves and recurring moves. According to Mohsezedah (2013) in spite of importance of preface section, it has been paid insufficient attention.

## **Methodology**

### **The corpus**

In total, six prefaces; three from each English and Urdu novels, were selected randomly for analysis of the move structure. Novels which did not have preface section or very brief prefaces were not considered since the limited number of moves do not fulfil the purpose of exploring their communicative functions. Thus, representative sample consisted of many communicative functions i.e. introducing the work, describing the work, expression of gratitude etc.

### **Analytical Framework**

Swales states that a genre consists of a set of communicative events for the sake of some set of communicative purposes (1990). The analytical approach chosen for this study is Swales' CARS (1990) which is a sample model because focus of the current research is prefaces of novels while Swales' pioneering CARS is for introductory sections in RAs. So, these are two different genres and cannot be applied as such.

The early work on move and move structure in the introduction part of the RAs was done by Swales (1990). Moves and Steps were highlighted in CARS. This model captures the ways in which academic writers justify and highlight their own contribution to the on-going research profile of the field by first establishing a topic for the research and summarizing the key features of the previous research, then establishing a gap or possible extension of that work that will form the basis of the writers' claims. The model proposes three main Moves for the introduction and number of steps used to express each move, given as follows

#### **Move 1. Establishing a territory**

Step 1. Claiming centrality and/or



Step 2. Making topic generalization(s) and/or

Step 3. Reviewing items of previous research

### **Move 2. Establishing a niche**

Step 1A. Counter-claiming or

Step 1B. Indicating a gap or

Step 1C. Question-raising or

Step 1D. Continuing a tradition

### **Move 3. Occupying the niche**

Step 1A. Outlining purpose or

Step 1B. Announcing present research

Step 2. Announcing principal findings

Step 3. Indicating Research thesis structure

### **Procedure**

Having selected the corpus, the researchers analyzed each preface separately and the moves were first identified and then to achieve the objective of the present study, chart and descriptive procedure of analysis has been used for analysis. Different component moves were identified and named. This involves scanning the texts to identify text units i.e., moves expressing particular communicative functions.

Assigning a function to each text unit is guided by the proposition that each individual unit communicates a particular rhetorical function. Therefore, the first stage in the present study is exploring the move structure of preface sections from a genre analysis perspective in order to determine their global communicative purpose. Next, the second stage focuses on the most salient linguistic and discursive feature of these texts with an aim of unveiling the socio-cultural practices of English and Urdu encoded in the language of this genre. As comparison of novels prefaces of Urdu and English languages has not been tackled before, almost all new moves are added.

According to Dudley-Evans (1994), “decisions about the classification of the moves are made on the basis of; linguistic evidence, comprehension of the text and understanding of the expectations that both the general academic community and the particular discourse community of the text.” In the present paper, the rhetorical moves are identified and coded on the basis of their propositional content and linguistic or textual clues.

### **Data Analysis and Discussion**

The data analysis of the present genre study that has led to the discovery of many new moves especially with reference to preface of novels. The frequency of occurrence of same moves among samples could not be calculated as other than the move of story introduction and background, all authors have used totally different moves. These new moves focus multiple areas of authors' concern about the story) as it is shown in the figures). So, the researchers have identified moves after their identification in the prefaces as far as staging of these moves are concerned, no fixed or systematic sequence of their location are found. Out of three, two prefaces have the move of story's plot that either discusses something related to story line or about the main character(s) of the story. None else than this preface there is move for audience also.

Individually discussing, preface one is the lengthiest so naturally it is the most diverse in moves and the number of moves are the highest. Except move of plot, subject and background, this preface stands out in the sense of wide and abundant range of variety of moves mentioned. Taken start from the background to his current work, the move of author's skills has been staged. In this preface, there further use of move of comparison; of different works, of different versions

and of their versions' outcome. Whereas the move of versions' comparison is followed by critics' concern. In addition to the move of plot, there is also discussion of social scenario of the main role in her background. The last to be found is that of acknowledgement.

**Moves' Construction in the Prefaces of English Novels**

<b>Moves</b>
1. Background comparison
2. Author's mastery
3. Idea conception or subject
4. Author's determination
5. Past work life
6. Background of social depiction of the main role
7. Novel's publication in episodes
8. Reflection
9. Plot
10. Importance of comparison of editions
11. Comparison of ideas' conception of two novels
12. Outcome of versions' comparison
13. Critics' concern for revision
14. Audience' importance
15. Bibliographical aid
16. Acknowledgement

**Chart1: Preface1**

<b>Move</b>
Background of the subject
Personal experience
Realization of truth
Pain in reaching the destiny
Paying homage
Conclusion
Resuming the pain in reaching the destiny
Biblical reference

**Chart 2: Preface 2**

<b>Move</b>
Introduction of the story
Plot
Literary liberties
Dialogue construction
Author's belief in his effort and expectation

**Chart 3: Preface 3**

The preface two and three are quite short and utterly different. In preface two, background to the subject of the story is first embedded in personal experience which is then mentioned separately. In the move of reaching the destiny, the author unveils the pain and the psychological or personal sufferings he underwent that he has taken before the writing. The move of conclusion is not exactly at the end but there is move of resuming, reaching the destiny. This is the only preface with the

move of religious touch i.e., biblical reference. In the same way, the third preface is also different from other two with the move of literary liberties and dialogue constructions in particular.

Though short in length, the Urdu prefaces too are all unique in not having a common move other than that of the move of the subject, in distribution of the moves and their location in the preface. The move of subject of the story is about the authors' motif of choosing a particular theme for writing the story. In preface one, besides the move of lesson based on the religious teachings, there is a detailed move related to the meal mentioned in the sacred text from which arises the move of comparison of this meal in two eras. This further is linked with the move of food for thought that the authoress has offered to the readers. Very distinctive are the move of next the move and of offer which are quite trivial but distinguishing.

#### Moves' Construction in the Prefaces of Urdu Novels

Move
Subject of the story
Religious lesson
Religious reference
Comparison
Food for thought
Author's own view
Next turn
Of offer

**Chart 1: Preface 1**

Move
Subject of the story
Reader's appreciation
Author's advice
Acknowledgement
Trend setting

**Chart 2: Preface 2**

Move
Declaration of being a favourite book
Feedback
Subject
Author's angle of portrayal of people and Incidents
Self- representation

**Chart 3: Preface 3**

The next two prefaces of Urdu novels are no exception of being different again in their self. The two-attention heeding are the moves of setting trend of fiction for sake of interest development and the advice given. The commonality between fist two prefaces is occurrence and location of the move of subject that is at opening stage. In preface three, this move is somewhere in the middle but it exists. Then there is the move of declaration of the authors' own one of the favorite books. This preface closes with the move of self-representation where she mentions the story is about her and every other human being. So, all three sample prefaces are absolutely different from each other.



Drawing to comparison between prefaces in the genre of the two languages, the research found that there is no set pattern of move construction, staging and sequence in this particular genre. That is why all prefaces, either within the same language or between the two, are a new whole. Even a few moves, like subject background and acknowledgement, which are recurrent overall; does not have any particular location. Closing moves in all six prefaces is different. This is the reason that Swales' model is a mere sample model because the discovered moves occur randomly and uniquely. Apart from this point, English prefaces are long which is the fundamental reason behind ample diversity in forms of the existing moves. Being lengthy, readers come across a detailed picture of the struggle, history and comparison of authors' previous work and experiences. On the other hand, Urdu prefaces are short and are more focused to the story coming ahead.

Despite great differences, there are a few dominating moves in prefaces of both languages no matter where the author opted to mention it as it is performing the same communicative function of telling the theme dealt in these stories. The move of subject is similar in the selected sample. It shows that every author from both languages considers it important to be included in the preface to give a glance of their story.

### Conclusion

The finding of the result showed that in English and Urdu novels moves are not only structured differently but they are different in their communicative functions. Then there is no set format or sequence in which these moves are constructed. Even in the same language, either Urdu or English, there is no uniformity in this regard. So, between the two languages, the result is more diverse in nature which has opened horizon for future research to explore more new moves and differences among languages. It can be extended to other languages and cultures to find out similarities and differences among them.

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