

CODE MIXING AS POSTCOLONIAL MARKER: A CORPUS BASED ANALYSIS OF PAKISTANI ENGLISH POSTCOLONIAL NOVELS

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ABSTRACT

The scope, nature, significance, and causes of code mixing in Pakistani Post-Colonial novels are discussed in the current study. It highlights the conceptual frameworks created by Kachru (1983) and the Modiano's model of English (1999). The Heart Divided written by Mumyaz Shah Nawaz, Bitter Gourd written by Talat Abbasi, My Feudal Lord written by Tehmina Durrani, Burnt Shadows written by Kamila Shamsie, and The Triple Mirror of the Self written by Zulifkar Ghose were five post-colonial novels of Pakistani English authors that were chosen as a sample for this study. The features of post-colonialism in these works have been examined by the authors. Code mixing of a relatively larger extent has been discovered in English novels written by Pakistani authors in this research. The authors of these novels haven't denigrated native dialects; instead, they've emphasized the significance of Pakistani English, since the English language occasionally falls short of meeting locals' communication needs. These translations into other native languages are made to fill in the vocabulary spaces of the ideological concepts that cannot be expressed in English. These borrowings are not intended to portray the code-mixing English as a poor variant. We draw the conclusion that the usage of local words has brought attention to the value of local languages and raised concerns about the lingua franca.

Keywords: Code Mixing, Corpus Based Analysis, Pakistani English Novels, Post-Colonial Novels

INTRODUCTION

Code-mixing is the employment of one language into another within a same statement, whether it is in spoken or written format. Today, more than two languages are used in many societies, making it the most prevalent factor. Understanding the dynamics of the linkage among distinct standards, language usage, and its roles in a socio-cultural setting will be aided by a thorough examination of code mixing. A code is seen as a language's diversification or style. Code is the process of changing a letter, word, phrase or other piece of information in a message. Code mixing is when one language is mixed with another or when two languages are used simultaneously in a speech. The speaker or writer uses words from their native language because they are unable to find suitable words in the original language. Code mixing can occasionally result in Language hybridization, which raises problems with Language maintenance before leading to Language shift and, ultimately, its end. Code-mixing occurs within sentences.

Code Mixing by Pakistani writers in English Literature

The bilinguals' daily lives show evidence of code-mixing. Post-colonial novels written in Pakistani English that feature characters and speech groups from Pakistan are one example. Then, following Pakistan's independence, a large number of writers produced post-colonial English literature as a reaction to colonialism. In their writings, all of the Pakistani English writers employed Urdu terms.

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Consequently, it serves as a second language and is regarded as the most esteemed. Every writer has the habit of instinctively incorporating terms from their mother language into their writing anytime they use the second language. The usage of code mixing also occurs when authors attempt to portray cultural traditions and customs.

To highlight the natives' daily activities, researchers have looked at newer ways by which the cultures and native languages might be expressed. The main goal of this study is to demonstrate and show that code-mixing is a major depiction of ethos and morals in novels from the postcolonial era. The scholar will investigate language alterations, which are a crucial component of bilingualism as well as multilingualism. Language is very important in society and opens up the possibility of studying code mixing in relation to sociolinguistics. How linguistic barriers, cultural variables, domains, message intrinsic aspects, physical contexts, and stylistic motivations have contributed to the reasoning for the code mixed statements. Code mixing also broadens readers' acquaintance with the author and their understanding of many cultures. The key factor that led to the development of several English dialects, which will also be discussed in this study, is the post-colonial state.

Problem statement

The relation amongst English and other regional languages reveals how a society feels about literature. When mixed with numerous other native languages, English's status as the only language used for communication on a worldwide scale raised questions. In order to express the culture of his native country, Chinua Achebe incorporated several words from the African language into English. Many Pakistani writers also use the same method, which will be examined in this study.

This study will be useful in determining how language, particularly code mixing, affects cultural and societal variances. This makes it possible for a researcher to distinguish between cultures by examining mixed languages. It would also be stressed that how the English language helped to preserve their culture and traditions. Language is of utmost significance in Postcolonial literature, where code-mixing has given it latest tools for illustrating the lexicon's inadequacy.

The handling of language is particularly evident in postcolonial literature, when colonized authors use it as a tactic for protecting their customs and social ideals from outside impacts. The usage of regional vocabulary makes the language more appealing, which attracts readers by developing associations and familiarity.

Objective of study

The study will raise issues and questions regarding code-mixing in novels. It is focused on select literary writings where the inadequacy of the English lexicon is countered by local terminology in Urdu. This study aims to ascertain whether and to what degree Pakistani authors use code mixing in novels. The study will look at post-colonial characteristics and the causes of code-mixing. The research will correspondingly elucidate whether Pakistani novelists successfully communicate their message to readers outside by the usage of code-mixing or not.

Research Questions

1. Is code mixing an apparent element in Pakistani postcolonial literature?
2. How do postcolonial writers who use the code-mixing method depict local cultures and social values?

REVIEW OF LITERATURE

Language is a tool used to distinguish between different countries as well as populations. Language is a means of dividing a group of people into a nation or a state. Language is a tool that allows people to communicate verbally and in writing. According to Crystal (1985:262), language is the utmost significant form of conversation as well as interaction and it develops as more people use it. According to Babatunde (2002:1), it is indeed the foundation of existence.

Code mixing which is often known as employment of two or more different languages or dialects in speech is the usage of one language within another. Code mixing, according to Hamers and Blanc (1989:35), is the usage of components from one language in another. It's the change from usage of linguistic components (words, phrases, clauses, etc.) from one language to a different one inside a same sentence.

The degree of code mixing is not governed by a specific standard; rather, it is detected or observed by the people who speak that language. It raises the readers' interest in that particular novel or style and encourages them for reading the whole material. Ansre (1971) noted the earliest instances of code mixing between English and west African languages in West Africa. In order to demonstrate

English's impact on West African languages, he said, "Inserting different chunks of English into the performance of West African Languages in trying to demonstrate the impact of English on West African Languages".

Code switching and code mixing have varying definitions, according to various writers. Some authors, like Lanz (2011), use the terms "code mixing" as a synonym for intra-sentential "code switching", though some others describe this for code mixing was well as borrowings (e.g. Pfaff 1979).

Code switching, as contrast to code mixing, is the complete changeover to another language for a number of sentences. In Ardila's opinion, Code mixing is the interchanging among two languages in a particular sentence. It occurs upon words whereas switching takes place at the sentence level; speaking is where it occurs most frequently. Code mixing, according to Köppe and Meisel (Köppe, Meisel 1995: 277), includes syntactic and pragmatic differences. Muysken (2000:1) broadens the code mixing's description to include grammatical feature variation.

RESEARCH METHODOLOGY

This research's objective is to examine the characteristics of code mixing in post-colonial novels. We'll examine the use of code mixing in post-colonial English novels from Pakistan. We'll look as well at how frequently Urdu words appear in English novels, specifically.

Sample of study

The below mentioned five books have been chosen as samples. Here are the specifics:

1. *The Heart Divided* by Mumyaz Shah Nawaz,
2. *Burnt shadows* by Kamila Shamsie
3. *My feudal lord* by Tehmina Durani
4. *Bitter Gourd* by Talat Abbasi,
5. *The Triple Mirror of the Self* by Zulifkar Ghose

Its goal is to identify how language usage has changed among post-colonial writers in formal contexts. It is important to recognize the prevalence of mixed words in English novels through the utilization of qualitative research.

Contextual areas of South Asian English

Similar to Kachru (1983), Modiano's model of English (1999) discusses borrowing in south Asian languages having a focus on Urdu and takes both their syntactic as well as semantic features into account.

Data Analysis

The qualitative analysis of the data has been done. With the help of the qualitative analysis, the character of ideological and cultural representations has been demonstrated. Its primary emphasis is on the qualitative analysis's findings. There are numerous Pakistani lexical elements that demonstrate the usage of Urdu in these writings. There isn't software made specifically for the analysis of corpora with numerous characteristics of Pakistani English. In depth analysis will be provided in the sections that follow, with each section focusing on a different one of the books being examined.

ANALYSIS OF SELECTED NOVELS

In this segment, words not having a precise equivalent in the English language have been identified and discussed in addition to words from the native cultures that have been studied. In some locations, it appears that the portrayal of not only ethos and their morals but as well the language has multiplied the author's and writer's familiarity. The writers tend to do code mixing more repeatedly by using terms, nouns, verbs, and compound nouns. The terms symbolize culture and social conventions and also pertain to many fields. The author demonstrates close relationship with native people in a comprehensible manner in order to manage not just the language but also the local population.

Novel name: "My Feudal Lord"

The author of My Feudal Lord is Tehmina Durrani. Mainda Sain happens to be the original writer, and it was translated into 39 different languages. Its English translation has been done by William and Marilyn Hoffer. Its initial release was in 1991. Details are in the Appendix. The most common words that have been used are from the semantic perspective of Islam (Religion, for instance ("ulema", p. 73, "Umra", p. 88, "azan", "talak, talak, talak", p. 98, "kalima", p. 193, "sunat", p. 213, "chelum", p. 353, "idat", p. 364", and "ashura", p. 368). The phrases "azan," "ulema," and "kalima," which are religious practices, contain religious philosophy. The term "ulema" is used to refer to the most revered member

of a religion. Similar to this, the word "umra" denotes the Islamic ritual practiced in the Holy cities of Makkah and Madina. Sunnat refers to adhering to the holy prophet's teachings and customs. The occupation is then brought up. "Dai" refers to the title of the woman who works as a domestic helper for a family. There are references to clothing, like "chadar," which Pakistani women wear to conceal their faces, bodies, and heads. To open something yet makes the state of affairs intense by intensifying the text ("kholo" p. 296). Raj is a political phrase that denotes the authority of one group over another. In Pakistani culture, the word "dholki" denotes the art form, which is employed at wedding ceremonies. There are various sorts of homes. The term "haveli" refers to a location typically resided by higher class homes.

Novel Name: *The Heart Divided* by Mumtaz Shah Nawaz

Nawaz demonstrates how colonialism and imperial culture have affected the cultural norms and practices of the focused race. When Sheikh Jamaluddin travels to England, he exhibits the normal mindset and behavior of the colonized. Jamaluddin believes that London is "the heart of the world," much like V.S. Naipaul (1981, P. 45). He embraces Western culture's supremacy and develops feelings of love for Mary, an English girl, exhibiting the phenomenon Fanon refers to as "black man's mimicking." This reveals his ferocious desire to be accepted as a complete guy. Only a white woman's affection and embracing can demonstrate that he is a fully realized man and deserving of white love. Jamaluddin desires a marriage with what Fanon refers to as "white culture, white beauty, and whiteness" (2008, *Black Skin*, p. 45).

Look at the Appendix in more detail.

Local words' frequency in *Home Boy*: In this book, just one word is chosen from each page that has been brought in use recurrently on the same page.

The semantic context of *Home Boy* has a strongest mode of addressing. Common terminology for addressing manner and kinship include yar, ma, and lala. These terms do showcase our cultural values, and it is also clear that they reference also has been made to edible food products. In the *Home boy*, twenty-four semantic situations have been identified. The words from the native language were regularly employed in home boy. Words from the cultural context have been employed to describe apparel (shalawar, p. 170; "dupatta," p. 239); art forms (ghazal, p. 164; "gawwali," p. 206); kinship words (beta, p. 50; "Baba," p. 60; "Ami," p. 190); instruments (tabla, p. 98); and edibles ("nihari", p. 22, "biryai", p. 67, "kabab", p. 63) have also been utilized. In addition, societal, political, and religious groups have been brought to light, including the Taliban (see p. 13), Islam (see p. 214, "fatwa," p. 146, and "jihad," p. 148), and slogans (see p. 43, "unity, faith, discipline"). While referencing armed organizations on the opposite side ("Taliban," p. 71), the author also analyses the situation logically, analyses the conflict among the narrator and another person, and emphasizes the implication of fatwas against terrorism (p.146).

There have also been religious and prayer-related ideological and political statements (e.g., "Allah Mian, please assist Khan Sahab get back on his feet") (p.214). Muslim belief in God is symbolized and expressed by the term "Allah Mian." It depicts a personal bond between a person and the Creator. The word "Mian" stands for closeness between man and the Creator. In the novel, "God dispatched a doctor" as soon as term "Allah Mian" was cried out for assistance (p. 214). The names of places and occupations, like "chamar" (p. 22) and "ghazal singers" (p. 164), reflect cultural standards. Examples include "dhaba" (p. 42, 273) and "Bandar Road" (p. 259). In Pakistan, a "Dhaba" is a type of restaurant where you may get food at a lower cost.

Novel Name: "Burnt shadows"

Kamila Shamsie is the author of *Burnt Shadows*. "Burnt shadows" was first published in 2009 and was studied using 54 semantic perspectives. There aren't many words with mixed codes. Religion Islam is the most commonly utilized semantic perspective of the novel. ("Haji," "Wali," p. 324); the term "haji" refers to a pilgrim who has completed the hajj in Islam. In Islamic culture, the term "wali" refers to a devout individual. ("Allah," 326); ("Surah Fateha," "Sufis," p. 325). Additionally, the addressing mode is usually utilized apart from religion (Islam). Other utilized modes of addressing, include lala and ami jan. Then, throughout the entire novel, the clothing parts are frequently used. The clothing types listed, like "kurta," "shalwar," "kamize," "burka," and "payjama," are all conventional. The term ("burka" p. 317) refers to a type of clothing that covers the entire body. It displays the customs and cultures of an Islamic nation. The majority of women's clothing is burka, which covers the entire body and is mostly associated with Islamic customs. Similar to how the word "dupatta" is utilized to hide the entire head,

however wearing a dupatta is seen as conservative in English culture. The religious phrases linked to Islam, such as "wali" on page 317, "sufi" on page 20, and "maulvi" on page 215 are terms in Islam related with the devout men. Who have the highest regard in Islamic culture and who serve Islam. Most of the phrases utilized in the novel are essentially from Islamic reference. The most popular motif is "mujahideen," which depicts a combatant who battled for religious reasons (p. 233). Without providing translations, using all these terminology in novel demonstrates the cultural values and standards. The usage of these English words accurately portrays Pakistani cultural norms. The word "lala," which is most frequently utilized in address mode, is on page 30.

Novel name: *Bitter Gourd* by Talat Abbasi,

She is a short story writer who was raised in Karachi after being born in Lucknow. Talat Abbasi attended the London School of Economics, Lahore, and Karachi for his education. She has made her home in New York since 1978 and works there for an international organization as a gender and population specialist.

When she immigrated to the US in 1978, she began writing professionally. She desires of a day longer than 24 because she has 2 children and a full-time job that has nothing to do with her writing. The assemblage of short stories is titled "Bitter Gourd," and its flavor is deep, complex, and pungent, just similar to the genuine vegetable. In a same vein, Abbasi creates character sketches and short, evocative articles that readers like reading and rereading.

In the anthology *Bitter Gourd*, there are seventeen stories that delve into the lives of Pakistanis in Karachi and its surroundings as well as Pakistani migrants in New York. Talat Abbasi's group of short stories is a modern classic. The stories, which are set in Pakistan and New York, focus on the lives of common people, including the rich and poor, the master and servant, the husband and wife, as well as the parents and their kids.

For a detailed analysis of code mixed terms, see the Appendix.

Novel Name: *The Triple Mirror of the Self* by Zulfiqar Ghose

In his book *The Triple Mirror of the Self*, Zulfiqar Ghose makes an effort to explore this challenging terrain. The book's intricate organizational structure—changing narrators, changing narrative, and a setting that extends over continents and climates—makes sense, then.

The first section of the book, "The Burial of the Self," is not only utmost stunning but also extremely challenging. It takes place in a remote area of Amazonia, in a little town surrounded by vast South American rain forests.

CONCLUSION

This research has shown that no language is inferior or less significant than another. Each language has its own position and weight among its users and speakers. The author has discovered significant amount of code mixing in English novels that have been authored by Pakistani novelists. The authors of novels haven't denigrated regional dialects but have instead emphasized the value of Pakistani English because, at times, English falls short of meeting locals' communication requirements. These linguistic borrowings from native languages are made to fill up the vocabulary gaps of ideologies that are absent from the English language. These borrowings are not intended to portray code-mixing English as a poor variant. The author further came to the conclusion that the usage of regional terminology had highlighted the value of regional languages and raised doubts about the lingua franca. For English speakers, everyday words without an English equivalent are another topic of research interest. In English literature, new topics and code-mixing methods have been used in fiction. The method utilized, in particular by postcolonial authors, to compile word categories used in English literature. Accordingly, the model divides the word categories.

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Appendix

Novel name: "My Feudal Lord"

1. Arms/weapons: rifle (p. 66)
2. Architecture: veranda, veranda (p. 60); veranda (p. 203); veranda (p. 308)
3. Art forms (dance/music/verse): mujras (p. 59); dholki (p. 66); dholki (p. 172); dholki (p. 179); luddie, bhagra (p. 324)
4. Addressing Mode: Sahib (p. 40); begum sahib (p. 73); begum (p. 95); begum sahib, sahib (p. 239); sahib, sahib, sahib (p. 273)
5. Clothing/accessories: sari (p. 17); achkan (p. 18); sari, sari (p. 19); kajal (p. 27) kurta (p.61); chader (p. 72); cashmere coat (p. 157); chader, ajruk (p. 283); chader (p. 284); cashmere cap, chader, dupatta (p. 300); dupatta (p. 301); chader (p. 318)
6. Celebrations/festivals: Eid (p. 67)
7. Concepts: sharam (p. 301); haya (p. 301); bezuban (p. 204); sharam, haya (p. 301)
8. Descriptive labels for people (negative): marasis (p. 66); badmash (p. 69)
9. Fauna: sheer (p. 20); sheer (p. 67)
10. Home furnishings: sofas (p. 61); sofa (p. 138); sofa (p. 163);
11. Edibles (foodstuffs): lassi, paratha (p. 48); tikka (p. 67); paratha (p. 99); saalun, saalun (p. 239) ; kulfi (p. 281);
12. Occupations: dai (p. 46); dai (p. 46); dai (p. 63); dai, dai (p. 99); dai (p. 100); dai (p. 104); dai (p. 113); dai, dai, dai, dai, dai (p. 136); dai (p. 140); dai (p. 150); dai, dai (p. 151); dai (p. 152); dai, dai, dai (p. 160); dai (p. 161); dai (p. 163); dai (p. 164); dai, dai, dai, dai (p. 167); dai (p. 192); dai (p. 193); dai (p. 202); dai, dai, dai (p. 203); dai (p. 204); dai, dai (p. 205); dai (p. 220); dai (p. 221); dai, dai (p. 240); dai, dai (p. 259); dai (p. 282); dai, dai (p. 294); dai (p. 344)
13. Place names: haveli (p. 286); bazaar (p. 18); bazaar (p. 67); bazaar (p. 283); bazaar (p. 346)
14. Political/social organizations: raj (p. 17); nawab (p. 22); nawab (p. 23); nawab, nawab, nawab (p. 29); nawab (p. 44); nawab (p. 53); nawab (p. 59); darbar (p. 69); raj, raj (p. 69); nawab (p. 171); rais, rais (p. 229); sardar (P. 318),

15. Slogan/ ritualistic saying: sher e Punjab (p. 54); zindabad (p. 71) 16. Religion (Islam): Allah, Allah (p. 32); Allah, Allah (p. 41); Eid, Ramdan (p. 67) ulema (p. 73); Allah (p. 78); Umra (p. 88); mullah (p. 89); sufi (p. 92); azan, Allah-o-Akbar, kalmia, la ilaha il Allah Mohammad ur Rasool Allah (p. 97); talak, talak, talak (p. 98); Ramadan (p. 101); imam (p. 105); kaaba, Allah (p. 121); Allah (p. 155); Allah (p. 165); mujahedeen (p. 184); Koran, Allah (p. 185); Koran, Allah (p. 187); umra (p. 191); kalima (p. 193); kalima (p. 203); bezuban, Allah (p. 204); sunat (p. 213); Koran (p. 220); Allah (p. 224); Koran (p. 257); Koran (p. 266); Allah, Allah (p. 271); Koran (p. 274); Koran (p. 275); khula, urs, urs, sufi (p. 282); urs (p. 283); Allah (p. 287); Koran (p. 292); shias (p. 293); mujadadeen (p. 299); sufi (p. 293); mujahedeen (p. 310); sufi (p. 327); Allah (p. 326); Allah (p. 328); Allah (p. 349); chelam (p. 353); tauba (p. 354); Koran (p. 356); Koran (p. 362); idat (p. 364); imam, ashura (p. 368); idat (p. 370)

Others

Command:

kholo (p. 296)

Title:

sher e Punjab (p. 54);

Interests:

Shikar (p. 22); shikar, shikar (p. 41); shikar (p. 63); shikari (p. 87)

Novel Name: *The Heart Divided* by Mumyaz Shah Nawaz

Architecture: verandah (p. 174)

Art form: bhangra (p. 95); ghazal (p. 164); ghazal (p. 168); gawwali (p. 206)

Article of use: tandoor (p. 231)

Clothing/accessories: hijab (p. 61); hijab (p. 68); sari (p. 76); pajamas (p. 130); pajamas (p. 159); sari (p. 171); shalwar (p. 174); pajamas (p. 245); pajamas (p. 263); hijab (p. 265)

Concepts: halal (p. 63); jihad (p. 67); jihad (p. 72); jihad, hala (p. 81); jihad (p. 148); hala (p. 191); jihad (p. 194); hala (p. 226); jihad (p. 233)

Descriptive labels for people: Chitay (p. 128)

Drinks: sharab (p. 232); kashmiri chai (p. 234); chai (p. 236); chai (p. 238); saccharine chai (p. 239)

Dwellings: Sehen (p. 21)

Edibles:

Edibles: shami-kaba, nihari (p. 22); seekh, nihari, kebas, naans (p. 42); chicken karahi, lamb-biriyani, shami kababs, daal (p. 63) ghee, karahi, biryani, daal (p. 64); shami-kabab (p. 66); biryani (p. 67); boti (p. 68); halvah (p. 72); nihari (p. 77); chapatis (p. 168); biryani (p. 219); biryani (p. 229) kabab (p. 230); chicken boti, chicken tikka, bihari kabab (p. 230); kabab (p. 231); kabab (p. 232); naan, kabab (p. 234); biryani (p. 259); gulab jaman(p. 264); kabab (p. 268) gulab jaman(p. 270)

Elements: Mitti (p. 31)

Kinship terms: Ma (p. 34); Ma (p. 35); Ma (p. 38); Ma (p. 43); Ma, beta (p. 50); beta (p. 60); beta, Ma (p. 61); baba jan, beti (p. 63); baba jan (p. 64); Ma (p. 65); beta (p. 67); Ma (p. 68); beta, baba jan (p. 71); beta (p. 72); Ma (p. 74); Ma (p. 75); Ma, beta (p. 76); Ma (p. 80); Ma (p. 121); Ma (p. 139); Ma (p. 140); Ma (p. 141); Ma (p. 144); Ma (p. 145); Ma (p. 159); Ma (p. 161); Ma (p. 162); Ma (p. 165); Ma (p. 166); Ma (p. 169); Ma, beta (p. 174); Ma, beta (p. 175); Ma (p. 176); Ma, beta (p. 177); Ma (p. 181); Ma (p. 184); ami (p. 190); Ma (p. 193); beta (p. 213); Ma (p. 217); Ma, beta (p. 219); beta (p. 220); baba jan, beti (p. 225); beta (p. 226); Ma (p. 235); Ma, bhai (p. 236); Ma (p. 241); Ma (p. 242); Ma (p. 250); Ma (p. 257); Ma, beta (p. 260); Ma, beta (p. 261); Ma, beta (p. 262); Ma (p. 268); Ma (p. 271)

Law: Fatwa (p. 146)

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