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ANALYSIS OF CODE MIXING IN PAKISTANI ENGLISH POSTCOLONIAL NOVELS

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ABSTRACT

The present study discusses the scope, nature and implication and reasons of code mixing in Pakistani Post-colonial novels. It draws focus upon the conceptual frameworks developed by Flower (1996) and Muthiah (2009) and the earlier models offered by kachru (1983), Baumgardener, kennedy and Shmim (1993). Five post-colonial novels by Pakistani English novels namely, My Feudal Lord by Tehmina Durrani, Burnt Shadows by Kamila Shamsie, Home Boy by H. M. Naqvi, An American Brat by Bapsi Sidhwa, Reluctant Fundamentalist by Mohsin Hamid were selected as a sample of this study. The author has analyzed the characteristics of Post-colonialism in these novels. In this paper, we have found code mixing in English novels written by Pakistani writers to a greater extent. The writers while writing novels have not degraded the local varieties rather they have highlighted the importance of Pakistani English as English language at times fails to fulfill the communicative needs of local people. These borrowings from the local languages are done to fill the lexical gaps of ideological ideas which are not found in English. The purpose of these borrowings is not the projection of code mixing English as substandard variety. We conclude that through the use of local words the importance of local languages has been highlighted as well as question marks upon Lingua franca have been manifested. The words of daily use which don't have a substitute in English are also an area of research for English people. New themes have been employed in fiction in code mixing techniques in English literature.

Key words: Code Mixing, post-colonial, hybridization, multilingualism and bilingualism.

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1.INTRODUCTION

After the separation of eastern wing Urdu was not implemented as the official Language to neglect Urdu-Bengali controversy English was used. Highlighting the attitude towards the foreign Language English and its status in Pakistan; Bapsi sidhwa (1993), narrates her own experience:

"*My use of English in writing my novels has not been seriously questioned in Pakistan. Without putting in so many words, it is accepted that because of British colonization English is with us to stay, and whether we like it or not it has become a useful tool: a means of communication with the rest of the world, and together with Urdu, a link, elitist if u will, between people who speak different Languages within country"*. (p.213)

1.1. Background of study

Code-mixing is use of one language into any other within the same statement, in the similar in spoken or form written form. It is the most common factor now a day in many cultures more than two Languages are in use. In depth examine of code mixing will help to understand the nature of the relationship between individual values, Language use and its functions in a socio-cultural context. A code is considered Language style or diversity in the Language. Code is changing a part of information in communication such as, a letter, word phrase. A Language use into other Language, or use two different varieties in a speech at the same time is code mixing. It is because the speaker or the writer can either not find appropriate words in the target Language so they use words from their mother tongue. Code-mixing sometimes lead to Language hybridization that creates the issues of Language maintenance then cause Language shift and at last death. Code-mixing is intra-sentential.

1.2 Code Mixing by Pakistani writers in English Literature

Code-mixing is observed in the daily life of the bilinguals. Pakistani English Post-colonial novels where Pakistani characters and speech communities are represented the example. Then after independence of Pakistan English literature was written by many writers that were the post-colonial literature that was written in response to the colonialism. All the Pakistani English writers used Urdu words in their writings. So as the secondary Language and it is considered the most prestigious Language. It is a common practice of every writer that whenever they wrote in the secondary Language the words from the mother tongue automatically mixed in the second

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Language. Code mixing is also used when the writers tried to show the cultural customs and traditions.

Researchers have explored the new dimensions in expression of cultures and local Languages to highlight the life like activities of the natives. Based on novels from postcolonial time frame, main aims of this research is to prove that code-mixing is the representation of cultures and values at the major level. The researcher will explore the changes in Languages which are an important aspect of multilingualism and bilingualism. Language plays a vital role in society and it pave the way to study code mixing in connection to sociolinguistics. How the code mixed statements have been motivated as consequences of language gaps, societal factors, domains, message intrinsic factors, physical settings and stylistic motivations. Code mixing also increases the familiarity of the readers with the writer as well as the appreciation of cultures. Post-colonial state is the main cause of giving birth to different varieties of English which will be under discussion in this research as well.

1.3 Problem statement

The relationship existing between English and other local Languages exhibits the taste the particular society towards a literature. English as the only Language of communication globally got questions when it was mixed with many other local Languages. Chinua Achebe mixed many words of African Language in English to manifest the culture of motherland. Same is done by many Pakistani writers which will be analyzed in this study.

This study would be helpful to figure out the cultural and social variations by Language especially code mixing. Pave the way for a researcher to discriminate amongst cultures by looking at mixed Language. The treatment done by the English Language to save their cultures would also be highlighted. Language has core importance in the Postcolonial literature and in the code mixing it got new ways to represent the failure of lexicon.

The treatment with the Language is most obvious in postcolonial literature as colonized writers adopt it as a strategy to save cultures and societal values from the foreign influence. The play with the Language appeals the readers as it increases the association and familiarity by the use of local words.

1.4 Objective of study:

This research will be arising questions for code-mixing in novels. The research focuses on some literary texts in which Urdu lexicons manifests the failure of lexicon in English which is met by local words. This research will attempt at discovering whether code mixing is used by Pakistani writers in their novels and to what extent. This study will examine features post colonialism and the reasons for code-mixing. The study will also explain whether Pakistani novelists are successful in conveying the message to the foreign readers by using code mixing.

1.5 Research Questions

1. Is code mixing an evident feature in postcolonial literature?

2. How the postcolonial writers manifest the local cultures/societal values by using the element of code mixing?

2. LITERATURE REVIEW

Language is a mean to identify nations and people from each other. Language is a way to segregate the people from each other a nation or a country. Language is a mean to communicate with each other in speech or writing both. Crystal (1985:262) states that Language is the most important means of communication and developing with the frequency of users. Babatunde (2002:1) is of the view that Language is the mean of existing.

Code mixing is the use of one Language in another Language, the mixing of two or more Languages or Language varieties in a speech. Hamers and Blanc (1989:35) say code mixing is the use of elements of one Language in another Language. It is the transition from using linguistic units (words, phrases, clauses, etc) of one Language to using those of another within a single sentence.

There is no settled norm to guide the level of code mixing rather its being observed or noticed by the speakers of that Language. It increases the reader's interest towards the said novel or look and motivates him>her to go through the text. Code mixing was first observed in west Africa and brought to notice by Ansre (1971) in relation to English and west African Languages. He described it as: "Inserting various chunks of English into the performance of

West African Languages in trying to show the influence of

English on West African Languages".

Different authors have opined that definition varies when it comes to code mixing and code switching. Some authors refer to code mixing as a synonym for intra-sentential code switching (e.g. Lanz 2011), while few others define this also for code mixing and borrowings (e.g. Pfaff 1979).

According to Ardila, the switching between two Languages in a single sentence is called code mixing while code switching is not switching in a sentence rather it's a complete shift to the second Language for a number of sentences. Code mixing is upon words while switching operates at sentence; level it's most frequent in speaking. Köppe and Meisel point out that code mixing comprises of syntactic and pragmatic variations (Köppe, Meisel1995: 277). Muysken (2000: 1) extends the definition of code mixing that it's a variation amongst the grammatical features as well.

3.RESEARCH METHODOLOGY

The Aim of the research paper is to analyze the features of code mixing in post-colonial novels. We will analyze code mixing in Pakistani post-colonial English novels. We will also analyze the frequency of mixing Urdu words particularly in English novels.

3.1 Sample of study

Following five novels were selected as a sample of. Details are as follows:

1. American Brat written by Baspi Sidhwa
2.   Burnt shadows written by Kamila Shamsie
3. My feudal lord written by Tehmina Durani
4.   Reluctant Fundamentalist written by Mohsin Hamid.
5. Home Boy written by H.M Naqvi

The Care was taken that all the above mentioned novels are from the Pakistani English post-colonial literature as these were written after independence and all these novels share the common feature of the post-colonial literature.

We have employed qualitative method to interpret the results to describe the results. A limited number of books selected from Pakistani English postcolonial literature. But a detailed analysis was done. The words were taken from selected domains and then interpretation was done accordingly.

Frequency of the repeated words would be collected and analyzed accordingly. Data would be categorized into different domains and categories which would further be elaborated. As it aims to figured out the change in Language behavior in the formal settings of post-colonial writers. Qualitative research should be used to highlight the frequency of mixed words in the English novels.

3.2 Reasons for collecting data from Novel

There are many reasons for collecting data for research from novels. Immense data was required to analyze the code mixing as in one or two cases it can be just by routine or habitual use but its use at maximum would further strengthen the view point of researcher. Novels are the rich sources of Language and do come up with the formal settings so novels were preferred over any other genre/mode.

3.3 Contextual areas of South Asian English

Baumgardner, kennedy and shamim (1993), like Kachru (1983) discuss borrowing in south Asian languages with spotlight on Urdu and include their grammatical and semantic aspects.

3.4 Data Analysis

The data analyzed qualitatively. The nature of ideological and cultural representations was shown with the qualitative analysis. Its main focus on the results of the qualitative analysis. Many Pakistani lexical items found to show the use of Urdu in these texts. There is no software designed for analyzing corpus containing many Pakistani English features. In the following section, I will give this analysis in detailed section, each specified to one of the five texts under study.

4.ANALYSIS OF SELECTED NOVELS

In this section not only the words of the local cultures have been observed but also the words which don't have some exact equivalent in the \English Language are figured out and discussed. At some places it seems the familiarity of the author and writer has become multiplied by the representation of not only cultures and their values but also the Language. Singular, Plural. Terms\ nouns\verbs and compound nouns are more frequently used by the writers in code mixing. The words also belong to different domains and do represent the culture and norms. The author wants to manipulate not only the Language but also the local people by showing close association with them in a comprehendible way of expression.

4.1 Novel name: "My Feudal Lord"

My feudal lord is written by Tehmina Durrani. Originally it was written as Mainda Sain and then translated into 39 Languages. In English It was translated by William Hoffer, Marilyn Hoffer. It was first published in 1991.

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)

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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)

Most frequently used words are from semantic context religion(Islam) for example ("ulema", p. 73 , "Umra" p. 88, "azan" p. 97, "talak, talak, talak" p. 98, "kalima" p. 193, "sunat" p. 213, "chelam", p. 353, "idat" p. 364", "ashura" , p. 368) all these words are belonging to the Islamic believes. Religious ideology is embedded in the words "azan", "ulema" and "kalima" are religious practices. "ulema" is a word that is used to describe the most respectable religious person. Similarly, the word "umra" is showing the Islamic religious practice that is performed in makkah and maddina. "sunnat" is to following the teachings and practices done by holy prophet . Then the occupation is mentioned. "dai" is an occupation the lady who serves a family as a servent. Clothing are mentioned such as "chadar" used by the Pakistani females to cover their heads, body and to cover their face as well. To intensify the text word ("kholo" p. 296) to open something but it intensifies the situation. Political terms such as ("raj") it shows the rule over a particular group. Word ("dholki") showed the art form and it is used when there is marriage ceremony in the

Pakistani culture. There are different types of the houses "haveli" is a place mostly used by the upper class residence.

4.2 Novel Name: "Home boy by H. M. Naqvi"

This novel throws light on 9/11 issues and aftermath of it in the society especially Muslim world. The novel has used multiple Languages of different countries as this strike not only affected the Americans but the rest of the world as well. Novel transgress between cultural as well as ethical issues. The words from Spanish and American English has also been added.

 First published: United States in September 2009

Total number of pages 216 first edition.

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

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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)

Mode of address/ reference: yaar (p. 14); yaar (p. 25); yaar (p. 27); Ma (p. 34); Ma (p. 35); Ma (p. 38); Ma (p. 43); Ma, beta (p. 50); yaar (p. 58); beta (p. 60); beta, Ma (p. 61); bhai jan, beti (p. 63); baba jan (p. 64); Ma (p. 65); beta (p. 67); Ma (p. 68); yaar (p. 69); beta, baba jan (p. 71); beta, yaar, lala (p. 72); yaar (p. 73); Ma (p. 74); Ma (p. 75); Ma, beta (p. 76); Ma (p. 80); yaar (p. 84); yaar (p. 85); yaar (p. 87); yaar (p. 88); yaar (p. 95); yaar (p. 104); yaar (p. 106); yaar (p. 108); yaar (p. 111); yaar (p. 112); yaar (p. 113);); 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); lala, ami (p. 190); Ma (p. 193); yaar (p. 207); yaar (p. 208); lala (p. 210); yaar (p. 212); beta, lala (p. 213); Ma (p. 217); yaar, Ma, beta (p. 219); beta (p. 220); baba jan, beti (p. 225); beta, yaar (p. 226); yaar (p. 227); 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); lala (p. 266); Ma (p. 268); Ma (p. 271)

Money/banking/commerce: paisa (p. 171)

Occupation: chamar (p. 22); pahalvan (p. 29)

Place name: Dhaba (p. 42); submarine chowk, submarine chowk (p. 75); Bandar road (p. 140); dhaba (p. 273); Bandar road (p. 259); Bandar road (p. 262); dhaba (p. 273)

Political/social/religious organizations: taliban (p. 13); Taliban (p. 71)

Social/political system: hawala (p. 35)

Race: chitay (p. 128)

Religion (islam): mujahideen (p. 12); mujahideen (p. 13); Ma sha Allah (p. 65); Allah (p. 71); Allah reham kary (p. 71); fatwa (p. 146); Allah Mian (p. 214); inshaallah (p. 261)

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Slgans/ritualistic sayings: unity, faith, discipline (p. 43); inna lillaihay wa inna illahay rajayune (p. 75); inna lillaihay wa inna illahay rajayune (p. 221)

Adjective/adverbials: achay (p. 43); bohaut (p. 103); kabhi (p. 235); bouhat (p. 266)

Drugs: hookah (p. 34); chara (p. 103); beedis (p. 229)

Instrument: Tabla (p. 98)

Frequency of the native words in Home Boy: in this novel from each page only one word is selected which is repeatedly used on the same page.

Mode of addressing is most dominant in the semantic context of Home Boy. Addressing mode and kinship terms, are also most common like yar, ma, and lala. These words do highlight our culture and edible food stuff items are also quite evident. Twenty-four semantic contexts have been figured out in the Home boy. The local language words refrequently used in home boy. From cultural background words related to clothing ("shalawar", p. 170, "dupatta", p. 239), art forms ("ghazal", p. 164, "gawwali", p. 206); kinship terms ("beta", p. 50, "Baba", p. 60, "Ami", p. 190) instruments ("tabla", p. 98), edible stuff ("nihari", p. 22, "biryai", p. 67, "kabab", p. 63) have also been used. Social, political as well as religious organizations have also been highlighted like ("Taliban", p. 13), Islam ("Allah Mian", p. 214, "fatwa", p. 146, "jihad", p. 148), and slogans ("unity, faith, discipline", p. 43) have used. Whereas on the other side the author refers to words for military groups ("Taliban", p. 71), writer also makes logical analysis of the matter and argument between the narrator and another character and put emphasis on the significance of fatwa against terrorism (p.146).

Ideological and political expressions related to religion and prayers have been used ("Allah Mian, please help Khan Sahab get back on his feet" (p.214). The expression "Allah Mian" represents and expresses Muslim's belief on God. It shows a private relation of human and his creator. Word "Mian" represents intimacy of man and the creator. In the novel, immediately after "Allah Mian's" looking for help, "God dispatched a doctor," (p. 214). The Places names such as "dhaba" (p. 42, 273), and "Bandar Road" (p. 259) Occupations, "chamar" (p. 22), and "ghazal singers" (p. 164) represents cultural values. "Dhaba" is a restaurant in villages where food items are available at cheaper prices in Pakistan.

4.3 Novel Name: "Burnt shadows"

Burnt Shadows written by kamila Shamsie. First published in 2009.

Architecture: verandah (p. 18); verandah (p. 22); verandah (p. 23); verandah (p. 27); verandah (p. 36); verandah (p. 37); verandah (p. 38); verandah (p. 45); verandah (p. 46); verandah (p. 47); verandah (p. 55); verandah (p. 67); verandah (p. 71); verandah (p. 72); verandah (p. 77); verandah (p. 80); verandah (p. 89); verandah (p. 90); verandah (p. 93); verandah (p. 95)

Arms/weapons: Kalashnikovs (p. 203); Kalashnikovs (p. 230); Kalashnikovs , Kalashnikovs (p. 231); Kalashnikovs (p. 232); Kalashnikovs (p. 266); Kalashnikovs (p. 306); Kalashnikovs (p. 330)

Concepts: HALAL (p. 304)

Clothing/accessories: cashmere jacket (p. 34); gharara (p. 52); dupatta, dupatta, dupatta, dupatta (p. 53); kurta, pyjama (p. 111); kurta, pyjama (p. 114); shalwar, kameezes ,kameezes (p. 132); kurta (p. 134); cashmere jacket (p. 137); kurta pyjama (p. 155); kurta (p. 156); shalwar (p. 166); shalwa kameezes (p. 178); cashmere jacket (p. 195); kurta (p. 198); kurta, shalwar, shalwar (p. 202); shalwar (p. 217); shalwar (p. 240); kameez (p. 236); shalwar (p. 242); pyjamas (p. 253); shalwar (p. 263); shalwar, kameez (p. 312); burkha,(p. 321); burkha, burkha (p. 322); burkha (p. 323); cashmere jacket (p. 331); shalwar (p. 344); kameez (p. 345)

Negative description of people: 'manhoos' (p. 157); chooha (p. 171)

Edibles (foodstuffs): chai (p. 45); kabab, kabab (p. 190); chapli Kabab (p. 208); naan, naan, kabab (p. 210); chai, parathas, kababs, kabab, kabab, kabab (p. 214); kabab (p. 215); niswaar (p. 232)

Fauna: sheer

Kinship terms 'Ammi Jaan (p. 53); Ammi Jaan (p. 54); Aba (p. 138); Ma (p. 145); Aba (p. 148); Aba (p. 154); Aba, Baba (p. 155); Baba (p. 156); Baba (p. 162); Baba (p. 165); Baba (p. 166); Aba (p. 188); Ma, Aba (p. 247); bhai (p. 264); bhai (p. 266); Ma (p. 309); Ma (p. 318); Baba (p. 322); Baba (p. 324); Baba (p. 325); Baba (p. 326)

Modes of address/reference: Lala, Lala, sahibs (p. 37); Lala (p. 41); Lala (p. 43); Lala (p. 44); Lala (p. 45); Lala (p. 48); Lala (p. 51); Ammi Jaan (p. 53); Ammi Jaan (p. 54); Lala (p. 58); Lala (p. 61); Lala (p. 68); Lala (p. 75); sahib (p. 76); Lala (p. 85); Lala, Lala, Lala, Lala, Lala, Lala, Lala, (p. 88); Lala, Lala, Lala, Lala (p. 89); Lala (p. 96); Lala (p. 97); Lala (p. 106); Lala (p. 100); Lala (p. 112); Aba (p. 138); Ma (p. 145); Aba (p. 154); Aba, Baba (p. 155); Baba (p. 156); Baba (p. 162); Baba (p. 165); Baba (p. 166);   Lala, Lala (p. 178); Aba (p. 188); Aba (p. 247); bhai (p. 264); bhai (p. 266); Lala, Lala (p. 285); Ma (p. 309); Ma (p. 318); Baba (p. 322); Baba (p. 324); Baba (p. 325); Baba (p. 326)

Political/social organizations: raj (p. 33); raj (p. 40); raj (p. 55); Nawab (p. 67); raj (p. 83); raj (p. 96); talibhan (p. 288); talibhan, talibhan (p. 311); talibhan (p. 322); talibhan, talibhan (p. 325); talibhan, talibhan, talibhan, talibhan, talibhan (p. 326); talibhan (p. 355)

Parts of body: dil, dil (p. 126)

Religion (Islam): Allah (p. 51); Allah (p. 52); Jama Masjid, Masjid, Ummah, imam (p. 54); azan (p. 55); Allah, sufi, jama masjid (p. 103); Jama Masjid (p. 108); Kalma, la ilaha ilallah muhammadur rasool Allah, Allah (p. 119); Jama Masjid (p. 127); Ka'aba (p. 133); Allah (p. 146); Allah (p. 149); muhajir (p. 151); muhajir, muhajir (p. 152); muhajir (p. 193); Allah, Allah (p. 195); mujahideen (p. 213); mujahideen, jihad, Quran (p. 216); mauvli, mujahideen (p. 218); mujahideen, mujahideen (p. 219); azan (p. 221); mujahideen (p. 224); mujahideen (p. 230); muhajir (p. 231); mujahideen (p. 232); Allah, Bismillah (p. 234); jihad, (p. 236); mujahideen (p. 237); aytal-ul-kursi (p. 239); muhajir (p. 242); jihadi (p. 276); al-Qaeda' (p. 277); mujahideen (p. 284); jihadi (p. 285); mujahideen, mujahideen (p. 291); halal (p. 304); jihadi (p. 314); mujahideen (p. 319); Wali (p. 322); mujahideen, mujahideen, mujahideen, mujahideen, haji, Wali (p. 324); Surah Fateha, Wali , Sufis (p. 325); Allah, wali, sufi (p. 326); Allah (p. 328); Allah, Allah (p. 334); Shia (p. 341); imam, farz, mujahideen, farz (p. 350) Quran, Quran, jihad, shaheed (p. 352); Allah (p. 353), Allah-o-Akbar (p. 359)

Tress: neem (p. 133); neem (p. 227); neem (p. 241)

Place names: Moholla (p. 40); Moholla (p. 41); moholla, Chandni, Chowk (p. 76); moholl (p. 83); moholla (p. 104); moholla (p. 108); moholla (p. 114); moholla (p. 125); Chandni chowk (p. 127); bazaar (p. 131); moholla (p. 136); Saddar,(p. 136); saddar (p. 142); saddar (p. 143); bazaar (p. 162); bara (p. 169); moholla, moholla (p. 192); bara (p. 198); bara (p. 199); moholla (p. 319); bazaar (p. 326); bazaar (p. 336)

Towns/villages: Sohrab Goth, Sohrab Goth, Sohrab Goth (p. 168); Sohrab Goth, Sohrab Goth, Sohrab Goth, Sohrab Goth (p. 198); Sohrab Goth, Sohrab Goth (p. 210); Sohrab Goth, Sohrab Goth, Sohrab Goth (p. 211); Sohrab Goth, Sohrab Goth (p. 213); Sohrab Goth (p. 219); Sohrab Goth (p. 302); Sohrab Goth (p. 322);

–wallahs: Dilliwallas (p. 107)

Remaining

Castes: Mughals, Lodhis, Tughlaqs (p. 48)

Words: alif (p. 61); 'Zal, zay, zwad, zoy', Zal (p. 62)

Order or request: Chup, (p. 362); chup (p. 363)

Psychological state of mind: ghum-khaur, ghum-khaur (p. 78); gala milao (p. 156); Udaas (p. 203); Udaas (p. 204); uljhan (p. 338); Hanh,' Hanh,'(p. 364)

Seasons: monsoon (p. 96); monsoon (p. 110); monsoon (p. 121); monsoon (p. 127)

Burnt shadows analyzed on the basis of the fifty-four semantic contexts. Few of the code mixed words found. Most frequently used semantic context in the novel is religion islam. "("haji", "Wali" p. 324); word haji is used in Islam for those who have performed hajj. Wali is word used for the pious person in Islamic context. ("Surah Fateha", "Sufis" p. 325); ("Allah", 326)". And after religion (islam) addressing mode is used frequently. Such as lala, ami jan and other mode of addressing are used. Then the clothing items are of frequent use in the whole of the novel. The dresses mentioned are all traditional such as ("kurta", "shalwar", "kamize", "burka", and "payjama"). In dressing ("burka" p. 317) is used to cover the whole body. It shows the tradition and culture of the Islamic country. Most of the dresses are of females burkha used to cover the whole body basically its belong to Islamic traditions similarly the word dupatta is use to cover the whole head but in English culture it is considered as the conservative thought to wear a dupatta. Then most frequently used semantic context is the religious words related to Islam such as ("wali" p. 317, "sufi" p. 20, "maulvi", p. 215) are the terms in Islam related with the pious men. Who are serving for the Islam and they are most respected in the Islamic Culture. In the novel most of the terms are used which basically belonging to the Islamic traditions. The tem most used is ("mujahideen" p. 233) that is showing the person who fought for the religious purposes. To show all these terms in the novel is to show the culture and values without giving translations. Use of these words in English gives a true picture of the Pakistani culture. In addressing mode most frequently used word is ("lala", p. 30).

4.4 Novel name: "American Brat"

Following aspects of the novel 'An American brat' written by Baspi Sidhwa. Baumgardner et al. have given fifty-four contextual areas in novels. The researchers have figure out the few contextual areas used in Pakistani English novel 'An American Brat'.

Frequency of words and their contextual area in an American brat

The American Brat is examined in the light of semantic context which are twenty-six in number given by Kachru (1983) and have also been elaborated by Baumgardner et al (1993). The model has classified the categories of code mixing so it can be easier for the researcher to figure out the text words and grade and place them accordingly. The semantic contexts which have been figured out are discussed in detail;

Pakistani Semantic Contexts, Frequency of words in an American Brat

Architecture: veranda (p .10); veranda (p.16)

 Art forms: ghazal, ghazals (p. 311); quawali (p.19)

 Article of use: lathi (p. 282)

Ceremonies/festivals/celebrations: sagan (p. 44); madrasa ceremony (p. 233); navjote (p. 298); madrasa ceremony (p. 297); adarnee (p. 297)

Clothing/accessories: pyjama, shawl, sari, sari-blouse, burqas (p. 10); dopattas, lungi pyjamaed (p. 11); Cholis, sari-blouses (p. 13); sari (p. 15); shawl (p. 16); shawals, shawals (p. 20); Kapra, shawl, shalwars (p. 21); sari (p. 17); sari (p. 29); sari, kusti, sari-bloses, sudras, sudras, sudra (p. 31); shawal (p. 33); shawal (p. 34); pyjamas (p. 35); cummerbund (p. 36); kusti (p. 41); shalwar- kamize (p. 42); tanchoi sari, pallo (p. 43); cashmere, shalwar- kamize (p. 42); tanchoi sari, pallo (p. 43); cashmere shalwar-kamize (p. 72); kamize (p. 74); shalwar (p. 86); saris, dhoties (p. 106); shalwar-kamize (p. 122); shawal (p. 157); sudra, kusti (p. 164); kusti, kusti, kusti (p. 165); sari (p. 173); sari. Sari (p. 174); sari, sari (p. 177); sari (p. 178); sari-blouse, khaki, shalwars (p. 192); kurta-shirt, shalwar (p. 196); saris (p. 204); dhoti (p. 217); sudras (p. 220); sari, sari (p. 221); sari, sari, sari (p. 222); kurtas, shawl, shalwar, shawls (p. 242); sari (p. 244); kashmiri shawl (p. 244); feta (p. 248); palloo, sari (p. 252); sari (p. 272); sari, sari (p. 275); kusti, sari, sudra, kusti, sari, sudra (p. 278); sari, sari (p. 282); tanchoi, sari, sari, sari sets, saris (p. 297); sari sets (p. 298); sari (p. 299); sari (p. 300); sari scarf (p. 303); palloo, sari (p. 304); kusti, kusti, sudra (p. 317)

Concepts: Shonour, izzat (p. 66); izzat (p. 111)

Condiments: paans, easop-gol (p. 201)

Descriptive labels for people: boochimai, boochimai (p. 69); boochimai (p. 78); afeemi (p. 84); memsahib (p. 107); madam-ni-ma (p. 69); boochimai (p. 78); aafeemi (p. 127); boochimai (p. 133); gerenal sahib (p. 122); mudums, mudums (p. 272)

Dwellings: bunglow (p. 34); haveli (p. 42); jhuggees (p. 238); jhuggees (p. 239)

Edibles (foodstuffs): roti (p.); dhan-dar (p. 44); dal (p. 112); dal, rice (p. 142); basmati (p. 263)

Edibles (snacks &prepared foods): pakoras (p. 36); pakoras (p. 38); patia, dhanask, lentils (p. 114); patia (p. 262); pora (p. 296);

Elements: atash (p. 40); atash, atash, atash (p. 41)

Fabrics: shatoose (p. 21); kusti (p. 31); nylon-satin kamize (p. 74)

Fauna: uloo (p. 68)

kinship terms: kaka, kaka (p. 50); kaka, kaki (p. 134); baap (p. 192); baap (p. 197)

Law: hadood ordinance, federal shariat court zina ordinance (p. 236)

Marriage/ divorce: madarasa ceremony, the adarenee (p. 297)

Measurements: forty-yards thans, thaans (p. 220)

Modes of addressing: jana (p. 14); baijee (p. 33); jee, jee (p.52); je, jee, jee, jee (p. 53); baba (p. 86); yaar, yaar (p. 97); baba (p. 101); jee (p. 122); bibi (p. 173); begum bhutto (p. 175); baba (p. 192); yaar (p. 196); boochimai (p. 222); jee, jee (p. 223); baba (p. 240)

Money/ banking/ commerce: doria (p. 50); paisa (p. 134)

Occupations: ayah (p. 11); ayah (p. 13); ayah (p. 18); ayah (p. 23); ayah (p. 26); ayah (p. 27); ayah (p. 28); ayah, ayah, ayah (p. 29); ayah (p. 30); ayah (p. 31); ayah (p. 32); ayah (p. 33); ayah (p. 43); ayah (p. 162); ayah (p. 178)

Place names : Landa bazaar (p. 13); gurdwaras (p. 19); agyari, agyari, agyari (p. 40); agyari (p. 41)

Political/ social organizations: anjuman (p. 262); parsee panchayat (p. 287); anjuman, anjumans (p. 288); anjumans (p. 299)

Religion (Islam): burqas (p. 10); sufi (p. 19); Allah (p. 21); Allah (p. 48); mujahahideen (p. 91)

Religions (other):guduwaras (p. 19); agyari,atash, agyri, agyari (p. 40); atash, agyari, atash, kusti (p. 41); Aa-meen (p. 46); atash (p. 47); kusti, kusti, sudra (p. 164); kusti, kusti (p. 165); navjote (p. 204); sudras (p. 220); bhagwan (p. 252); bhagwan, bhagwan- walla (p. 254); sudras, agyari, agyari, sudras, kusti, atash, kusti (p. 278); navjote (p. 293); adarnee, madasara (p. 257); kusti, sudra, atash, kusti (p. 317)

slogans/Ritualistic saying: 'roti, Kapre, makan', zindabad (p. 21)

Social gathering/meeting: mushairas, mehfil (p. 311)

Social system: khandan (p. 277)

–wallas/wallas: lesson-wallas, lesson-walla, lesson-walla (p. 111); taxi- wallas (p. 194); bhagwan-walla (p. 254)

Adjectives/adverbials: khandani (p. 222)

Adjectives/adverbials: khandani (p. 222)

others

Sins and Crime: zina (p. 236); zina (p. 237)

Negative description of people: goondas (p. 11); fundos (p. 12); uloo (p. 68); goondas (p. 135); sala badmash (p. 196) guru (p. 210); goodas (p. 223); fundos (p. 305)

Law and order: police-thana (p. 106)

Political systems: Raj (p. 36); Raj (p. 37); Raj (p. 196)

Gender and sexuality: heejras (p. 78); heejra, heejras, heejras (p. 79)

Health: Tandrosti (p. 41)

Prayers: Aa-meen (p. 46)

Psychological terminology: gora complex, gora complex (p. 26); gora complex (p. 147)

Racism: desi,(p. 73) desi, desis (p. 74); gora (p. 84); desis (p. 101); desis (p. 102); desi (p. 103); gora-chittas (p. 141); desis (p. 199); desi (p. 230); parjat (p. 271)

Religious labels: mullahs, mullahs (p. 11); mullah, mullah, mullah-ish (p. 13); Maulvi, Maulvi, Maulvi, Maulvi (p. 45); mullahs (p. 162); mullah (p. 282)

It is clear from the analysis that the majority of words belongs to cultural context for example accessories/ and clothing. Different clothing are for different occasions (e.g., death, marriage, sleeping, and travelling) and are of other different types (e.g., religious, foreign, local, cultural) have been explained. Different types of the same clothing,

For example, "cotton sari" (p. 29), and "*tanchoi* sari" (p. 43), are mentioned which are the example of different types. The most frequently used clothing accessory is sari, used in text for forty-three times, generally worn by upper upper and middle class women. The data also shows that most of the clothing words are for women. Clothing for men does not have more variety changed by Western clothing such as shirts, pants, suits, etc. Clothing like dopattas, burkas, shawl, etc are important part of Muslim women dress. These clothing accessories in cultural are unusual for English non-Muslim readers as such clothing to cover head are generally not used in their culture. Pakistani dresses with Western dresses c like kurta-shirt, sari blouse, shalwar-and-shirt outfit. Sari-

sets, there is a wide discussion on clothes in the Amercian Brat. Even the reasons to move abroad has been Pakistani clothes. The main aim of the writer is to highlight the cultural values of Pakistan which can be done by the use of local words more effectively. These words do highlight the cultural images as well as the values prevailing in a particular society. The word IZZAT has been used as it is although it do have English equivalent but to intensify the meaning the author has manipulated such words. Theories, dresses and cultural values have been efficiently portrayed by Bapsi. At times the local as well as Urdu words have been used in the novel to enhance its impact on the reader's mind like "*Choop kar*" (p. 57).

4.5 Novel Name: "Reluctant fundamentalist"

Total pages 224

Published in 2007

1. Clothing/acssessories: saris (p. 196)

2. Edibles (foodstuffs): jalebis (p. 6); jalebis (p. 13); samosa, channa; (p. 37) kebab, tikka (p. 115); kebab (p. 140)

3. Landscape: Natgia gali (p. 67);

4. Modes of address/reference: jenaab (p. 44)

5. Political/social organizations: taliban (p. 107)

Remaining

mongols (p. 8); piazza (p. 35); river ravi (p. 36); lahoris (p. 45); himaliyas (p. 67); manila (p. 73); jeepney (p. 76); manhattan (p. 86); manhattan (p. 97); anarkali (p. 115); akhala makhala (p. 133); khalapal khalapala (p. 133); mugals (p. 142); urdu (p. 196); monsoon (p. 196); scooter (p. 196); scooter (p. 197); mall road (p. 201)

By using the semantic context and fifty-five divisions in the whole novel few code mixed words found. Urdu words in novel mostly belong to the editable food staff. All the editable food staff presentation the traditions and the culture. The addressing mode is used ("jenaab", p. 44) this is mostly used to call a stranger or to give someone respect in Pakistani culture. ("Taliban", p. 107) Political organization in Afghanistan and usually these Talibans called as the Islamic fundamentalists.

5.CONCLUSION

This study has revealed the fact that no language is submissive or of less importance. All languages do have their own place and importance amongst its speakers and users. The author has found code mixing in English novels written by Pakistani writers to a greater extent. The writers while writing novels have not degraded the local varieties rather they have highlighted the importance of Pakistani English as English Language at times fails to fulfill the communicative needs of local people. These borrowings from the local Languages are done to fill the lexical gaps of ideological ideas which are not found in English. The purpose of these borrowings is not the projection of code mixing English as substandard variety. The author also concluded that through the use of local words the importance of local Languages has been highlighted as well as question marks upon Lingua franca have been manifested. The words of daily use which don't have a substitute in English are also an area of research for English people. New themes have been employed in fiction in code mixing techniques in English literature. The model employed to collect the categories of words used by English literature by the postcolonial writers particularly. The model divided the categories of words accordingly.

6.RECOMMENDATIONS FOR FURTHER RESEARCH

The present study applied a model for finding the code mixing in the post-colonial novels which can be employed and further developed by the future researchers who are planning to conduct their studies on Pakistani English post-colonial novels. Further studies may be conducted on the other Pakistani written texts are of different types such as, magazine, newspaper, poetry, autobiographies, plays, etc. and spoken texts, speeches, conversations, television programs by applying the model.

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