REPRESENTATION OF PAKISTANI CULTURE THROUGH CODE-MIXING: A CRITICAL ANALYSIS OF THE NOVEL *HOLY WOMAN* BY QAISRA SHAHRAZ

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ABSTRACT

The research aimed to analyze the characteristics of code-mixing in the novel The Holy Woman by Qaisra Shahraz and the repetition of Urdu words. Code-mixing was an unconscious process that established communication in a multilingual community. It would describe research design, data collection, reasons for accumulating data from the novel, models of linguistic features, and the contextual areas of South Asian English and data analysis. The research applied a qualitative method of analysis that probed the enormous data and detailed analysis of the novel to find out features of code-mixing, the native socio-cultural realities to show the lexical gap. The research depicted the ideologies related to a different culture in Pakistan through code-mixing and language use in the novel. The data had been analyzed through Baumgartner, Kennedy, and Shamim's (1993) and Kachru's (1983) model of code-mixing. The research finds that the writer spots the light on the regional varieties that sound more familiar to the readers and Pakistani English to fill the lexical gap because they sometimes do not find proper words in standard English. The writer has used the words frequently in the novel to actualize the inherent culture of society and describe socio-cultural realities. The research has found 400 words (English-Urdu words) in the thirty-two semantic contexts. The writer has mixed Urdu words with the English language where it is needed because of the contextual, cultural differences, social norms, values, beliefs, ideas, customs, and traditions of the society; and stress the importance of Pakistani English with distinct linguistic features.

Keywords: Pakistani culture, code-mixing, English language, Urdu language

INTRODUCTION

Code mixing is not a unique term in a bilingual or multilingual community like Pakistan. English is a co-official language in Pakistan, and after colonization, the English language and literature flourish with the passage of time. Pakistani English writers use English as a medium and vocabulary from national and regional languages. The research is mainly based on an analysis of code-mixing because, in this novel, *The Holy Woman*, by Qaisra Shahraz, where the Pakistani culture is fully highlighted.

According to Yule (2010), language is important and different means of communication have the capacity of reflexivity. It is a property of language that can be used to talk and think about language itself. The five distinct and important properties of language are displacement, arbitrariness, productivity, cultural transmission, and duality. Colonization, power, status have a significant impact upon the language, and it causes changes in the native languages. Myslín and Levy (2015) have described language as crucial property of arbitrariness and displacement. People mix their languages because of the different meanings and knowledge they have in one culture or another. It is the property of the language that a word could be called through different cultural names and transmit this knowledge through code-mixing to other cultures.

There is a psychological effect through English lessons related to developing English Culture in the Cuban National Education System. It reacts to the political, economic, social, and cultural significance of foreign languages nowadays; that is why people learn other languages. Foreign language in any education system shows the importance of foreign culture and learning. Instead of this fact, the country maintains relationships and exchanges dealings with other countries. The exchange of delegations and students rises daily with Cuban citizens due to international actions growing. The means of information in the English language are also increased (Guerra & Batista, 2021).

Mujiono (2016) has explained the purpose of translanguaging to maximize the communicative potential of bilinguals as the access to different linguistic features of the sovereign language. English is one of the prestigious languages on the earth today, so power is associated with the English language. It has been the language of an upper class that has impacted or influenced Pakistan since its independence. A variant Pakistani variety of English is found (Rahman, 2010).

The Holy Woman by Qaisra Shahraz depicts the Pakistani culture and the psychological effect of the English language. It analyzes the sociolinguistic culture characteristics of the culture and shows how a foreign language has influenced the cultural and traditional activities of the people living in the society. On the other hand, it shows the sociolinguistic capability of the people and the importance and amalgamation of different languages through code-mixing. Meyerhoff (2006) has shown that code-mixing is an exchange between codes, dialects, or varieties in the clause. This exchange or alternations are restricted to word level. Younas et al. (2020) have highlighted the significant use of code-mixing and the frequency of mixing words, phrases, and smallest units of one language into another language. The objective of the research is to highlight code-mixing as a prominent feature of the novel *The Holy Woman* to examine how the writer shows social norms and regional culture of Pakistan through code-mixing and to highlight the reasons for code-mixing in the novel.

Krishnasamy (2015) has pointed out that the language behavior of bilingual children who use code-mixing as a communicative strategy is affected by mother language mixing habit and their bilingual environment. Silaban and Marpaung (2020) have explored kinds of code-mixing and code-switching, the dominant types, and the factors of code-mixing and code-switching used by the Indonesia Lawyers Club program on TV One. The most kinds used are outer of code-mixing (31/42 data), and the lowest kinds are inner of code-mixing (2/42 data). Syam et al. (2018) have viewed the factors that impact code-mixing and code-switching usage as social factors, such as participant, situation, the topic of conversation, domain, and others. They suggest that the teacher must be used more English and emphasize using English than Indonesian so that the students can casually use English in the classroom interaction.

Code-mixing is not a new phenomenon in Pakistan. Sufficient research about this topic has been done in Pakistan; for example, Jadoon (2017) has researched the Pakistanization of English in Kamila Shamsie's *Kartography* and the techniques of hybrid innovations and lexical borrowing in order to Pakistanize the English language in keratography. However, nothing has been reported so far about Urdu-English code-mixing in the novel *The Holy Woman* by Qaisra Shahraz, leading to a gap. The writer uses many cultural, social, and other Urdu words in this novel without knowing the reasons and advantages. This assumes the investigator to observe the phenomenon exactly in order to know the fact that how the writer uses words instead of proper words in English in the novel.

The current research objectives are (1) to highlight code-mixing as a prominent feature of the novel *The Holy Woman*, (2) to examine how the writer shows social norms and regional culture through code-mixing, (3) to highlight the reasons for code-mixing in the novel. Code-mixing is a common phenomenon in a bilingual or multilingual country like Pakistan in spoken as well as in written discourse. However, nothing has been reported so far concerning code-mixing in the novel *The Holy Woman* by Qaisra Shahraz. The present research will be important because it understands the concept of code-mixing that is the prominent feature of this novel. The writer depicts social values and local culture through code-mixing. Using Urdu or local words in the novel increases the readers' familiarity and highlights lexical gaps.

The research confines itself only to the novel *The Holy Woman*. This confinement throws light only on code-mixing and not on code-switching. Another confinement is that the research examines code-mixing between English and the Urdu language and not the mixing with other regional or local languages of Pakistan. The major newspaper in Pakistan is published in the English language. Sometimes the slang term 'Pinglish' is used, and Pakistani English shares the broad features of South Asian English. The borrowed or loans from different local or indigenous languages of Pakistan exist in the local forms of English (Norquist, 2020).

Pakistani English fiction uses Urduised words to give a linguistic and cultural identity. It is clear that using many loans or borrowing words from Urdu and another regional language has made their way easier in Pakistani English. Pakistani writers have an important feature of this literature that encompasses the impact of words, structure, and expressions from the regional languages, especially the Urdu language, which shows the independent variety of Pakistani English (Baumgardner, Kennedy, Shamim, 1993).

Parveen (2016) has investigated the impact of Urdu, and other regional languages on Pakistani English literature and language socializes people and raises the culture of any society. Pakistani English

literature has improved its roots and is acknowledged as a separate entity. The linguistic part shows cultural, religious, and ethnic grounds. The way of using Urdu words, sentences, and speech acts in Pakistani literature has been discussed. She has said that it is a dire need to adapt the languages to create unity, confederation, and confidence in the Pakistani people.

Muyuku (2019) has explained code-mixing in the purposively selected print advertisements of three telecom companies and six commercial banks in Kenya. It is noted that the compound lexical items, blend forms, whole new usage of free and bound morpheme combinations, and words are prominent forms of code-mixing of English and Kiswahili to attract customers.

Hasan and Akhand (2015) have investigated the issues related to code-mixing and code-switching in the ESL context. They explore the relationship of language use to the socioeconomic class of the language user. They also suggest that users are concerned about language to highlight social, pragmatic, and meta-linguistic functions during their speech. Chughtai, Khamn, and Khan (2016) have highlighted reasons and contexts due to which young Pakistani learners do mixing and switching of English in their Urdu conversation. Rasul (2013) has viewed that English words/phrases are heavy borrowing and mixing in other languages. English vocabulary is frequently borrowed and mixed in Urdu as the national language of Pakistan. It is found that this trend is exhibited in Pakistani children's magazines. *Taleem-o-Tarbiat* and *Hamdard Naunehal* are the two children's monthly magazines taken as a sample for his research. Practices of code-mixing and borrowing in these magazines are analyzed to show their nature, causes, frequency, and functions.

Code-mixing and code-switching are observable in the bilingual community. Cakrawarti (2011) has researched that the protagonist uses distinct language, dialect, and varieties in interaction with the other characters because of other characters from different backgrounds. In such a situation, bilinguals or multi-lingual use code-mixing and code-switching in their conversation or utterance to clarify the listeners' statement or idea. Her study is based on Hoffman's theory that explains the types of code-switching and code-mixing through the characters in the teen lit and the reasons for code-mixing and code-switching in the teen lit *Canting Cantiq* by Dyan Nuranindya.

Mujiono, Wilujeng, and Suharto (2017) have explained the types and reasons of code mixing performed by Outbound Call (OBC) center agents. The analytical approach is based on the process of (a) insertion into base language, (b) alternation between languages, (c) congruent lexicalization. Apart from it, researchers also highlight that English codes occur in different situations like appreciating customers, avoiding the weakness of products, and so on.

A similar type of research is proposed by Ayoub et al. (2016) have discussed the scope, implication, nature, and reasons of code-mixing in Pakistani English postcolonial novels. The researchers refer to frameworks developed by Flower (1996), Muthiah (2009), and also models given by Kachru (1983), Baumgardner, Kennedy, and Shamim (1993). For a research sample, the researchers are selected five novels, *American Brat* by Baspi Sidhwa, *Burnt Shadows* by Kamila Shamsie, *My Feudal Lord* by Tehmina Durani, *Reluctant Fundamentalist* by Mohsin Hamid, and *Home Boy* by H. M Naqvi. The researchers have said that code-mixing in the novels not only represents culture, values, customs but also the language, and sometimes the words do not have proper alternate words in the English language are also discussed. Local words are used to show the significance of local languages and illuminate the prominence of Pakistani English that sometimes English might fail to fulfill the communicative needs of local people.

Fischer in Cardenas-Claros and Isharyanti (2009) has suggested that code choice in the communities where bilingualism or multilingualism terms should be studied in the context where the conversation is produced. The researchers take six participants that are from Indonesian background, and six are from Latin America, representing five countries: Chile, Colombia, Uruguay, Mexico, and Argentina. This research data is collected from 84 transcripts, and typed conversations are accumulated through the MSN Messenger. They say that there are important differences between the number of code-mixing and code-switching in sociolinguistics background; 20 conversations are thoroughly studied for the Spanish-speaking participants 119 alternations in which 81 accords to code-switching, 35 accords to code-mixing. Indonesian-speaking participants show a large number of alternations, 174 changes in code 110 accord to code-switching and 64 to code-mixing. Some words are borrowed from English by both languages, and their participants have different cultural and linguistic backgrounds, such as the most word for computer-related terms like PC, email, and others. This research has analyzed the occurrence of code-mixing and code-switching in a computer-mediated communication environment.

Ali, Ranjha, and Jillani (2010) have found the reasons and the effects of code-mixing in Indian film songs on the youth. The researchers discuss the colonization of the British in the Indo-Pak subcontinent that has a strong impact on the regional languages, particularly on the Urdu language. For data collection, the researchers use a questionnaire to analyze data and choose five heroes (Amir Khan, Salman Khan, Shahrukh Khan, Ranbher Kapur, Akshay Kumar), and a survey is conducted to collect information from the population and contained on 100 students of Lahore. The researchers find certain reasons for code-mixing in Indian film songs: (a) code mixing makes the songs catchy, (b) code-mixing of English and Urdu songs produces a good rhyme scheme, (c) the audience prefers mixing of English words songs to monolingual songs because of the high-status symbol, (d) code-mixing songs are easily learned by listeners, e) code-

mixing songs are the demands of the producers. Code-mixing or English words in Indian film songs because English is a prestigious language on earth today. Hence people use it for entertainment, motivation, attraction, popularity, etc.

A similar type of research is proposed by Riaz (2019) that analyzes the degree to which code-mixing and code-switching are employed in television broadcasted on Pakistani TV channels. The impacts of English on Pakistani TV commercials cause variation to the Urdu language. She takes data manually from three websites: YT Pak, YouTube, and Daily Motion, and the frequency of code-mixing and code-switching has been noted. The whole data contain 4.746 words and on different ads. The data are taken manually and observed qualitatively by checking the frequency, percentages, and expressions. The analyzed data that contain 4.746 words, in which 871 words are code mixed, and 121 words are code switched. The influence of the English language on the Urdu language is due to new inventions, technological improvement, new trends, fashion, etc. The television aids and commercials have focused on English words in the Urdu language to attract the audience and grasp their attention. Code-mixing and code-switching in Pakistani commercials do not only affect the audience but also represent their choice of linguistics.

Akhtar, Khan, and Fareed (2016) have explored how language represents society and change in the language and variation occurs code-mixing and code-switching in the bilingual or multilingual community. The first one, functional studies, prefers the sociolinguistic perspective and the context or background of code-mixing and code-switching. The second one, theoretical studies, prefers the structural aspects of code-mixing and code-switching and their types. The bilingual speakers are motivated to code-mixing and code-switching due to many social and socio-psychological aspects important in EFL/ESL context, including Pakistan.

METHODS

The research aims to analyze the characteristics of code-mixing in the novel *The Holy Woman* and analyze the repetition of Urdu words in the novel. It describes research design, data collection, reasons for accumulating data from the novel, models of linguistic features, and the contextual areas of South Asian English and data analysis. The research applies a qualitative method of analysis that probes the enormous data and with the detailed analysis of the novel to find out features of code-mixing, the native socio-cultural realities to show the lexical gap.

The data have been collected in 'table' form. A single novel is chosen from Pakistani English literature, but a detailed explanation or analysis has been done. In this novel, code-mixing (English and Urdu) or the use of Urdu words frequently occurs. There are many reasons for accumulating data for research from the novel *The*

Holy Woman. The researchers favor novels more than other genres because novels are the rich medium of language. Another reason is that an extensive amount of data is required to examine code-mixing, and in this novel, code-mixing is repeated frequently. The reason for this novel is that through code-mixing, the writer represents the traditions, customs, beliefs, and values of the society.

Baumgardner, Kennedy, and Shamim's (1993) research of Pakistani English has made more explanation in Kachru's (1983) list. At the structural level, Kachru divides the lexical innovations in South Asian English into two levels. The first one is single items innovation that contains the presentation of local or regional lexical items into the fabric of South Asian English. The second one is hybridized items that contain the combination of two or more elements in which one item from the regional language of South Asia like a long bamboo stick "Lathi" and one from the English like to control the "Charge/command" of the crowd. Kachru has divided hybrid innovations further into four groups. First is hybrid collocations (*khilafat*, it means caliphate movement which is the movement in Pakistan when Turkey President Mustafa Kamal Pasha ended the Usmania Hilafat, native language term in Pakistan, so the religious sect in Pakistan protested against the decision of Mustafa Kamal Pasha, which is called Hilafat Movement. Hybrid lexical sets (*purdah/*veil) system, which is a religious act to cover the face according to the teaching of Islam. The second is hybrid order series of words (angers-chair). The last is hybrid reduplications (white-bridge).

Kachru divides these four groups into twenty-six semantic areas based on the functional contexts of these items. After Kachru's (1983) significant work on South Asian English's, Baumgardner, Kennedy, and Shamim (1993) have explained the borrowed things from South Asian regional languages focusing especially on Urdu and examined their grammatical and semantics aspects, but they concentrate on the single item exchange from Urdu to English. Baumgardner, Kennedy, and Shamim (1993) have further distributed the list into fifty-four contextual areas. Kachru (1983) and Baumgardner, Kennedy, and Shamim's (1993) work believe that borrowing from different contextual areas leads to two major factors. The first one is to fulfill the lexical gaps, and the second is to transfer various shades of meaning related to the local or regional social and cultural context. It is based on the current research on Kachru (1983) and Baumgardner, Kennedy, and Shamim's (1993) models of linguistic features of South Asian Englishes.

RESULTS AND DISCUSSIONS

The data are analyzed qualitatively. Many Pakistani lexical items depict through code-mixing in the novel *The Holy Woman* by Qaisra Shahraz to represent society, culture, traditions, norms, values, religion, and others to show with the qualitative analysis

and data taken manually from the novel. Code-mixing is used in the novel frequently as it has been written in the English medium, but due to close association with the Urdu language, that leads to lexical gaps. The novel presents through code-mixing highlights various colors of meaning related to local socio-cultural realities. Table 1 (see Appendix) shows the code-mixed words that depicts socio-cultural contexts in the novel *The Holy Woman* based on Baumgardner, Kennedy, and Shamim' (1993) contextual areas.

As given in the method section of the research, Kachru (1983) and Baumgardner, Kennedy, and Shamim (1993) studies are mainly because code-mixing borrows from the different contextual aspects are the products of two main factors. One is to fulfill the lexical gaps, and the second is to carry the various colors of meaning that are typically related to local or regional socio-cultural realities and also depicts ideas of writer related to culture, religion, society, and so on.

Table 1 shows these two factors; most code-mixed words relate to the socio-cultural or ethnocultural contexts. The writer uses certain words in the novel to depict different communities like; Karachi ties, Arabics, Zemindars of Sindh, the khans to depict ethnic division in the society. Apart from this, it reflects the various colors of meaning that refer to the regional socio-cultural realities.

The striking features of the novel are its strong regionalist identity, which shows the socio-cultural lives of Karachi. Therefore, the novel mostly uses regionalized items related to different aspects of kinship terms, clothing, edibles, modes of address, occupations, dwelling, and others. The words like Jan, Jee, and Sahib are repeatedly used by the writer throughout the novel as a model of reference, which is quite common in Pakistani society. The data mentioned in Table 1 are Baba Jee, Baji Jan, Aba Jan, Sahib / Sahiba Jee. The novel has used further regional Kinship terms, and these kinship terms have their feelings and emotional connotation. This category plays a vital role in a definite language because they are important to that language and society, where they are used and spoken. Kinship terms are social markers here that are used in English is meaningful. They strengthen their specificity to the regional or local setting of the novel. They mainly affirm the socio-cultural identity of the writer.

Table 1 shows a great number of clothing items like *Shalwar Kameze* suits, studded *kullah*, holy *burqa*, blue *Shangai*, no *dupatta*, Black *kashmeri chador*, and so on. These items are mostly related to women and depict regional looks. Mainly, *burqa* and *dupatta* are part of the clothing apart from them. Their appropriate use shows the religiosity and modesty of the wearer, and the writer has used them in both senses.

The novel has used the local concepts category, from the above code-mixed data, for example, good *kismet*, woman's *izzat*, a *handani*, Kala *jadoo*, a *taweez*, labeled *basharm*, that *churail*, etc. The writer frequently uses this category to depict Pakistani society and the beliefs of the people. One of the reoccurring

words, a *Shahzadi Ibadat* (a beautiful, educated young girl married with Quran compelled by their father and grandfather to become a *Shahzadi Ibadat* or the holy woman), is repeatedly used in the novel to show some aspects of society.

As the novel contains a socio-cultural realities of society, the regionalized salutations are also part of it. The salutations like *salam, Assalam-Alikum, Wa-Alaikum Alaikum-salam, Mubarak*, and so on express their regional and religious ritualistic sayings. Similarly, the religious category in the data shows numerous code-mixed words like only *Ibadat*, *du'ah* to *Allah*, the *Jannat*, further *ajar*, a *gunaghar, haram* for me, *hajen* now, *Bano's mahram*, Holy *zam-zam*, a ghairmerd, and so on to signify religion and the religion play a significant role in the life of its people as shown in this novel by the writer.

The writer, through code-mixing, represents the social norms of the society, which represents the social-cultural life of Sindh, Karachi, and other communities (Tanda Adam, Chiragpur, Hyderabad, Cairo, city of Aswan, Miser, Jeddah, Minah, Kaula Lumper city). Different categories mentioned in Table 1 are social gatherings lexical and marriage/divorce that depicts the social and cultural norms which are: wonderful *rishta*, three *talaqs*, sister's *Mehandi, salami* presents, the *mela, Nikkah* ceremony, a *doli*, the *jahez*, *baraat* party, *sharbandani* ceremony and so on. The home furnishing category also depicts the regional culture like the takkia, style palang, edge of charpoy; the writer frequently uses these words in the novel to show culture and society.

Similarly, in the novel, Qaisra Shahraz uses the slogan/ritualistic sayings are: 'is it really sat Samunder Paar', 'welcome Ehlan Sehlan Marhaba', and 'wa-wa!' Every quarter shows different attitudes or reactions of characters in the novel to a different lifestyle and different classes in the society.

In one category, adjective/adverbials, the researcher discusses some words borrowed from one language. They try to set the words according to their languages, as the writer Qaisra Shahraz shows in the novel, for example, three *talaqs, Karachities, palangs*, and so on. The pervasive and intensive use of the lexical items and categories of thirty-two at least 400 (the number in bracket means that code-mixed words are repeated in the novel) semantic contexts Qaisra Shahraz through code-mixing has indistinct the peripheries of English words phrases by adding words, expressions from the local languages with a unique facility of expression to depict the social, cultural setting of Pakistani society, in an own proper language.

Echo-word formation is one of the typical regional characteristics of South Asian languages (the Urdu language is discussed in the research), in which the base form of a word is partially occurred from time to time. Reduplication occurs a consonant or a syllable of the base form is being replaced by other phonemes. Because of language contact through code-mixing and borrowing, these morphological features have glided into South Asian English. Table 2 (see Appendix)

shows regionalized English characteristics in *The Holy Woman* by Qaisra Shahraz. The local greeting expressions (*khuda hafiz, salam*) are also found in the novel repeatedly. Morphological innovation of native words is a striking feature of Pakistani English in this novel, in which the main native words change on the patterns of English grammatical patterns (adjective/plural/formation), for example, *Ghusty, palangs, talaqs, tolas*, and others.

The writer uses other characteristics of local features of the language are repetition, like *'Bibi Bibi'*, 'No! No! No!'. The writer uses hyphenated words without following the conventional rules of punctuation marks like hyphens, such as every-way-well-educated, me-thick-skinned, him-almost-the. Similarly, the writer uses telescoped words which seem quite meaningless but still, telescoped words are used frequently in the novel. The writer uses the capitalized words/expressions in the novel on a large scale to focus on various situations, beliefs, and thoughts of various characters based on local languages. Therefore, it is assumed that Qaisra Shahraz follows the patterns of grammatical rules of regional languages or sub-continent languages.

The researchers have found 400 code-mixed words (English-Urdu words) in the thirty-two semantic contexts out of fifty-four semantic aspects by Baumgardner, Kennedy, and Shamim (1993), which is an extension of Kachru (1983) twenty-six semantic areas. The researchers also highlight that code-mixing is a prominent feature of this novel. From the data, the researchers mention that the local or regional socio-cultural realities like religion, norms, values, beliefs, customs of the society have been shown. The reasons behind the lexical gaps the data show that some words (the *charpoy, Shahzadi Ibadat, dupatta*) are there which not part of English culture and language are but exist and have importance in our culture and language.

CONCLUSIONS

The research has professed that every language is very significant amongst its users and shows that no language is submissive. The research has found code-mixing to a greater extent in *The Holy Woman* by Qaisra Shahraz. The writer uses Urdu words from the native language as code-mixing in the novel. From the data, they are clear that the writer uses Urdu words intentionally in the novel to highlight the cultures and society and depict native values, morality, and judgment of morality, culture, and tradition in the native terms. Sometimes there is an equivalent or the proper word in the English language; despite that, the writer refers to the Urdu words like Good *kismet*, our *chaprassi*, with *talaqs*, etc. Those words propagate the concept of Pakistani and familiarize Pakistani tradition and social ceremonies with the international world. Apart from this, it is shown how the societal norms are strictly followed by people like our *Shahzadi Ibadat, her izzat*, etc. The social norms are even followed more than the religious norms.

The research represents Pakistani culture through code-mixing is mainly based on the model of linguistic features of contextual areas of Baumgardner, Kennedy, and Shamim. The research finds out thirty-two semantic areas and data collected in Table 1. From the research, the researchers have found that code-mixing is a significant feature of this novel because of the immense data collected from the novel. Then, the writer, Qaisra Shahraz, depicts the religion, values, norms, beliefs, customs, traditions of the society through various contextual categories like edibles, clothing, marriage/divorce, religion, concepts, kinship terms, salutations, descriptive labels of people, names of places and so on to display a complete picture of the society.

The regionalized English features are reflected from the novel, and a large-scale data mentioned in Table 2 explores the regional characteristics of the English language. They are echo-word formation, greetings, interjections, vocatives, morphological innovation of native words, hyphenated words, repetition, telescoped words, and capitalized words. The data analysis chapter highlights regional characteristics of the English language. The writer also uses Urdu words through code-mixing because the writer/reader is more familiar with them. The writer has not humiliated the significance of regional varieties but reveals the importance of Pakistani English. It has been concluded that the analysis of code-mixing in the novel *The Holy Woman* by Qaisra Shahraz contains 400 code-mixing (English and Urdu word in Table 1), so it is one of the clear features of this novel. These thirty-two different categories as code-mixing depict religion, regional culture, ideals, cosines, values, customs, beliefs, and various norms.

The research has applied a model for the analysis of code-mixing in the novel *The Holy Woman* by Qaisra Shahraz. It can be utilized and further improved by the forthcoming researchers who are formulating to organize their works on Pakistani English novels. Apart from the novel, further research can be organized on Pakistani written discourse, such as short stories, newspapers, autobiographies, and can be Pakistani spoken discourse different television programs and speeches by pertaining the model.

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APPENDIX

Table 1 Code-Mixed Words that Depict Socio-Cultural Contexts based on Baumgardner, Kennedy, and Shamim's (1993) contextual areas in *The Holy Woman* Novel

Baumgardner, Kennedy, and Shamim's (1993) contextual areas	Code-Mixed Words that Depict Socio-Cultural Contexts
1) Celebration	*Chaleesema* (78), *Eid* (90), Bano's veiling ceremony (138), *nikka* wedding ceremony (155), *Sehrabandi* ceremony (465), *baraat* party (469), the *doli* (471).
2) Concepts	Good *Kismet* (25), (50), (60), (71), (100), (102), woman *izzat* (27), our *izzat* (37), (75), (134), a *handani* (40), our *Shahzadi Ibadat* (62),(67), (68), (85), (136), (137), (138), (172), (287), *Kala Jadoo* (73), a *taweez* (75), the *izzat* (112), the *Kismet* (173), his *izzat* (416), (416), that *Chural* (211), her *taweez* (218), (249), *Kismet* (250), nobody's *izzat* (416), a *shahzadi ibadat* (446), her *izzat* (473), *Pakeeza* woman (349).
3) Clothing	*Chador* firmly (33), silk *chador* (33), the *Chador* (34), (144), her *chador* (37), *chadors* and shawls (14), *Kashmeri chador Shalwar kameeze suits* (140), night shirt *kurta* (160), my *dupatta* (182), *kameze* dress (187), her *burqa* (203), (240), (243), Holy *burqa* (245), black *burqa* (289), (440), blue *shangai* (415), *trousseau* packed (430).
4) Kinship Terms	*Baji Jan* (16), (142), *Baba Jee* (32), *Aba Jan* (33), (44), (320), (475), (196), *Jee* (106), (114), (135), (161).
5) Mode of Reference	*Habib Shahib* (19), *Sikander Sahib* (20), (39), (40), second *Chaudrani* (25), *Sahiba Jee* (32), (315) (104), *Sahib Jee* (181), *Baba Jee* (209), (211), (429), *Kaniz Shahib*a (419), (420).
6) Marriage/Divorce	The *rishta* (24), *Bano's Rishta* (47), (47), (179), (290), *suitable rishta* (92), (104), (323), one *rishta* (104), the *mehndi* (243), her *Jahez* (139), *Jahez marquee* (140), sister's *mehndi* (247), with *talaqs* (320), wonderful *rishta* (413), *salami* presents (431), daughter *rishta* (424), *Nikkah* ceremony (463), a *doli* (461),(461), new *doli* (462), the *jahez* (403), two *tolas* (462), bridal *palanquin* (472), my *rishta* (479).
7) Names of Places	Tanda Adam (14), Karachi (39), (35),(49), (51), (59), (126), (132), (133), Chiragpur (58), (89), (138), (347), (26), India (89), in Hyderabad (121), (181), Pakistan (132), (141), (353), Karachi Airport (177), Miser in Egypt (184), in Jeddah (190), (295), the Al-Kaba (295), of Muzdalifah (295), in Cairo (292), over Minah (304), the Safa-Marwa (305), to Sindh (352), Kaula Lumper city (450),
8) Occupations	Zeminder's wife (25), the *Dhoban* (183), gentle *zemindars* (185), a *Malika* (260), *zemindar* (25), (25).
9) Religion	Gosh *Mashallah* (16), *Bismillah, Bismillah* (32), *Oh Allah Pak* (53), (130), (238), (240) (289), (290), *Isha* prayers (65), (388), only *Ibadat* (169), *muezzin's* call (70), *du'ah* Allah (70), *Jennat* (71), further *ajar* (81), the Holy Quran (88), (138), (156), a holy woman (85),(88), (120), white *minaret* (89), *Ibadat* (154), *Imam* (155), *purdah* (166), (166), our *Shariah* (173), *Insha'allah* (176), (429), (476), a (366), *Amin* Yes (388), *Tawez*-amulets (402), married Allhumdullah (429), in hijab (431), a ghairmerd (364), (364), (364), (366), (437), the *Imam* (437), in *mafi* (468), *Amin* (475), holy *Zam-Zam* (486).
10) Salutations	*Bade Salaam* (20), (211), *Assalam-o-Alikum* mother (29), (270), *Assalam-o-Alikum* (33), (182), (197), (203), (363), (418), *Wa-alikum- Salam* (33), (170), (418).
11) Social Gatherings	*Mela mela* (20), (40), (49), (132), In *Eid-ul- Adha* (297), the *mela* (440), (486), the *baraat* (469).
12) Terms of Gratification	*Mubarak* (155), (157), (300) (429) (474), *Allah Hafiz* (387), (404), (429) *Khuda Hafiz* (176), (293).
13) Adjectives/ Adverbials	*Ghustys* (27), *palangs* (33), *karachities* (50), with *talaqs* (360).

Table 2 Regionalized English Characteristics in The Holy Woman by Qaisra Shahraz

Linguistic Features	Example
1) Greetings	*Salam* (20, 121, 211); *Salaam* (295); *Khuda Hafiz* or *Allah Hafiz* (176,293, 387, 404, 429).
2) Vocatives	*Shush* (102); *Barra*; *Oh Allah Pak* (130, 136,248); *gunahgar* (178).
3) Morphological Innovation of Native Words (adjective/plural/ formation)	*Ghusty* (27), *palangs* (33); *talaqs* (47, 179, 290, 320); *rishtas* (92,104,111,323); *karachites* (50); *chadors* and *shawls* (56); *parathas* (72); *merlas* (104); *paisas* (115); *zeminders* (116,185); *izzat's* (134); *Shahzadi Ibadats* (138); *buzergs* (153); *drums* (158); *Bibis* (190); *hajjis* (295); *tolas* (462); *Madrassas* (484).
4) Telescoped Words/Sentences	Lahoriwoman (30); washerwoman's (92); own madrassas (154); milkwoman's (183); whatsoever (206).
5) Capitalized Words	IN THE PRONINCE OF SINDH (11); CHAUDRANI KANIZ (24); *BABA SIRAG DIN FATIMA HIRED TANGA* (253); DURING *EID-UL-FITR* (265); RUBY, RUBY (308,309); THE *DOLI* (471); *KAWAR AND HIS BARAAT* (478); *ZARRI BANO'S EYES* (485).