Borrowing As A Tool To Fill The Ideological Thoughts: The Role Of Code-Mixing In *An American Brat* By Bapsi Sidhwa And *The Escape* By Qaisra Shiraz

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ABSTRACT

This research article highlights the temperament, inference, scope, and motives of code mixing in Pakistani English works. One novel from Pakistani English novels namely, *An American Brat* by Bapsi Sidhwa and one short story namely, *The Escape* by Qaisra Shehraz are being selected as an illustration of this reading. In this novel and short story the writers have already dealt with the characteristics of post colonialism. English language and literature pierced into the privileged civilizations of the sub-continent, after the end of British Imperialism. Pakistani writers in English are the best interpreter of the post-colonial communal language. In this study, I have hit upon code mixing in English works written by Pakistani authors to a bigger echelon. These works are paragons of arts and the unbelievable mixture of rhetorical and fictitious study. In these works the writers have not abased the confined diversities. They have tinted the value of Pakistani English in order to achieve the chatty desires of native people. These borrowings from the native languages are used to fill the lexical fissures of ideological thoughts. The reason of these borrowings is not to represent the English as substandard assortment. Through the utilization of native words we conclude that the significance of native languages has been tinted to question mark the dialect as well. The words of daily use also have an area of research for English people without having any substitute in English. That's why in English literature innovative practices and ideas of code-mixing have been employed.

Key Words: Code-mixing, Urdudized Words, Hybridism, Bilingualism and Multilingualism

1. Introduction

Afterwards the severance of sub-continent, English was used like the bureaucrat language in order to disregard Urdu-Bengali controversy. Bapsi sidhwa (1993) describes her own understanding by stressing her attitude towards the status of foreign English Language in Pakistan. She states that her usage of English in writing her novels has not been critically questioned in Pakistan. Devoid of putting in numerous words, it is acknowledged that because of British colonization English is with us to stay, and either we like it or not it has developed into a

valuable tool: a resource of communication with the rest of the world, and together with Urdu, a link, elitist if u will, among people who speak diverse languages within country.

Qaisra Shahraz is a popular and praised Pakistan-born and Manchester- resident writer. She has won the National Diversity "Lifetime Achiever" reward for her educational and literary services. She has also toiled as a member of the Royal society of arts. She has also worked as a counselor to Asia Pacific writers and Translators organizations. In her short story "The Escape", she also used code-mix words from her own national country. She also used many words of Urdu language in her short story in order to influence her own national language because she was a Diaspora and had dispersed personality. So it was difficult for her to ignore her own country and the country of luxuries. That's why she mostly switches form one language (English) to other language (Urdu).

The utilization of single language into new language between the similar statements, whether it is in verbal or printed form is known as code-mixing. Now days, the use of multiple languages in many cultures is the most common factor. Code mixing helps to comprehend the utilization of language, its purpose and nature of the relationship between individual values in a socio-cultural perspective. A code is meant to be a language technique or miscellany in the language and it is altering an element of information in communiqué just like, a letter or word phrase. At the same time, the usage of two different diversities in a speech, or usage of one language into other language is known as code-mixing. The orator or the author does not unearth appropriate appellations in the manifest language, so they employ a lot of locutions from their native tongue to overcome this problem. Sometimes Code-mixing refers to the hybridization of language; it means that it constructs the issues related to Language maintenance then causes for a language shift and at last demise. So, code-mixing is intrapersonal.

Bilinguals use code-mixing in their routine life. The characters and speech communities in Pakistani English works are the representative of this specimen. Afterwards the liberty of Pakistan, English-literature that had been produced by Pakistani writers was postcolonial literature in nature and in fact it was a response to the colonial Literature as well. The use of Urdu words is prominent in the writings of all Pakistani English writers, because they considered Urdu Language as the most prestigious Language in their works at the secondary level. The usage of appellations from the native tongue mechanically fused in the second Language in the writings of every writer as a common practice. In order to show the cultural practices and conventions, every writer uses code-mixing in his writings.

The new dimensions have been explored by a lot of researchers in order to highlight the life like activities of native with respect to their expressive culture and local languages. On the foundation of this aspect, the main objective of this manifesto is to demonstrate that code-mixing is an account of ethnicities and morals at the higher-level but not at the lower-level. This research article represents the exploration of the changes in Languages with respect to fidelity and bi-dialectal, because language plays a very important part in culture. Language covers the means to discover code-mixing in correlation to philology that how the language gaps and domains, societal factors and basic factors, physical settings and stylistic motivations have been provoked as penalties of code mixed speeches. The awareness of the readers with the writer and

admiration of cultures is the main task of code mixing. Moreover a different variety of English is the result of Post-colonial state.

In order to visible the culture of motherland Chinua Achebe has also mixed numerous appellations of African language in English and same is a case with Pakistani writers in their writings which will be considered in this research article. This research article also emphasis on the edifying and societal discrepancies by language with respect to code-mixing which overlay a technique for the canvasser to categorize along with customs by giving the impression of being mixed language. The Postcolonial literature gives more value to language as in the code-mixing; it got innovative means to signify the breakdown of lexical terminology. In postcolonial literature, Language is most apparent because colonized writers accept it as an approach to save empires and communal significances from the alien authority. The usage of local words from native language increases the awareness and association of readers as well.

This research paper concentrates on two literary pieces written by Pakistani writers, in which the malfunction of glossary in English is being manifested by native words from Urdu lexicons. The research study will also discover the endeavor of these two Pakistani writers in their literary pieces with respect to code-mixing is and will also highlight that to what extent they used it in their works as well. This research study will emerge questions for code-mixing in these two works that are:

1. How Pakistani authors are victorious in transmitting their memo to the overseas readers via code-mixing?
2. Is code-mixing is a marked aspect in postcolonial-literature and how Pakistani English writers marked the native cultures and societal ideals in terms of code-mixing?

2. Literature Review

The language plays a very vital role to associate states and inhabitants from each other because it is a technique to isolate the people from one another as a state or a nation. Dialect is meant to converse with one another in either verbal or written form. David Crystal (1985, p.262) affirms that dialect is the most imperative way of communication to develop the incidence of users. Babatunde (2002, p.1) regards language as a mean of existing.

In order to observe and notice the code mixing in a Language, there are no certain norms but it is being observed by native of that one Language because it is the result of incensement in the curiosity and interest of reader towards the literary piece and induces the bibliophile to go through the manuscript. Code-mixing was earliest observed in the works of West African Languages and Ansre (1971) described it as an insertion of diverse chunks of English into the performance of West African Languages in trying to demonstrate the control of English on West African Languages.

Code-mixing is the utilization of one language in relation with another language or the mixing of two or more languages or language diversities in a speech. Hamers and Blanc (1989, p.35) say that code- mixing is the consumption of elements of single language in one more language. They were of the viewpoint that a reallocation of using linguistic units (phrases, clauses and words

etc.) of one language to another language within a particular sentence is known as code mixing. Diverse instigators have believed that clarity differs when we talk about code-mixing and code-switching. Lanz (2011) regards code-mixing as a synonym for intra-sentential code switching while Pfaff describes this also for code-mixing and borrowings.

Ardila (2005, p.60-81) affirms that the exchanging between two languages in a particular sentence is called code mixing whereas code switching is not toggling in a sentence rather it is an entire alteration to the second language for an amount of sentences. He is of the view that Code mixing is upon words level but on the other side when we speak about code switching then it is exchange that maneuvers at sentence level and it is mainly common in speaking. However Köppe and Meisel (1995, p.277) utter that code-mixing consists of semantic and pragmatic deviations Moreover Muysken (2000, p.1) describes that code mixing is a deviation amongst the grammatical aspects as well.

3. Research Methodology

This study analyzes the features of code-mixing in Pakistani English post-colonial works. I will examine the occurrence of mixing of these Urdu words mainly in the elected genres. Following one novel and short story have been selected as a sample of study.

1. *An American Brat* by Baspi Sidhwa
2. *The Escape* by Qaisra Shehraz

These two literary works are from Pakistani English postcolonial -literature as these literary pieces had been written after independence. I have utilized qualitative method to construe and illustrate the results. The words have been taken from elected literary works and then elucidation has been done as a result. In order to analyze accordingly, the occurrence of the repeated words would be composed. For the sake of further elaboration, data would be cataloged into different areas and groups.

Qualitative research has been used to underline the occurrence of mixed-words in these Pakistani English works because it focuses on the results of the qualitative analysis. The data has been analyzed qualitatively. The intellectual representations of these works have been shown with the qualitative analysis. The usage of Urdu words represents many Pakistani lexical features in these literary texts. In the following segments, I will accord this investigation in exhaustive chunk with respect to these leaflets under cram.

4. Analysis and Discussion on Selected Leaflets

This segment does not only highlight and discuss the appellations of the native ethnicity but also those appellations which don't have literal correspondent in English Language as well. At several areas, it looks that awareness of the author and writer has become amplified or augmented through the portrayal of cultures, values and language. Moreover compound nouns and verbs have been generally used by the writers through the tool of code mixing because these appellations belong to sundry realms and stand for the cultural norms. By showing close

association with them through an incandescent way of speech, the author does not only employ the native language but also highlights the culture of native people as well.

4.1 *The Escape* by Qaisra Shahraz

The Escape is written by Qaisra Shahraz. This short story highlights the Diaspora's writing by highlighting the identity issues of immigrants, especially Muslim world with respect to belonging and un-belonging. It also deals with auto biographical elements. In an interview with Claire Chambers (2017, p.102-107) the author herself claims that this short story is very much akin to the writer's father life who was lingering with *Back Home and Homeland? Which homeland?* In this short story the character of Sameer is the clear portrayal of her father's personality and life. This short story is based on bilingualism and used two Languages of different countries. Short Story lapses among intellectual as well as moral issues and highlights metropolitan and uncivilized concept of society. The words from English and Urdu have also been added.

a) Edibles/ Food Stuff & Drinks:

Names	Page Numbers
Sewayian (Three Times)	1,2,3
Chana Chat (Three Times)	1,2,3
Basmati Rice	2
Chapatti	2
Shami Kebabs, Kebabs	2
Pilau Rice (Two Times)	2,10
Gajar Halwa (Two Times)	2,3
Curry	3
Custard	5
Lamb Biryani	5
Chicken Shorba	5
Keema Lobia	7
Tabark	10
Parathas	10
Kulchas	10
Lasi	8
Miranda	8

b) Mode of Address & Exclamation:

Names	Page Number
Abu-ji	2
Velati	5
Shush!	2
Babu	12
Daigmen	10

c) **Abstract & Feminine Noun:**

Names	Page Number
Zakat	9
Izzat	12

d) **Religion, Prayers & Mosques:**

Names	Page Number
Imam	1
Allah Pak	9
Jumma	1
Traveeh	1
Hatham	5
Darul Uloom Masjid	1
Maki Masjid	1

e) **Places, Shops, Objects & Money:**

Names	Page Number
Eidhi (Three Times)	2,3
Darul Uloom Centre	1
Sanam Sweet Shop	2
Anarkali Bazar	4
Mall Road	4
Motorcycle	6
Minar Tree	6
Trafalgar	6
Darwin Mill	7
Kothi	8
Bethak	8
Phone	9
Data Gunj Darbar	10
Darbar (Three Times)	10

f) **Festivals, Festive & Welcome Greetings:**

Names	Page Number
Eid Mubarak	1
Bisnillah! Bismillah!	8
Ramdhan	1

Eid ul Fitr	3

g) Clothes and Newspaper:

Names	Page Number
Bengali Sari	1
Shalwar kameez (Two Times)	2
Shervani, Sherwanis	2
Ghraras	2
Lenghas	2
Dupattas	2
The Daily Jang	2

h) Local Names & Country:

Names	Page Number
Samir	1
Manzoor	1
Maqbool	2
Rahel	3
Mehnaz	3
Roxanna	4
Mina	6
Idi Amin	8
Banu	11
Ibrahim	11
Velat, Velat	7,8

In this short story a small number of code-mixed words have been originated. In his short story main semantic context relates to Pakistani culture and religion Islam. The words *imam*, *Data Gunj Darbar*; *Data Sahib* is the most pious person in Islamic context and consider as *wali ullah*. Addressing modes have also been used normally. For instance, *Abu-ji*, *Velati* and other mode of addressing have been utilized in this genre. The attire items have also been used in the whole of the short story. All the dresses relate to Pakistani tradition such as *kurta*, *shalwar*, *kamize*, *Shervani*. It illustrates the custom and culture of Pakistani Islamic country. The majority of the attires is of females and has used to cover the whole body. It belongs to Islamic traditions just like the word *dupatta* is exercise to cover up the whole head but in British culture it considers as the traditional notion to be dressed in a *dupatta*.

In this short story the most of terms belong to the Islamic traditions. The mostly used term is "Imam" that reflects a person who fight for the spiritual purposes. The utilization of all these terms is to demonstrate the culture and values without giving translations. The usage of these words in English highlights a factual picture of the Pakistani culture and ideology by supporting the religious expressions in term of prayer (Allah Pak, *Traveeh, Ramdhan* and *Hatham* as well.

Moreover, the word *Tabaruk* has been used in this short story which is considered Pious and good food in Islam.

4.2. *An American Brat* by Bapsi Sidhwa

This novel highlights the fifty four circumstantial areas that have been given by Baumgardner et al. However the researcher has pointed out a small number of textual areas that are being used in this Pakistani English novel. In this novel in the light of semantic framework a few words and their textual area have been observed in the light of semantic framework which is twenty six in number set by Kachru. These types of code mixing have been classified by this model, so it can be straightforward for the researcher to point out the text-words and evaluation. In this novel Pakistani semantic contexts and occurrence of words have been figured out and are discussed in detail.

a) **Concepts, Condiments, Residences & Places**

Names	Page Number
Shonour	66
Izzat	66,111
Paans	201
Easop-gol	201
Bunglow	34
Haveli	42
Jhuggees	238,239
Landa bazaar	13

b) **Edibles, Health & Prayers**

Names	Page Number
Tandrosti	41
Aa-meen	46
Roti	44
Dhan-dar	44
Dal	112
Dal, rice	142
Basmati	263
Pakoras	36,38
Patia	114, 262
Dhanask	114
Lentils	114
Pora	296

c) Psychological Terms & Racism

Names	Page Number
Gora complex	26, 147
Desi (Eight Times)	73,74,101,102,103,199,230
Gora	84
Gora-chittas	141
Parjat	271

d) Religions & Religious Tags

Names	Page Number
Mullahs (Seven Times)	11,13,162,282
Maulvi (Four Times)	45
Burqas	10
Sufi	19
Allah	21,48
Mujahahideen	91
Guduwaras	19
Agyari (Six Times)	40,41,278
Atash (Six Times)	40,41,47, 278, 317
Kusti (Nine Times)	41,164,165,278,317
Sudras (Six Times)	164,220,278,317
Bhagwan (Three Times)	252,254
Navjote (Two Times)	204,293
Adarnee	257
Madasara	257

e) Slogans, Social Gatherings, Systems & Organizations

Names	Page Number
"Roti, Kapre, Makan"	21
Zindabad	21
Mushairas	311

Mehfil	311
Khandan	277
Lesson-Wallas (Three Times)	111
Taxi-Wallas	194
Bhagwan-Walla	254
Anjumans (Four Times)	262.288,299
Parsee Panchayat	287

f) Negative Description, Gender & Political Systems

Names	Page Number
Zina (Two Times)	236,237
Gondas (Three Times)	11, 135, 223
Fundos (Two Times)	12,305
Uloo	68
Sala badmash	196
Guru	210
Police-thana	106
Raj (Three Times)	36,37,196
Heejras (Four Times)	78,79

g) Adjectives, Articles, Buildings, Art Forms & Occupations

Names	Page Number
Khandani	222
Lathi	282
Ghazal (Two Times)	311
Quawali	19
Veranda	10,16
Ayah (Seventeen Times)	11,13,18,23,26,27,28,29,30,31,32,33,43,162,178

h) Descriptive Labels, Fabrics, Measurement, Money & Occupation

Name	Page Number
Boochimai (Six Times)	69,78,133,222
Afeemi (Two Times)	84,127
Memsahib	107
Madam-ni-ma	69
General sahib	122
Mudums	272
Shatoose	21
Nylon-satin kamize	74
Thaans (Two Times)	220
Paisa	134
Doria	50

i)   Kinship Terms, Law, Marriage & Modes of Addressing

Names	Page Numbers
Kaka (Three Times)	50,134
Kaki	134
Baap (Two Times)	192,197
Hadood ordinance	236
Federal shariat	236
The adarenee	297
Jana	14
Baijee	33
Jee (Nine Times)	52,53,122,223
Baba (Four Times)	86,101,192,240
Yaar (Three Times)	97,196
Bibi	173
Begum Bhutto	175

j) Accessories & Celebrations

Names	Page Number
Burqas	10
Sagan	44
Pyjama (Two Times)	10,35
Shawl (Ten Times)	10,16,20,21,33,34,157,242
Kashmiri Shawl	244
Sari (Thirty Five Times)	10,15,17,29,31,106,173,174,177,178, 204,221, 222,244,252,272,275,278,297,298,299,300,303,304
Sari-blouse (Four Times)	10,13,31,192
Dopattas	11
Lungi Pyjamaed	11
Cholis	13
Kapra	21
Cummerbund	36
Kusti (Eleven Times)	31,41,164,165,278,304
Sudras (Seven Times)	31,164,278,317
Shalwar-kamize (Two Times)	42,122
Cashmere shalwar- kamize (Two Times)	42,72
Tanchoi Sari (Three Times)	43,297
Palloo (Four Times)	43,252,304
Kamiez (Two Times)	74,122,
Shalwar (Four Times)	74,192,196,242,
Dhoties (Two Times)	106,217
Khaki	192
Feta	248
Sari Sets (Two Times)	297,298
Sari Scarf	303

It is obvious from the study that the greater parts of words are the part of arty milieu. For instance accessories are most of the attire words that are meant to women because attire for men does not reflect much diversity that has been changed by Western clothing just like blouses, pants and suits etc. Important parts of Muslim women dresses have also been shown like *dopattas, burkas*, *shawl* and etc. These accessories with respect to cultural terms are atypical for English (Non-Muslims Community) bookworms, because such clothe is not used in their culture to cover head. In this novel there is a wider discussion on Pakistani outfits versus Western outfits just like (*sari-blouse, kurta-shirt*, *shalwar*-and-shirt outfit and *Sari-sets*). These Pakistani attires have been a big reason behind migration to abroad.

The main objective of the author is to emphasize on the edifying ideals of Pakistan by using local words more successfully. These words not only emphasize on the cultural images but also deal with the values of culture, prevailing in a particular society as well. Moreover the analysis also

highlights that particular clothes are used for particular occasions. For instance demise, marriage ceremony, quiescent, and travelling are also used to explain the particular religious, foreign, local and cultural types. For example, *tanchoi sari* (p. 43) and *cotton sari* (p. 29) are particular examples of the same clothing, mentioned in the novel as well. Sari is most often used clothing accessory in the novel for forty-three times and it is usually utilized by middle and upper class women as well.

The novelist has manipulated such word like 'IZZAT' which have an English equivalent like 'RESPECT' but she used this word strengthen the meaning of her own culture through the impact of language. So, theories and dresses with respect to her own Pakistan cultural values have been proficiently described by Bapsi Sidhwa in this novel. Many times in this novel she uses the local words from her own native language *URDU* in order to enhance the impact of Urdu Language on the reader's psyche just like *choop kar* (p. 57) and never discriminate Pakistani culture in this novel through the proper use of 'URDU WORDS' from her own culture context as well.

5. Conclusion

This research article has acknowledged that all languages have their own weight and function amidst its own speaker and reader by undermining the very fact of submissiveness and less weight age, because code-mixing in English Pakistani Literature written by Pakistani authors has been discovered to an immense range. While writing their writings in Pakistani English Context the writers not only humiliated the local differences, comparatively they have also accentuated the concern of Pakistani English as English Language which is usually unsuccessful to accomplish the emotional obligations of local people. In order to fulfill the rhetorical divergence of intellectual ideas in English, these borrowings from the local Languages are used by Pakistani writers in their writings as well and the purpose of this code mixing is not to represent the English as an inferior type. The author also comes to an end that the weight of local Languages and indication of a question mark upon dialect has also been meant through the proper use of local words. This research work also focuses on the words of daily use without having any alternate in English, which is also a field of study for the British people because modern motifs have been engaged in stories and novels with respect to code mixing methods in English literature.

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