CULTURAL AND IDEOLOGICAL REPRESENTATIONS
THROUGH PAKISTANIZATION OF ENGLISH: A LINGUISTIC
CRITIQUE OF PAKISTANI-AMERICAN FICTION

By
Muhammad Sheeraz
47-FLL/PHDENG/F10

Supervisor
Dr. Muhammad Safeer Awan
Assistant Professor

A thesis submitted in partial fulfillment of the requirements for the Degree of Doctor of Philosophy in English

To
DEPARTMENT OF ENGLISH
FACULTY OF LANGUAGES AND LITERATURE
INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD

April 2014
Acceptance by the *Viva Voce* Committee

**Title of the thesis:** Cultural and Ideological Representations through Pakistanization of English: A Linguistic Critique of Pakistan-American Fiction.

**Name of Student:** Muhammad Sheeraz

**Registration No:** 47-FLL/ PhDENG/F10

Accepted by the department of English, Faculty of Languages & Literature, International Islamic University, Islamabad, in partial fulfillment of the requirement for the Doctor of Philosophy degree in English.

**Viva Voce Committee**

---

**External Examiner**
Dr. Muhammad Shahbaz Arif  
Professor/ Dean  
Faculty of Management and Administrative Sciences, Government College University, Faisalabad

---

**External Examiner**
Dr. Wasima Shehzad  
Professor (Linguistics), Department of Humanities, Air University, E-9, Islamabad

---

**Internal Examiner**
Dr. Munawar Iqbal Ahmad, Associate Professor, Department of English, IIUI

---

**Dr. Munawar Iqbal Ahmad**
Dean  
Faculty of Languages & Literature

---

**Dr. Munawar Iqbal Ahmad**
Chairman  
Department of English

---

**Supervisor**
Dr. Muhammad Safeer Awan  
Assistant Professor  
Department of English, IIUI

---

**September 20, 2014**
To my Ama & Abba (who dream and pray; I live)
ACKNOWLEDGEMENT

I owe special gratitude to my teacher and research supervisor, Dr. Muhammad Safeer Awan. His spirit of adventure in research, the originality of his ideas in regard to analysis, and the substance of his intellect in teaching have guided, inspired and helped me throughout this project.

Special thanks are due to Dr. Kira Hall for having mentored my research works since 2008, particularly for her guidance during my research at Colorado University at Boulder. I express my deepest appreciation to Mr. Raza Ali Hasan, the warmth of whose company made my stay in Boulder very productive and a memorable one.

I would also like to thank Dr. Munawar Iqbal Ahmad Gondal, Chairman Department of English, and Dean FLL, IIUI, for his persistent support all these years. I am very grateful to my honorable teachers Dr. Raja Naseem Akhter and Dr. Ayaz Afsar, and colleague friends Mr. Shahbaz Malik, Mr. Muhammad Hussain, Mr. Muhammad Ali, and Mr. Rizwan Aftab. I am thankful to my friends Dr. Abdul Aziz Sahir, Dr. Abdullah Jan Abid, Mr. Muhammad Awais Bin Wasi, Mr. Muhammad Ilyas Chishti, Mr. Shahid Abbas and Mr. Yasir Khan. Mr. Ali Asghar, Mr. Yaser Ali, Mr. Muhammad Haroon, Mr. Zaheer Mughal, Mr. Naeem Waseer, and Mr. Aziz Khan have also been providing their assistance to me in various tasks all through the process of this research.

It is my pleasant duty to thank Mr. Liaqat Iqbal, my best friend, for reading and giving his valuable feedback on this thesis.

Last, but by no means the least, I acknowledge the role of my brothers Shahbaz Khan, Sher Baz Dasti, Ayaz Ali Khan and Yawer Dasti, and my sister Sanam Dasti in making this project possible.
DECLARATION

I, Muhammad Sheeraz, Registration No. 47-FLL/PHDENG/F10, a student of PhD in English at International Islamic University Islamabad do hereby solemnly declare that the dissertation submitted by me in partial fulfillment of the requirements for the degree of Doctor of Philosophy in English is my original work, except where otherwise acknowledged in the dissertation, and has not been submitted earlier, and shall not be submitted by me in future for obtaining any other degree from this or any other university.

........................................
Signature of the candidate

2014               Muhammad Sheeraz
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MASTER LIST OF ABBREVIATIONS

[sic!] = shows that the preceding word is quoted exactly as it stands in the original

AAB = An American Brat

EFL = English as foreign language

ENL = English as native language

ESL = English as second language

ff. = and the following pages

HB = Home Boy

IndE = Indian English

IOROW = In Other Rooms, Other Wonders

NA = Not applicable

p. = page number

PakE = Pakistani English

SAE = South Asian English

SALs = South Asian Languages
ABSTRACT

This study investigates the nature, scope and implications of and reasons for Pakistanization of English in Pakistani-American fiction. It draws upon the conceptual frameworks developed by Fowler (1996) and Muthiah (2009), and employs earlier models offered by Kachru (1983), Baumgardner, Kennedy and Shamim (1993), Ashcroft, Griffiths and Tiffins (2002), and the recent ones by Chelliah (2006), and Muthiah (2009) from the fields of linguistic criticism, sociocultural linguistics, world Englishes and postcolonial studies. Three Pakistani-American fiction works, namely, An American Brat by Bapsi Sidhwa, Home Boy by H. M. Naqvi and In Other Rooms, Other Wonders by Daniyal Mueenuddin, are selected for separate analyses under these models that are then converged into a three-dimensional model for postcolonial linguistic critique. It was found that all the texts under study follow postcolonial language ideology. This is where the findings of this research diverge from those given by Muthiah (2009) who asserts that fiction writers of the works under her study adopt colonial language ideology by constructing Indian English as substandard variety. However the texts under this study, by employing the strategies of abrogation and appropriation, and techniques of hybrid innovations and lexical borrowings, etc., ‘Pakistanize’ English, and represent and counter-represent a variety of cultural and ideological beliefs, norms and practices. This study also demonstrates that Pakistanization of English in Pakistani-American fictional works is indicative of the ongoing process of linguistic hybridity where English is negotiating with indigenous linguistic insurgency to accelerate the emergence of ‘Urdish.’ This thesis acknowledges Pakistani English as a variety of English as sixteen characteristic linguistic features of its own are found employed in the texts under study. This acknowledgment reinforces the findings of some of the previous studies in the area such as Mahboob (2009), Uzair (2011), Khan (2012), etc. However, the frequency of Pakistani expressions used in each of the texts under study remains formulaic, and is below 0.50%.
CHAPTER 1
INTRODUCTION

It’s good that everything’s gone, except their language, which is everything.
Derek Walcott, North and South

This introductory chapter offers a background to the study of cultural and ideological representations through indigenization of English in Pakistani-American fiction, briefly contextualizing it to relevant areas such as the fields of linguistic criticism, sociocultural linguistics, world Englishes, code switching, and postcolonial concepts of representation and language appropriation. The chapter traces historical links and developments among the present day English language and its history in the subcontinent, particularly its use in fiction, and introduces the fiction texts selected for this study. The chapter also includes a description of the key terms, statement of the problem, research questions, delimitation, rationale, and significance of this study.

1.1 Background

For centuries, scholars in various disciplines have attempted to construct a universal language for the whole world through which people could communicate with each other but all such attempts at constructing any artificial code language have failed (Schneider, 2007). In the late twentieth century, a ‘natural’ language emerged to serve the coveted purpose of direct communication globally, a change rightly termed by David Crystal as a “language revolution” (as cited in Schneider, 2007, p. 1). The English language is becoming “the global
lingua franca” (McArthur, 2001, p. 1): it is now “in great demand worldwide” (Phillipson, 2009, p. 11) and seems to be “EVERYWHERE” (Kachru & Smith, 2008, p. 1) as the “indispensable global medium” (Kandiah, 2001, p. 112). English was widely studied under linguistic imperialism as imperial (Phillipson, 1992, 2009) and post-imperial language (Fishman et al., 1996). However, this revolution did not just culminate into the production of a homogenous international language. Rather, owing to the varying ecological, social, historical and linguistic contexts, the English language underwent adaptations in many parts of the world and was diversified and fragmented, resulting many Englishes variably termed as Postcolonial Engishes/englishes (Ashcroft et al., 2002; Schneider, 2007), Global English(es) (Sonntag, 2003; Pennycook, 2007), World English(es) (Gilsdorf, 2002; Kachru & Smith, 2008; Phillipson, 2009; Hoffmann & Siebers, 2009), the New Engishes (Platt et al., 1984), Chinese Engishes (Bolton, 2003), South Asian Engishes (Aggarwal, 1982), Indian English (Gokak, 1964; Kachru, 1983), Pakistani English (Jamil, 1963; Baumgardner, 1993; Talaat, 1993; Uzair, 2011; Khan, 2012), and so on. The process of such heterogeneity is usually postulated as the “indigenization of English” by many linguists (e.g. Kachru, 1983; Baumgardner, 1993) and “appropriation” by postcolonial critics (e.g. Ashcroft et al., 2002). “Certainly this state of affairs is the product of colonial and postcolonial history,” asserts Schneider (2007, p. 1), refering to Braj B. Kachru, who defends this kind of natural indigenization and rejects “the idea that any special prominence or a superior status should be assigned to ENL [English as a Native Language] countries and ‘native’ language status” (Schneider, 2007, p. 14). Because this kind of indigenized and appropriated English is used by postcolonial creative writers, it is important to conduct an in-depth study of their works under a discursive framework that allows the combination of linguistic and literary studies.
Stylistics, narratology, sociolinguistics, discourse analysis, dialect geography, contact linguistics, sociocultural linguistics, postcolonial studies on language appropriation, etc., are all such fields that provide useful research designs to apply to the study of the language of fiction. If the focus of a study is to work out the indigenized linguistic categories in various sociocultural contexts and to interpret their postcolonial cultural and ideological meanings, as in the present study, then multiple frameworks are relevant. This study thus draws upon a broad range of research within sociocultural linguistics, focusing in particular on studies of language that have emerged from world Englishes, postcolonial theory and, most importantly, linguistic criticism. On the pages to follow, a brief introduction to these key theoretical fields is given.

1.2 Linguistic Criticism

The field of linguistic criticism existed since long but its new form was developed by Roger Fowler who views literature as social discourse (Fowler, 1981) and as language (Fowler, 1986). Fowler (n. d.) elaborates on the phrase ‘linguistic criticism’ by stating that it abbreviates a range of meanings: i) criticism of language – “critical analysis of the social practices that are managed through the use of language” (para. 1); ii) “criticism which employs the concepts and methodology of linguistics” (para. 1); and iii) “the linguistic analysis of literary texts” as “an alternative to and improvement on literary criticism” (para. 1). He also argues that literary texts have language which can be studied applying the methods of linguistic criticism. He asserts that: “The techniques of linguistic criticism apply universally, whatever the genre of the text under consideration” (para. 1), and that it
considers the significance of the sentence structures and of the transformations (Fowler, 1977, p. x).

The structure of the novel and whatever it communicates are under the direct control of the novelist’s manipulation of language… so it would seem natural and desirable to submit the language of fiction to any of the processes and terms of linguistic analysis which appear appropriate to the tasks of criticism.

(p. 3)

Fowler is of the view that linguistics should not be conceived “just as a device for formalistic analysis capable only of tracing the outline, texture and contours of a text but as a mode of analysis which can suggest interpretations of structural form” (p. 4).

As linguistic criticism is the combination of linguistic analyses and literary criticism (Isaacs, 1968, p. 47; Muthiah, 2011, p. i), the present study views linguistic critique as the combination of various theoretical areas, among them postcolonial literary criticism, particularly its conceptualization of representation and language appropriation, and linguistic analyses, specifically those studies conducted in sociocultural linguistics that focus on code switching and World Englishes. I follow scholars working within these areas in my choice to study selected fiction as sociocultural and ideological discourse. However, while I incorporate these areas into the umbrella term of linguistic criticism, I neither deny their mutual differences nor attempt to carve out new boundaries for them. It is the field of linguistic criticism that already allows such a combination of the two very broad areas of linguistic analyses and literary criticism, out of which I have chosen research that is particularly relevant to my project, as given above¹.

1.2.1 Sociocultural linguistics and concepts of code switching and world Englishes

¹ See detail on evolution of and research in linguistic criticism in Chapter 2 under heading 2.1.
Sociocultural linguistics is a branch of linguistics that suggests a fusion of sociology, anthropology, cultural studies, and linguistics, and is, therefore, a multidisciplinary field. Mary Bucholtz and Kira Hall define sociocultural linguistics as:

…the broad interdisciplinary field concerned with the intersection of language, culture, and society. This term encompasses the disciplinary subfields of sociolinguistics, linguistic anthropology, socially oriented forms of discourse analysis (such as conversation analysis and critical discourse analysis), and linguistically oriented social psychology, among others. (2005, p. 586)

Nilep, considering how this field of inquiry is different from other types of linguistics, defines it as “an emerging (or one might say, revitalized) approach to linguistics that looks beyond formal interests, to the social and cultural functions and meanings of language use” (2006, p. 2).

Code switching, one of the strategies used by creative writers to indigenize and appropriate language (Ashcroft et al., 2002, p. 72, 74), refers to the practice of switching from one language variety to another within a given discourse event. Code is almost synonymous with a language variety (Nilep, 2006, p. 1), and “Code switching is a practice of parties in discourse to signal changes in context by using alternate grammatical systems or subsystems, or codes” (p. 17). Much work in code switching is either focused on syntactic or morphosyntactic constraints on language alternation or is used to describe the difficulties facing bilingual speakers or second language learners (p. 1). In the present study, I focus on
the social functions of code switching as it emerges in the fictionalized dialogues and description of novelistic characters, settings and events\(^2\).

Another field within the scope of sociocultural linguistics, and relevant to the present study is that of World Englishes studies. Gilsdorf asserts that “English is, of course, multiple Englishes” (2002, p. 367) in the world today. Its use “in various contexts manifests in varied genres, conventions of politeness, code-mixing and switching, and new canons of literary creativity—all the resources of multilingual, multicultural contexts are now part of the heritage of world Englishes” (Kachru & Smith, 2008, p. 177). World Englishes is, thus, a subfield of sociocultural linguistics that acknowledges the variation in the English language as contextualized in different parts of the world. The field aims at enhancing understanding regarding the mutual differences to the extent of unintelligibility prevalent among different varieties of English, as Kachru and Smith rightly argue:

World Englishes, by definition, exhibit variation; therefore it is natural that intelligibility becomes an issue for those using world Englishes across cultures. The concern most often expressed is that with the great diversity in varieties of English, it may soon occur that people speaking fluent English may not be intelligible to other fluent users of English. (2008, p. 59)

Most of the scholars in the field of World Englishes are in favor of acknowledging all these varieties of English as ‘equal’ without dividing them in standard/non-standard binaries with a positive approach “that does not devalue any variation. It attempts to study the functions of varieties in their contexts and how they empower their users to realize certain goals” (Kachru

\(^2\) See discussion on code switching in Chapter 4 under 4.1.3, 4.2.3 and 4.3.3.
& Smith, 2008, p. 182). The existence of many World Englishes is also indexical to the existence of cultural diversity across the globe. “World Englishes provide a rich data source for the study of cultural differences in what is meant by argumentation and persuasion across different traditions of literacy” (p. 156)³. This study views Pakistanized English of Pakistani-American fiction as “a rich data source” representing cultural difference.

1.2.2 Postcolonial theory and concepts of representation and language appropriation

Postcolonialism is a theory in art and literature mainly based on the lines of resistance to the colonial literatures and their portrayal of the natives of the former colonies often referred to as the “third world”.

Postcolonialism consists of a set of theories in philosophy and various approaches to literary analysis that are concerned with literature written in English in countries that were or still are colonies of other countries. For the most part, postcolonial studies excludes literature that represents either British or American viewpoints and concentrates on writings from colonized or formerly colonized cultures in Australia, New Zealand, Africa, South America, and other places that were once dominated by, but remained outside of, the white, male, European cultural, political, and philosophical tradition. (Bressler, 2003, 199-200)

Representation, in postcolonial studies, is the act of portraying the orient through language as an entity which might not be anything like the orient itself (Said, 1978). However, counter representation or postcolonial representation encompasses the literary depiction of third world cultures and peoples as well as that of the center by postcolonial writers.

³ See detail on research in sociocultural linguistics, code switching and World Englishes in Chapter 2, under heading 2.2.
In postcolonial studies, the concept of language appropriation is similar to the sociocultural linguistic concept of indigenization. The appropriation of the English language, as against its abrogation, in fact gives birth to many englishes around the world. It is a process which reconstitutes English, the language of the center, in order to make it appropriate to express “differing cultural experiences” (Ashcroft et al., 2002, p. 38). Unlike the process of indigenization in sociocultural linguistics, appropriation of the English language in postcolonial studies is considered to be more of a conscious process executed using some strategies which are believed to serve some cultural and ideological purposes (Ashcroft et al., 2002, p. 38; Zabus, 2007, p. xvi).

1.3 Arrival of English in the Subcontinent

Sinha traces the history of the arrival of English language in the Subcontinent back in the late fifteenth century as he states: “The discovery of sea-route to India in 1498 by Vasco da Gama brought about new linguistic and literary associations with the West” (1978, p. 1). More realistically, Mahboob locates it in the sixteenth century stating: “English was first introduced in the Indo-Pak Subcontinent by the British in the 16th century” getting official recognition in 1835 through Macaulay’s minutes (2009, p. 178). As it is obvious from these traces, it took English three centuries to hold the center stage in the linguistic diversity of the Subcontinent. “The introduction of English in India was slow and always beset with difficulties. As long as Portuguese stood in the way, English was spoken only in the area of its trade centres. For the transaction of daily business, interpreters called ‘Dobasses’ were much in demand” (Sinha, 1978, p. 6).
R. K. Yadav (1966) quotes Charles Grant who had been arguing during the early 19th century: “as the Muhammadans employed Persian, so should the English employ their own language in the affairs of the Government” (p. 25). However, incentives were necessary to make it attractive for the natives to learn English. “There is no unwillingness on the part of the natives to learn the English language, there is no great disposition for it, except where they are likely to be employed in offices” (Basu as cited in Yadav, 1966, p. 25). So “access to salaried jobs” coupled with the attraction of access to “Western knowledge” made the natives decide in favor of English against the Oriental and Modern Indian languages (p. 26).

Braj Kachru (1983) gives a detailed overview of the arrival of the English language in South Asia. He divides the process of its arrival in three phases: First phase: The missionaries: who started arriving in India in the 17th century and opened many schools across the country. “It should be noted that during the earliest period the methodology of teaching and the language background of the teachers had great influence on SAE [South Asian English]” (p. 20-21). Second Phase: The demand from the South Asian Public: Raja Rammohun Roy is considered to be the earliest prominent figure from India to have demanded the English language to be taught in India during the first quarter of the 19th century, “Perhaps this was one way for Hindus to show their concern about the domination of Persian or Arabic; or perhaps this was done essentially for socioeconomic and educational reasons” (p. 21). Kachru goes on to say: “Macaulay’s hand was considerably strengthened by a small group of Indians led by Raja Rammohun Roy, who preferred English to Indian languages for academic, scientific and other international reasons” (p. 21); Third Phase: The Government Policy: This phase seems to have started in 1787 when “the Court of Directors of the East India Company appreciated the efforts of the Reverend Mr Swartz to establish
two schools in Tanjore and Marwar for the children of soldiers, encouraging him with a grant of 250 pagodas\(^4\) per year per school” (p. 21). Then came Macaulay’s controversial but very significant Minute of 1835, passed on 2 February. It was opposed by people such as H. T. Princep but the opposition couldn’t do much to stop Macaulay from his ambitious venture, using strong words like: “then will follow in due course the voting of Arabic and Persian to be dead and damned” and “a single shelf of a good European library was worth the whole native literature of India and Arabia” (as cited in Kachru, 1983, p. 22). “The minute received the seal of approval from Lord William Bentinck, and on 7 March 1835, an official resolution endorsing Macaulay’s policy was passed. This firmly established the beginnings of the process of producing English-knowing bilinguals in India” (p. 22). The diffusion of English in India grew as more and more publications and schooling systems were established in the English language.

Other studies that review the history of English in the Sub-continent are: Sinha’s “The Triumphant March of the English Language (1760-1832) (1978);” Lewis’s “historical introduction” to the use of Anglo-Indian words (1991); Rahman’s Language and Politics in Pakistan (1996) and Language, Ideology and Power: Language Learning among the Muslims of Pakistan and North India (2002); Mahboob’s “No English, no future: Language policy in Pakistan” (2002), and most importantly, Ahmed Ali’s “English in South Asia: A historical perspective” (1993).

Ahmed Ali traces the history of English in the Subcontinent and studies its development in the region. Ali states that the argument that was put forward by William Bentinck (Governor General 1825-35) at the time of its implementation as official language was that English was “the key to all improvements…” (1993, p. 6) and abolished “Persian, the

\(^4\) Pagoda was a coin made of gold.
centuries-old official court language, as well as Arabic and Sanskrit and the Indian languages including Urdu, the common lingua franca..., as worthless, and Indian knowledge and learning and Eastern culture and civilization as barbaric” (p. 6). Bentinck’s resolution of 7 March, 1835, clearly emphasizes a need for a new kind of education of science and literature to native Indians “through the medium of English language” (Spear as cited in Ali, 1993, p. 7). Apparently, it seems that this medium was used primarily for the sake of the convenience of the ‘educaters’. But Thomas Babington (Lord) Macaulay’s “well-known minute of the same year, which called for the production of ‘a class of persons, Indian in blood and colour [sic!], but English in taste and character, in morals and in intellect’” (Ali, 1993, p. 7), shows that it was very deliberate on part of the rulers to spread the English language in India and through that produce “a class to which many of us South Asians now belong” (p. 7). Leaders like Gandhi opposed Macaulay’s launch of the English language in strong words: “To give millions a knowledge of English is to enslave them. The foundation that Macaulay laid of education has enslaved us” (as cited in Luhar, 2012, p. 2). As Ali summarizes, “It was from that time that the government started setting up schools and colleges to convert Indians, the South Asians of today, into brown Englishmen by imparting Western knowledge in the English language to them, a tradition their surrogates have followed to this day” (1993, p. 7).

1.4 Post-Independence Status of English in Pakistan

Many of the Post-World War 2 nation states faced a more or less similar crisis while deciding their official and national languages, with most of them passionately adopting their own languages. More recently, however, given the globalized nature of the world and the position of the English language as its lingua franca, even many of those countries who had a
repulsive attitude towards English, and had completely abrogated it, are now accepting it at different levels. Several European countries including Finland, France, Czech, Belgium, Austria, Poland and Netherlands have now fully or partially adopted the English language as medium of instruction in their higher education, with internationalization as major rationale (see Coleman, 2006, p. 7). Several studies, particularly those in economics of language (see for example Casale & Posel, 2011), have explored the reasons and nature of this shift. There is no denying the fact that the question of which language should be used as the official language is crucial and very difficult to address. Interestingly it has been a matter of concern for the policy makers and linguists in almost every part of the world and has been keenly studied in a variety of contexts, including Australia (see Leitner, 2004), Africa (see Bobda, 2004; Ngcobo, 2009; Kadenge & Nkomo, 2011), Europe (see Phillipson, 2006; Tender & Vihalemm, 2009; Hogan-Brun, 2010; Jorgensen, 2012), Asia (see Brown & Ganguli, 2003), and of course, South Asia (see, for instance, Saxena & Borin, 2006).

Commenting on the place of English in current language planning in South Asia, Kachru states, “English continues as an important link language for national and international purposes” (1983, p. 52). Language in Pakistan has been more a political issue than communication tool. Indeed, it is believed to have cost Pakistan its eastern half in 1971. Immediately after independence, Pakistan had to deal with many issues: e.g., a large number of immigrants from India, economic crisis, and the absence of industry, educational and health facilities. With a multilingual population of five provinces, each of them having more than one language of their own, deciding what the official language of the country would be was one of the most challenging questions. A unifying slogan during the independence movement was that Urdu would be the language of the country. This slogan was maintained
even after independence, despite the fact that the majority of East Pakistanis (now Bangladeshis) wanted to have Bengali as the official language, at least within their part of the country. The status of Urdu as official language could not, however, be implemented in the country. Symbolically, for the sake of integrity Urdu was declared as the national language.

Haque gives the reason for it as he states:

The state apparatus, which had to be setup overnight from nothing, could not bear the burden of having to start with a new official language. The use of English was inevitable for system maintenance: the ruling elite were trained to do their official work in English. English perforce continued to be the official language of Pakistan. (1993, p. 14)

It might be true that at the time of partition, when the political and bureaucratic elite had many things to fix, they preferred the “compromise candidate” (p. 14) English out of compulsion. But in later years, particularly after the separation of the Eastern wing of the country and thus end of the Urdu-Bengali controversy, Urdu’s not being implemented as the official language hints deliberate neglect, as there is now no Urdu-Bengali controversy to make English qualify as a compromise candidate.

The 1973 Constitution of Pakistan was promulgated with Article 251 stating:

(1) The National language of Pakistan is Urdu, and arrangements shall be made for its being used for official and other purposes within fifteen years from the commencing day.

(2) Subject to clause (1), the English language may be used for official purposes until arrangements are made for its replacement by Urdu.
(3) Without prejudice to the status of the National language, a Provincial Assembly may by law prescribe measure[s] for the teaching, promotion and use of a provincial language in addition to the national language. (as cited in Peaslee, 1985, p. 1090)

Despite the presence of this section in the 1973 constitution that establishes Urdu as the official language by law after fifteen years i.e. 1988, Urdu could not be made an official language of the country.

Thus, English, once the compromise candidate, quickly became a status symbol for many. Its privilege transferred to its speakers. The following event, related by Harris Khalique, is an illuminating example of how other languages in comparison to English were looked down upon:

While Faiz Ahmed Faiz was traveling to Moscow via Delhi to receive his Lenin Prize (1962), he stayed at a senior Pakistani diplomat’s residence in Delhi, probably the high commissioner. The diplomat’s young son asked him for an autograph. Faiz inscribed one of his verses and his signature. The boy looked at his autograph book and asked Faiz, “Uncle, you know such good English. Dad told me you were also the editor of a daily and you have given me your autograph in Khansaman’s language?” (n.d., p. 101)

This incident actually reflects the attitudes of the bureaucracy towards Urdu and English. The degradation of Urdu against English and that of other Pakistani languages against both Urdu and English continues even today. Therefore, while code switching from Urdu into English shows refinement and knowledgeability of the speakers, the reverse is taken as lack of proficiency in English and felt as cultural shame. However, chutnemying English (Snell &
Kothari, 2011) or samosa-quoting\(^5\) it (Sheeraz, 2013) by mixing expressions from Urdu and other Pakistani languages by writers such as Bapsi Sidhwa, Daniyal Mueenuddin, H. M. Naqvi, etc., and chutnefying Urdu by mixing expressions from Punjabi/Saraiki and other Pakistani languages by writers such as Mustansir Hussain Tarar, Ahmad Nadeem Qasmi, Ashfaq Ahmad, etc., may reverse, or at least balance, the situation.

It is, however, now debatable whether the country can really afford the reversal i.e., replacing English with Urdu, as having English as the official language and the language of instruction in post-secondary education has its own advantages of global importance. So, there is a strong realization among many “that the world continues to shrink with the onset of communications revolutions and relentless advances in communication technology; the invasion of the bedroom by television via satellite has made a certain degree of universal cultural uniformity, if not cohesion, inevitable” (Haque, 1993, p. 15). With the advent of internet and mobile technology that have invaded all aspects of life, today it is not just the policy-making elite who would prefer English to be learned and used but almost all the individuals belonging to the middle and upper classes as it is a visa to the internet metropolis where they could browse to do many activities: play, purchase, learn, teach, talk, etc. “English, the primary vehicle of international communication even among non-native speakers, is a passport to international, cultural, and metropolitan citizenship” (p. 15). Its status as lingua franca of the world has many advantages to countries like Pakistan which have adopted it as one of their major languages. “This has helped us in our efforts to play a leadership role in many areas of the world of diplomacy – in the Third World, in the Islamic bloc, in international agencies, and especially in the technical subcommittees of these

\(^5\) “Samosa-quoting” refers to indigenization of the English language by camouflaging it with local wrappers that means cladding or wrapping the same stuff in locally accepted shapes.
organizations” (p. 15). Therefore, “the English language retains a position of undeniable importance in the country” (Khan & Lindley, 1993, p. 19). However, it is true that with the adoption of a foreign language, some unknown degree of cultural loss is always caused and “our cultural preferences, our instruments of analysis, our categories of thought, our very modes of thinking, will be determined for us by those who own and control this language… and that with our moorings in English we would always be subject to easy intellectual manipulation, always a step behind” (Haque, 1993, p. 16). So, owing to this debate, the position of English in Pakistan remains “both vitally important and highly controversial” (p. 16).

Haque admits that “it may not be possible to alter the position of the English language in the national set-up radically, or to reduce its role across the board by fiat” (1993, p. 17). If so, what about the cultural loss that is being talked much about? This is where the process of indigenization of English, that has already started, sounds legitimate. It is assumed by many that non-native English is already a de-ethnicized or minimally ethnicized language (Saleemi, 1993, p. 34).

Pointing out the attitude towards English in Pakistan, Bapsi Sidhwa (1993) relates her example and states:

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 you will, between people who speak different languages within the country. (p. 213)
This seems to be a reality in the present day Pakistan, where despite lot of hue and cry about the implementation of local languages as medium of instruction, the policy makers particularly in the federal capital are not willing to do away with English.

1.5 Pakistani Fiction in English

The history of the arrival of English literature in the subcontinent coincides with the arrival of the English themselves. Ismail Talib is of the view: “English literature can be said to have spread together with the expansion of the English language. What began as the spread of English literature later resulted in the growth of literature in the language, written by non-English writers” (2002, p. 9).

In their essay “English and Indian English Literature”, Williams and Wanchoo trace the history of the subcontinent literature in English in the following words:

It is commonly believed that the introduction of English in India in the early nineteenth century led to a proficiency in the language amongst the educated Indian middle class; but, we must remember that Indians, such as Din Muhammad (1759-1851), Cavelli Venkata Boriah (1776-1803), and Henry Louis Vivian Derozio (1809-1831), were writing in English much before the official advent of English in India. (2008, p. 84)

Whatever the reason, these writers were writing fiction in the late eighteenth century and early nineteenth century. “The initial writing in English that began in early nineteenth century arose from Bengal, especially with the writing of poetry in English” (William & Wanchoo, 2008, p. 92). Sake Dean Mahomet was perhaps the first from the Subcontinent
who used English in his *Travels of Dean Mahomet* in 1794. However, as his name, which would be ‘Sheikh Din Muhammad’ originally as quoted by William and Wanchoo in the above extract, itself shows, almost all the book was anglicized. The earliest novel in English from the Subcontinent was Rajmohan’s *Wife* by Bankim Chandra, published in 1864 (Khair, 2001, p. 46). William and Wanchoo opine:

> There are scholars who believe that the Indian novel in English arose after 1857, expressing the changed sociopolitical reality in India…whatever be the truth, the fact remains that the Indian novel in English has been an important literary genre to embody the social and political aspirations. (2008, p. 96)

The Sub-continental novels in English, as states Muthiah, “were written as early as the 1860s, only in the 1930s did Indian writers begin to experiment creatively with the lexical expressions and syntax of the English language to indigenize the novel” (2009, p. 1). Knupabai Satthianadhan (1862-1894), the author of *Kamala: A story of Hindu life and Saguna: A story of native Christian life* (1995), is believed to be the first female Indian novelist writing in English (Muthiah, 2009, p. 41). In the late 1940s, the Subcontinent was partitioned into India and Pakistan, and immediately after the Independence, there started the story of Pakistani fiction.

> The story of the Pakistani novel in English starts with tragedy and unrealised potential. In 1948, within a year of partition, 36-year-old Mumtaz Shahnawaz was killed in a plane crash, leaving behind the first draft of her partition novel, *A Heart Divided*. Her family published it in the 1950s…. (Shamsie, 2011, para.1)
During the 1940s, 50s and even 60s, a considerable bulk of fiction in Urdu and other Pakistani languages was published but there was no remarkable addition to the list of fiction in the English language on the literary horizon of Pakistan during these years.

Today, however, Pakistan is witnessing a brilliant blossoming of talent in its highly visible international English-language writers. From Zulfikar Ghose, Bapsi Sidhwa and Sara Suleri, a new generation of names come quickly to mind – Kamila Shamsie, Mohsin Hamid, Aamer Hussein, Nadeem Aslam, Mohammed Hanif, M A Farooqi, Daniyal Mueenuddin and H M Naqvi, among several others. (Gokhale, 2011, para. 4)

These and some other authors from Pakistan (e.g., Maneeza Naqvi, Nafeesa Haji, Qaisra Shahraz, Ali Sethi, Shazaf Fatima Haider, Bilal Tanveer, Bina Shah, Saba Imtiaz, Soniah Kamal, to name a few), through their writings on a variety of distinctive themes and of creative styles, produced a good bunch of Pakistani literature in English. Generally speaking, almost all of them also indigenize the language and genres of fiction. Their works pick to fictionalize from the local themes of socioeconomic disparity, feudalism, political mechanics, poverty, religious extremism and oppression, the interrelationship of love, sex and money, to the international themes of civilizational clash, terrorism, stereotyping, etc.

However, despite the fact that the culture of systematic investigation of literature and the practice of linguistic and literary studies are being adopted by Pakistani academicians, no systematic study has been conducted so far in the area of linguistic criticism and little has been said, and even less has been empirically documented, about the representations through the deviant language of Pakistani English fiction. It is thus necessary to explore this fiction
by employing the framework of linguistic criticism (combining sociocultural linguistic analyses and postcolonial concept of language appropriation within the scope of the same study) in order to bring out the variety of meanings that govern this discursive strategy. To address this necessity, the present study has been conducted under the title: “Cultural and Ideological Representations through the *Pakistanization* of English: A Linguistic Critique of Pakistani-American Fiction”.

After having given a brief historical overview of the English language in the subcontinent, indigenous fiction in it, and introduction of key theoretical issues relevant to this study, on the pages to follow, I will give problem statement, research questions, key terms, delimitation, rationale and significance of the study.

1.6 Statement of the Problem

Shobhana Chelliah’s (2006) study of the representation of Indian English in two Indian novels and Kalaivahni Muthiah’s (2009) study of the spoken English dialogue of four Indian novels suggest that the authors fictionalize Indian English to subordinate it as a substandard variety. Their assertion is based on the fact that a higher percentage of indigenized language features, such as IndE Ideophones, Greetings, Vocatives, etc., are associated with villains, buffoons, and losers. Muthiah (2009) does not insist on generalizing her findings and rather suggests investigating all novels individually. Yet her finding that this trend exists in all four novels studied, written over a period of about seven decades, suggests a generalization and implies that the indigenized varieties are manipulated by fiction writers to present them as low prestige varieties. In the present study, in contrast, I investigate three Pakistani-American fiction texts to argue that various indigenized features and strategies of appropriation are
used as cultural and ideological representations that heighten the value of this indigenized variety. This counter argument is the point of departure for the present study. One of the primary goals of the study is to determine the extent of characteristic linguistic features of fictionalized Pakistani English and their postcolonial meaningfulness, particularly in having a variety of cultural and ideological representations, in Pakistanized English fiction.

1.7 Research Questions

1.7.1 Main research question

To what extent and why do the Pakistani-American fiction writers Pakistanize English in their works?

1.7.2 Subsidiary research questions

The study also attempts to answer the following subsidiary questions:

1.7.2.1 What are the characteristic Pakistani English features as employed by Pakistani-American fiction writers?

1.7.2.2 What are the contextual areas for Pakistani words and expressions in Pakistani-American fiction?

1.7.2.3 What are the strategies of appropriation employed by the Pakistani-American fiction writers in the English language?

1.7.2.4 What are the linguistic implications of Pakistanization of English?

1.7.2.5 What ideological representations and cultural manifestations are made by the Pakistani-American fiction writers through characteristic Pakistani English features and through the strategies of appropriation and why?
1.8 Key Terms of the Study

It would be appropriate at this point to explain what the various key terms of the topic stand for.

1.8.1 Cultural and Ideological Representations

Cultural and ideological representations refer to the deliberate depictions and counter depictions of various ideologies (religious, social, political, etc) and cultural manifestations (norms and practices, etc). The term “ideologies” is used here in the sense Van Dijk defines it, i.e., “ideologies consist of social representations that define the social identity of a group, that is, its shared beliefs about its fundamental conditions and ways of existence and reproduction. Different types of ideologies are defined by the kind of groups that 'have' an ideology, such as social movements, political parties, professions, or churches, among others” (2006, p. 116). Culture, on the other hand, “embraces all that contributes to the survival of man, such as art, craft, drama, dress, education, music, politics, religion and technology” (Mansoor, n.d., para. 1).

1.8.2 Pakistanization of English

This means the indigenization, adaptation and appropriation of the English language according to the Pakistani environment and sociocultural context. “Pakistanization of English” is in Pakistan and Pakistani literature what Kachru (1983) and Mehrotra (1998) term as “Indianization of English” in India—having characteristic Pakistani and Indian English features, respectively, which are very similar.

1.8.3 Pakistani-American Fiction

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6 See appendix-3 for illustration.
From Pakistani-American fiction, I mean the novels and short stories written in the English language by Pakistani-American writers who have hyphenated identities. They are of Pakistani origin and are presently residing either in the USA or in Pakistan or divide their time between the two countries or have spent a good part (particularly of their growingup time) of their life in the USA. Secondly, this fiction consists of works which have their major settings and themes from Pakistan and the USA.

1.9 Delimitation of the study

In order to give an in-depth analysis within the constraints of time and other resources, the study was delimited to three Pakistani-American fiction texts. However, to allow for some generalization across texts, two of the texts selected are by male writers and one by a female writer; two of them are novels and one is a collection of short stories; two of them are very recent, published in 2009 and 2010, and the third is about two decades old, first published in 1996. The setting of one of the books—HB—is almost entirely in the USA, of the second—IOROW—almost entirely in Pakistan, and of the third—AAB—almost half in Pakistan and half in the USA. While studying features of Pakistani English and cultural and ideological representations, only regional differences were considered ignoring minor intra country variation based on individual character’s or writer’s social class, education, sex or ethnicity. A brief introduction of these texts is given below.

1.9.1 Pakistani-American fiction texts selected

1.9.1.1 ‘An American Brat’ by Bapsi Sidhwa
Bapsi Sidhwa\textsuperscript{7}, born on August 11, 1938 in Karachi, is a leading Pakistani-American diasporic writer. Her five novels namely, *The Pakistani Bride* (1983/2008)\textsuperscript{8}, *Ice Candy Man* (1988/2000)\textsuperscript{9}, *The Crow Eaters* (1978/2006), *An American Brat* (1996/2012), and *Water* (2006), all in English, reflect the partition of the Indian Subcontinent, migration to and from India, abuse against women, immigration to the US, and life of minority communities, particularly Parsees, in Pakistan, India and the West. These novels have been translated and published in several other languages. As a child, Sidhwa grew up with polio in Lahore and witnessed the bloody partition. She was married at the age of nineteen (Jay Wilder, 2012, para. 1), remarried after her husband’s death in 1963, immigrated to the United States in 1983, and currently lives there (see Khalid, 2011).

Bapsi is described and recognized as “the doyenne of Pakistani literature in English” (Mohsin Siddiqui, 2010, para. 2), “the grandmother of Pakistani writing in English” (Sood & Soofi, 2007, para. 1), “folk historian and mythmaker” (Iyengar, 2011, p. 1), “Pakistan's finest English-language novelist” (*New York Times* as cited in Bill Olive, 2007), and “the most eminent author who began her career in Pakistan now writing fiction in English about Pakistan” (Brians, 2003, p. 99). As for her multiple identities, she is considered variably as “Punjabi-Parsi-Pakistani writer” (Sonya Choudhary, 2005, para. 3), “Pakistani novelist” (Malmberg & Zavialova, 2009), and more appropriately in current days of her life as “Pakistani-American novelist” (Olive, 2007).

\textsuperscript{7} See http://www.bapsisidhwa.com/ for a detailed biographical sketch, a list of her works and that on her works.

\textsuperscript{8} Also published as *The Bride* (1981)

\textsuperscript{9} Also published as *Cracking India* (1991/2006)
An American Brat (2012) is a novel with its setting, themes, and characters both from Pakistan and America. It is the story of a young girl, Feroza, who is noticed by her mother, Zareen, as becoming more conservative with every passing day. Zareen traces a link between Feroza’s conservatism and the regime of military dictator of Pakistan, General Zia. Being a very progressive lady, she does not want to see her daughter influenced by what Sidhwa calls Zia’s fundamentalism. She decides to send her daughter away from Pakistan to the United States of America where Zareen’s brother, Manek, is present to take care of her. She convinces her husband, Cyrus, and her mother, Khutlibai, and somehow sends Feroza to the USA originally for a few months. However, as it turns out, once in the US, experiencing, adopting and enjoying the life in a developed country, Feroza reaches the other extreme to the extent of deciding to marry a Jewish gentleman, an act which is not at all permitted to any Parsee girl by her community. However, at the end of the day, the cultural baggage that Feroza has been hiding and doing away with is again revitalized.

…in the journey of the novel, she gets disillusioned by the Westernization, the foreignness and the borrowed identity. She is consoled by her Indian friend and his ghazals, in the essence of being a Parsi, in the ‘Sudra’ and ‘Kusti’ and the Security and power which it gave to her in desolation, being rejected by her Jewish boyfriend who refuses her country, religion and customs and the incompatibility of an intercommunity marriage being dawned upon her. (Lone, n.d., p. 7)

The novel deals with the issues of being at home and in exile. Feroza’s mother sends Feroza away as she does not want her to adopt the identity of a conservative Muslim state without
realizing that for her it was not just staying safe from Zia’s fundamentalism but also being vulnerable to culture shocks, processes of alienation, assimilation, integration, and rejection.

1.9.1.2 ‘Home Boy’ by H. M. Naqvi

H. M. Naqvi was born in Karachi, Pakistan and lived in Pakistan, Algiers and the USA (Mohammad, 2012, p. 40). He graduated from Georgetown University in Economics and English Literature and worked with World Bank and Boston University. He is the winner of the DSC Prize for South Asian Literature and the Phelam Prize for poetry10.

*Home Boy* (2010) is a novel by H. M. Naqvi with a story of the life of three Pakistani young men, namely AC, Jimbo and Chuck (originally Ali Chaudry, Jamshed Khan and Shehzad), struggling for their American dream in New York City when they welcome the new millennium. However, at the tragic turn of 9/11, the three of them are suddenly snatched of their American identity. From common people to Homeland Security, all suspect them. They are attacked, searched, interrogated and arrested. The assimilation turns into alienation and the home boys remember their homes, and their mothers, in Pakistan.

By the end of the novel, Chuck has to make a big decision. Should he take on a handsome new job in finance, or forsake his beloved New York for Pakistan? Chuck's dilemma reveals some interesting, quiet truths about the post-9/11 world, but this subtlety is drowned out by so much sensationalism, coincidence and stereotype. It remains unclear if *Home Boy* is parodying the conventions of pop culture or simply propagating them. (Sawhney, 2011, para. 8)

10 See http://www.hmnaqvi.com/
All of the three major characters have direct or indirect Urdu linguistic background with some exposure of one or two other languages such as Punjabi and Arabic. However, it is only after 9/11 that these characters use these languages more frequently than before which has indexicality for their reawakened Pakistani identity (see Mansoor, 2012).

1.9.1.3 ‘In Other Rooms, Other Wonders’ by Daniyal Mueenuddin

Daniyal Mueenuddin is a Pakistani-American writer who, since his childhood, shared his time between Lahore, Pakistan and Elroy, Wisconsin, graduating from Dartmouth College, University of Arizona, and Yale Law School. His short stories in English were published in The New Yorker, Granta, and Zoetrope: All story before being published in his debut collection, In Other Rooms, Other Wonders (2009). Mueenuddin won 2010 The Story Prize, an annual book award for short story collections, and was a finalist for the Pulitzer Prize, National Book Award and the LA Times Book Prize. Daniyal Mueenuddin is rightly viewed as a writer who bridges Pakistan and America, as he is a hybrid child of Pakistani father and American mother, who lived in Pakistan with frequent visits to his mother’s family in Wisconsin, and having graduated from Dartmouth and Yale, runs his family farm in Pakistan’s southern Punjab (Lynn Neary, 2009, para. 1).

In Other Rooms, Other Wonders (2009) is a collection of short stories by Daniyal Mueenuddin. The book has won a lot of popular and critical acclaim. The collection has eight stories interlaced with each other through the common thread of the colossal presence of Punjabi landlords, the Harounis, in each of them. The stories depict the life of different classes, mostly based in Punjab, from the metropolis of Lahore to the rural areas of the Southern Punjab and “from the hardworking Nawab, a roustabout electrician with 11 daughters, to the flamboyantly decadent Mino, who imports tons of sand to his country estate

for a "Night of the Tsunami" party (Dirda, 2010, para. 6). With a touch of social realism, like Saadat Hasan Manto’s Urdu short stories (see Ahmad & Sheeraz, 2013), they are mainly focused on revealing the hidden truths—the mechanics of exploitation of the women and the poor by the landlords, their managers, and even drivers and cooks.

In Mueenuddin's Pakistan, happiness is usually short-lived. Jaglani's beloved develops a urinary-tract infection, then discovers she cannot bear children. A man finally achieves success, only to be diagnosed with cancer. When a party girl resolves to change her life, she discovers how hard it is to be virtuous.

(Dirda, 2010, para. 6)

While Saadat Hasan Manto’s Urdu short stories shake their Pakistani readers out of the complacency (Ahmad & Sheeraz, 2013, p. 290), Mueenuddin’s English short stories by constructing a Pakistan of short-lived happiness might make their Western readers thank their stars for not being in the country.

1.10 Rationale and Significance of the Study

It is interesting and very useful to study indigenization and appropriation of English in Pakistan as “Present-day Pakistan, as part of Mughal India, was among the first Non-white colonies where the British introduced English” (Mahboob, 2009, p. 178). It was also an appropriate study for the researcher, who lives and teaches English in Pakistan and is often faced with questions regarding the cultural and ideological appropriateness of this language in Pakistan generally and at educational institutions like International Islamic University, particularly.
A cultural and ideological exploration of linguistic deviation and indigenization in fiction offers a better understanding of fiction. The beneficiaries of a close linguistic critique include linguistic analysts, literary critics, sociolinguists and readers of fiction. As the area of linguistic criticism is closely followed by English Language Teaching (ELT) researchers, specifically those related to teaching language through literature (Isaacs, 1968; Carter & Burton, 1982), the study may also have impact for their field.

This would also investigate how literature is used to write back against Empire, with a greater global goal of setting the trends of a positive principled politics.

In specific terms, the study shows how a hybrid variety of English is emerging by blending Pakistani languages and English in Pakistan despite the fact that writers have so far kept Pakistanization of language to a minimum possible level.

The most significant contribution of this study is that it introduces a three-dimensional model for postcolonial linguistic critique that would be employed by future researchers to conduct linguistic analysis of literary texts drawing upon the framework of postcolonial studies.

1.11 Chapter Division

**Chapter 1 - Introduction:** This chapter offers a background to the present study. It gives brief introductions to the relevant theoretical areas i.e. linguistic criticism, sociocultural linguistics, and postcolonial theory. The same chapter gives a brief historical sketch of the arrival and spread of the English language in the Subcontinent and its status in Pakistan. Then it gives an overview of Pakistani fiction in English, which is followed by the introduction of the three texts selected for analysis in the present study. Descriptions of the
key terms, statement of the problem, research questions, and rationale and significance of the study have also been given in the same chapter.

Chapter 2 – Literature Review: This chapter, in its first part, reviews the works on and in the field of linguistic criticism, studying the process of its evolution and its present form as developed by Roger Fowler and Kailavani Muthiah. Research on code switching and World Englishes in sociocultural linguistics, particularly theoretical developments by Kachru (1983), Baumgardner (1993), Sonntag (2003), Butcholtz and Hall (2008) has also been reviewed. Studies in postcolonial concepts of representations, and language appropriation, etc. (e.g., Phillipson, 1996, 2009; Conrad, 1996; Hall, 1997; Pennycook, 2007) have also been reviewed in this chapter. It also reviews studies on Pakistanization of English in different types of natural spoken and constructed written texts, including fiction. A brief review has also been given of the criticism that the texts under study received.

Chapter 3 – Research Method: This chapter of the thesis sets the guiding principles of the study, describes the theoretical framework supplied by the studies in linguistic criticism and structural models employed i.e., Muthiah’s (2009) linguistic features, Kachru’s (1983) and Baumgardner’s (1993) contextual areas, Ashcroft et al.’s (2002) strategies of appropriation, and Kachru’s (1983) hybrid innovations. It also introduces research procedure, data and methods of data collection and analysis.

Chapter 4 – Analysis: This chapter consists of five sections, first three dedicated to selected texts, and the fourth to the description of three dimensional model for postcolonial critique as worked out in the present research. The final part of the chapter gives discussion.

Of deras and dupattas: Daniyal Mueenuddin’s In Other Rooms, Other Wonders
This section offers an analysis of the data collected from Daniyal Mueenuddin’s *In Other Rooms, Other Wonders* in the light of the framework and models specified above and following the mechanics of analysis of the study.

**From “Little Pakistan” to “Submarine Chowk”: H. M. Naqvi’s *Home Boy***

This section offers an analysis of the data collected from H. M. Naqvi’s *Home Boy* in the light of the theoretical framework and structural models adapted from Muthiah (2009), Kachru (1983), Baumgardner (1993), and Ashcroft et al. (2002).

**Of ZAP, Zia and Zareen: Bapsi Sidhwa’s *An American Brat***

This part gives an analysis of the data collected from Bapsi Sidhwa’s *An American Brat*. The same framework and models, as mentioned above, have been employed for the study of this text as well.

The fourth part gives descriptive, tabular and graphic description of the comprehensive model for **postcolonial linguistic critique**.

**Chapter 5 – Conclusion:** This chapter offers a summary of the findings structured in the sequence of five subsidiary questions that the study addresses regarding the nature, extent, and reasons of Pakistanization of English in the texts under study. It also acknowledges the limitations of the study, makes some recommendations for the future researchers and concludes the present research.

In the next chapter, I will give a review of the work relevant to the present study.
CHAPTER 2
LITERATURE REVIEW

Not so very long ago, the earth numbered two thousand million inhabitants: five hundred million men, and one thousand five hundred million natives. The former had the Word; the others had the use of it. (J. P. Sartre, Preface to Fanon’s “The Wretched of the Earth, 1963, p. 7)

This chapter reviews the works on and in the fields of linguistic criticism, code switching and World Englishes in sociocultural linguistics, and postcolonial concepts of language appropriation, and cultural and ideological representations through fiction and through the use of deviant language. Reviews of studies on Pakistanization of English in different types of natural spoken and constructed written texts, including Pakistani fiction, and its impacts is also interspersed with the review in these areas. A brief review has also been given of the criticism that the texts under study received.

However, it cannot be hoped to do full justice to the three expanding areas in the scope of this short chapter. So the ideas and discussions most relevant to the present study have been given here in a rather condensed form.

2.1 From Mimesis to Linguistic Criticism

The oldest theory of art, mimesis, is “a theory of pictorial apprehension and representation” (Sorbom, 2008, p. 19), where representation is a kind of man-made dream for those awake (Plato as cited in Sorbom, 2008, p. 20). The conventionalist view of language that declares the assignment of names as arbitrary was opposed by both Socrates and Plato. Socrates
asserts that names come clinging as skin to the objects and Plato considers names as signs of things while Aristotle defines them as signs of mental states or thoughts. The classical Greek philosophers seem to agree upon the fact that “language is a tool of discrimination” (Demos, 1964, p. 597-598), and as literature mainly exploits this tool, therefore “the major conception of literature, from Plato and Aristotle to contemporary works on mimesis such as those of Prendergast (1986) and Gebauer and Wulf (1992), understands literature as representation” (Johansen, 2002, p. 114) while Fowler goes on to assert that “all knowledge and communication is, precisely, representation” (1981, p. 26). Berger and Luckmann acknowledge the powerful role of language in the social construction of reality (1976). So it is an established fact that “linguistic codes do not reflect reality neutrally; they interpret, organize, and classify the subjects of discourse. They embody theories of how the world is arranged: world views or ideologies” (Fowler, 1986, p. 27) and thus it is encoded realities and their representations that we acknowledge in the world. The question, however, is what represents what.

Mimetic discourse, also termed as literary discourse, has, in the late 20th century, attracted many new analytic frameworks such as stylistics (see Fowler, 1981; McRae & Clark, 2006, p. 328), the theory of speech acts and the theory of implicature (see Pratt, 1977; Fowler, 1981, p. 18-19; Petrey, 1990), semiotic-pragmatic approaches (see Johansen, 2002), discourse analysis (see Van Dijk, 1993, p. 249), sociolinguistics (see Foley, 1997, p. 3), narratology (see Scharfe, 2003, p. 1), and linguistic criticism, which originated from research in the discipline of literary stylistics or linguistic stylistics (Fowler, 1981).

Linguistic criticism being a vast field of study has a large body of scholarly work. In this regard, James Frederick McCurdy (1881), Isaacs (1968), Halliday (1971), Carter and
Burton (1982), Fowler (1971, 1977, 1981, 1986, 1996, etc.), Chelliah (2006), Muttiah (2009), are some of the major contributors. In order to contextualize the whole discussion for our present purposes, relevant ideas from some of these works have been invoked below.

Linguistic criticism existed in various forms since long. Fowler traces its history in traditional literary criticism as “the medieval and classical handbooks of rhetorical devices, had recognized the fundamental importance of linguistic structure in literature” (1986, p. 11) and first devoted work on it, though from a totally different perspective, was A Study in Linguistic Criticism by McCurdy brought out in 1881, yet it was developed to its present form for literary studies by Roger Fowler in the second half of the twentieth century.

The early years of second half of the 20th century have seen an encouragement toward the processes of change in and expansion of boundaries of the academic fields rather than resisting change and enforcing strict boundaries. Many new interdisciplinary fields gained popularity during this time. To acknowledge this new development, multidisciplinary academic journals were issued from the famous academic circles and learning centers. Scholarly works, most of them from the New Accents series, such as Formalism and Marxism (1979) by Tony Bennett, Poetry as Discourse (1983) by Antony Easthope, Subculture: The Meaning of Style (1979) by Dick Hebdige, Popular Fictions: Essays in Literature and History (1986) by Peter Humm et al, “Linguistics and Poetics” (1960) by Roman Jakobson, Linguistics and the Novel (1977) by Roger Fowler, Feminism and Linguistic Theory (1985) by Deborah Cameron, and many others in similar stream, were also published during this era that contributed toward the new discursive approaches. The most recent interdisciplinary venture is Gender Matters: Feminist linguist analysis (2012) by Sara Mills which attests the possibilities of the parallels and their fusion in academic investigations.
Roman Jakobson’s seminal and much discussed work “Linguistics and Poetics” is believed to have caused a paradigm shift in the interpretations of literature which he called as poetics. This work appeared as an attempt at uniting the two closely related areas namely linguistics and literature. However, this fusion attempt momentarily caused an implosion that some literary critics probably found fatal for themselves and started resisting the linguistic critiques of literature arguing that literature being an art cannot be studied by a science like linguistics. The linguists, however, found literature as an exciting new avenue and started contributing towards the evolution of the new form of the field of linguistic criticism. Fowler believes that Jakobson’s historic statement of 1958 and its publication in 1960, in fact, “[put] the linguist’s case” (1986, p. 81) as follows: “Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics” (Jakobson, 1960, p. 350). However, Fowler does not agree with Jakobson’s concept of the existence of a ‘literary language’ and declares it as a false hypothesis (1981, p. 20). He argues:

Jakobson’s claim of a special, distinctive poetic language forced him and his followers into a very narrow concept of significant literary patterning and consequently they paid attention to a restricted range of linguistic features presumed to be the exponents of these patterns. I have found no good reason to separate of literature from other kinds of discourse, and so can open up linguistic investigation to the study of any parts of textual structure. (1981, p. 33)

Other early studies in similar strand were Levin’s Linguistic Structures in Poetry (1962), Halliday’s The Linguistic Study of Literary Texts (1964), Chapman’s Linguistics and Literature (1973), Van Dijk’s Pragmatics and Poetics (1976), Peter Barry’s Linguistics and
Linguistic Perspective on Literature (1980), Carter and Burton’s Literary Text and Language Study (1982), D’haen’s Linguistics and the study of literature (1986), Fabb et al.’s The Linguistics of Writing: Arguments between language and literature (1987), etc. in which the authors, most of them influenced by the Indiana conference on Style in Language (1958) and inspired by Roman Jakobson’s “Closing Statement: Linguistics and Poetics”, lament the artificial separation of linguistic and literary studies.

Jakobson’s “Closing Statement”, thus, opened up a new avenue for heated academic debates. Through 1960s, the controversy rather worsened between literary critics and linguists and disagreement on fusion of the fields of criticism and linguistics increased with the notorious Bateson-Fowler debate which Fowler recalls as a “bitter controversy” (1986, p. 81). The major argument by F. W. Bateson and other debaters of his side (e.g. David Lodge) was, as stated above, that linguistics is a science and literature concerns values, “and values are not amenable to scientific method” (Lodge, 1966, p. 57). In response to this, Fowler comments: “Critics who are hostile to the use of linguistics in literary criticism have sometimes misrepresented linguistics as a kind of inhuman machine capable only of soullessly dismantling literary works.” To him, “this is a misleading caricature of linguistic criticism” as the general framework of linguistic criticism can be drawn, to some extent, “from existing literary criticism” as well (1986, p. 7).

Roger Fowler’s “little book” called Linguistics and Novel, extending Roman Jokobson’s endeavors, “offers a new perspective on the criticism and therefore the reading, of novels and other forms of narrative prose: a viewpoint provided by linguistics” (1977, p. 1). In this work, he emphasizes on “the significance, for the novel reader and critic, of sentence-
structures, and of ‘transformations’ both in the individual sentence and cumulatively in a complete work” (p. x), a viewpoint related, in a way to early formalists’ concern with “literaturnost” (Johansen, 2002, p. 417) except that Fowler’s linguistic criticism, inclusive, like Marxism, critiques ideology in totality whereas formalism, exclusive, holds “that the proper study of literature is not the texts in their totality but the features distinguishing them from other kinds of texts” (p. 416-417). Fowler asserts that linguistics is “a mode of analysis which can suggest interpretations of structural form” (1977, p. 4) and that “texts are structurally like sentences … the categories of structure that we propose for the analysis of individual sentences (in linguistics) can be extended to apply to the analysis of much larger structures in texts” (1977, p. 5). Fowler’s most important assertion relevant to the present study is:

Language and the inner representation of outer reality are intimately connected… Three applications of this theory may be mentioned briefly…: (a) characters and incidents in fiction may closely resemble the stock of predicate-types and noun-types; (b) within the sentences, a writer’s preference for or avoidance of certain types of deep structure may signify particular cognitive tendencies; (c) a writer may transform his deep structures into surface structures which radically modify our apprehension of the propositional meaning of the text: agents may vanish, action may yield place to stasis, objects may take on strange human-like forces and volitions. (1977, p. 17)

Following Jakobson, and debating the ideas put forth by unfavorable critics such as Bateson, and Lodge, Roger Fowler, works in the field of literary or linguistic stylistics,
introduces preliminaries to a sociolinguistic theory of literary discourse (Fowler, 1981, p. 180-200) and finally succeeds to develop a modified form of literary criticism, naming it as linguistic criticism, the already existing phrase. This new form of the field originated from his research in literary stylistics or linguistic stylistics (Fowler, 1981, p. 11) which itself originated, in Fowler’s view, “from three areas or schools of study: Anglo-American literary criticism using verbal analysis; modern American and contemporary European linguistics; and French structuralism” (p. 11). Fowler defines stylistics as “the application of theoretical ideas and analytic techniques drawn from linguistics to the study of literary texts” and does not like to refer to his own research as ‘stylistics,’ preferring ‘linguistic criticism’ (p. 11), “founded on the sociolinguistics of styles” (p. 20). But after researching in the area of stylistics for long, Fowler finds that, “the theory of literature announced or implied by practitioners of stylistics is inadequate or unadventurous” (p. 19). As an alternative to both, the literary criticism as well as stylistics, he introduces the developed form of the linguistic criticism which accommodates both these fields, allows the flexibilities of having preformulated thesis like criticism (1986, p. 5-7), theorizes literature as language like stylistics (p. 13), interprets the meaningfulness of defamiliarization (p. 8, 42) and emphasizes the context (1986, p. 86ff).

Three types of contexts are held relevant to the field of linguistic criticism by Fowler: context of utterance, context of culture and context of reference. Context of utterance comprises “the physical surroundings, the location of the participants…, the channel employed,” (1986, p. 86) etc.; the context of culture comprises “the whole network of social and economic conventions and institutions constituting the culture at large” (p. 88); whereas the context of reference is “the topic or subject-matter of a text” (p. 89).
Although Fowler’s own version was developed and refined form of linguistic criticism, he traces the history of linguistic criticism in traditional literary criticism as “the medieval and classical handbooks of rhetorical devices, had recognized the fundamental importance of linguistic structure in literature” (p. 11).

By 1980s, critics, particularly those concerned with English language teaching through literature (e.g. Sallie Isaacs, John Sinclair, Ronald Carter, Michael Stubs, and Deirdre Burton), influenced by the developments in linguistic criticism, were convinced of the importance of the inclusive and discursive studies and started lamenting “the artificial separation of linguistics and literary studies” (Fowler, 1985, p. 256). But the critic-linguist controversy, mentioned above, still existed and Fowler kept offering his substantial arguments. One solution proposed by Fowler was “to simply theorize literature as language” and to study it by employing “the richest and most suitable linguistic models” (1986, p. 84) and, as stated above, by drawing upon some parts of literary criticism itself (1986, p. 7). The idea is supported by certain others. For instance, Isaacs is of the view that linguistic analysis “does offer valuable insights in literature” (1968, p. 51).

Thus, concluding the discussion about its evolution and giving a working definition, it is restated that the proponents of linguistic criticism, with major contribution by Fowler, developed this new form of the already present field as an offshoot of stylistics called as linguistic stylistics or literary stylistics (Fowler, 1981, p. 11), by carefully benefitting from disciplines and theories such as Russian formalism (1981, p. 199; 1986, p. 8, 42), sociolinguistics (1981, p. 180-199), functional-textual grammar, especially that developed by Halliday (1981, p. 28; 1986, p. 5-7), French poststructuralism, especially the ideas of Roland
Barthes, diologism, particularly Mikhail Bakhtin’s ideas, and modern literary criticism (Salzmann, 1998, p. 448), etc.

Mei and Kao’s (1968) version of the linguistic criticism, however, draws upon the works of William Empson and I. A. Richards, and is a field that “occupies the center of a process at whose two ends stand the reader's intuitive reaction and the verbal structure in the poem” (p. 45). The most developed and apt definition of linguistic criticism in Fowler’s framework is: a combination of linguistic analyses and literary criticism (Isaacs, 1968, p. 47; Muthiah, 2009, p. i). So, linguistic criticism is not the application of linguistic models to the literary texts, as is the case with stylistics and other related fields, nor it is a cold linguistic analysis without ‘a preformulated literary thesis’ as is the case with Halliday’s Systemic Functional Grammar (Fowler, 1986, p. 5-7) but it is the application of a blend of the linguistic models and literary criticism to the literary texts. However, as the definition itself shows, the field of linguistic criticism is very vast as it allows a blend of two large disciplines. Therefore, for the present study, it has been delimited to some specified concepts from linguistic analysis and literary criticism (see Chapter 3 for detail), and owing to this arrangement its title has been appropriated as linguistic critique. For the present study, the working definition of the linguistic critique is: a subfield of linguistic criticism that combines the sociocultural linguistic concepts of code switching and world Englishes, and the postcolonial concepts of appropriation and representation resulting into the three dimensional linguistic model of linguistic critique to study the linguistic deviations, indigenization—“a process whereby a language is adapted to the communicative habits and needs of its (new) speakers in a novel ecology” (Mufwene, 2009, p. 353)—or Pakistanization—the same as indigenization in a
Pakistani context—for their representativeness of the culture and ideology (see Chapter 3 for detail).

According to the above given definition, two core areas that are combined in the framework of the linguistic criticism are: linguistic analysis and literary criticism. Linguistic analysis is a kind of linguistic investigation at various levels such as phonology, morphology, syntax, semantics, and pragmatics. “The linguistic datum should therefore be examined and compared in its multiple aspects: Sounds identified as significant elements (phonology), segments of meaning that form their lexical basis (lexicon and morphology), argument structure (semantics), structural and distributional properties (syntax), co-reference relationships within a text and the illocutive force of a sentence (pragmatics)” (Puglielli & Frascarelli, 2011, p. 5). “Literary criticism is the discipline of interpreting, analyzing, and evaluating works of literature” each activity posing a question to the literary text as “what does this work of literature mean? How does this piece of literature work? Is this work of literature any good?” (Gillespie, 2010, p. 1-2).

Although the above mentioned critic-linguist controversy hindered the pace of exploration in the field of linguistic criticism, yet quite a good bulk of work (e.g. Mehrotra, 1998 and many others) was produced in its closely related areas namely critical discourse analysis – “a study of the relations between discourse, power, dominance, social inequality and the position of the discourse analyst in such social relationships” (Van Dijk, 1993, p. 249), sociolinguistic studies – a field which “views language as a social institution…within which individuals and groups carry out social interaction” and anthropological linguistic studies – “sub-field of linguistics which is concerned with the place of language in its wider social and cultural context” (Foley, 1997, p. 3), narratology – the study of the “the
mechanisms of all narratives and only of narratives” (Schärfe, 2003, p. 1), stylistics – “the use of linguistics (the study of language) to approach literary texts” (McRae & Clark, 2006, p. 328), etc.

In the recent years, however, several studies (e.g. Chelliah, 2006; Kolaiti, 2009; Muthiah, 2009) have employed linguistic criticism to explore the meanings expressed through language of literature. Most of them see linguistic deviation or, in case of non-native literature, indigenization of English in fiction to be a deliberate act on part of the author to represent ideology. Applying Fowler’s linguistic criticism, Muthiah (2009) focuses on the spoken dialogue of four realist Indian novels in English. Her quantitative inquiry of thirty-five Indian English features suggests that the novel writers appropriate these features to their characters to show that they are reflecting real Indian experience. However, she asserts, “within this dialect range, the appropriation of higher percentages of IndE [Indian English] features to specific characters or groups of characters reveals the authors’ manipulation of IndE as an ideological device to accentuate the vilification of the negative…, buffoonery of the comic and the quintessential Indian values of the older middle-class Brahmin generation…, and the subordination of the lower class…” (p. 2-3). This way, she suggests, the authors of Indian novel in English, subordinate Indian English as a substandard variety of English (p. 4).

Most recent development in the field of linguistic criticism was a call for papers for a book on Linguistic Criticism and Literary Stylistics: Theory and practice published on the home page of Department of English, University of Pennsylvania. The call appeared in March, 2013 announcing June 30, 2013 as the deadline for papers submission. The book has not appeared yet but the editors opine: “linguistic criticism that regarded literature as an
objective independent phenomenon and preferred empirical and analytical tools to interpret a
text objectively” (Mishra & Bardhan, 2013, para. 1).

Similar is the opinion of the postcolonial critics (e.g., Ashcroft et al., 2002) who view
linguistic appropriation as a strategy for the ideological representations, and for a writing
back of the empire.

One of the two broad characteristics for an adequate linguistic model for the study of
literature, as proposed by Fowler (1986), is that: “it should acknowledge the social basis of
the formation of meanings” (p. 84), the other being its comprehensiveness. This
sociopolitical basis of the formation of meaning and articulation of ideology has also been
discussed, in a way, by Kachru (1980), Ashcroft et al. (2002) and Schneider (2003), etc. as
indigenization and strategies of appropriation, in postcolonial context.

On the pages to follow, I will discuss some relevant debates in sociocultural linguistics,
world Englishes, and code switching.

2.2 Sociocultural linguistics, World Englishes and Code Switching

Sociocultural linguistics, varieties of English and code switching have been widely studied
by various researchers. The field of sociocultural linguistics has been developed and used as
a research framework by many eminent scholars such as Kachru (1993), Baumgardner
(1998), and Mary Butcholtz and Kira Hall (2008). Describing “the current state of relations
between sociolinguistics, linguistic anthropology, and similar approaches to language,
culture, and society” (p. 401), Butcholtz and Hall announce their personal ‘dream team’ of
theories, methods, issues, and approaches for the sociocultural linguistics which they want to
see and do would include at least the following strengths from various constituent fields:
“…the ethnographic grounding of linguistic anthropology and the ethnomethodological sensibility of conversation analysis, which in different ways privilege the perspectives of participants over those of the analyst; the rigorous analytic tools of quantitative sociolinguistics and conversation analysis for the detailed investigation of linguistic and interactional structures; the attentiveness to texts and media of all kinds within critical discourse analysis as a necessary and often-ignored complement to the analysis of unmediated face-to-face interaction; a sociocultural focus on the content of discourse as well as a linguistic focus on its structure, and especially on the connection between these two; the attention to social theory found especially in linguistic anthropology; critical discourse analysis; language, gender, and sexuality studies; and U.K.-based sociolinguistics; the problem-solving orientation of applied linguistics coupled with the critical engagement and progressive-political commitment of critical discourse analysis; language, gender, and sexuality studies; and sociolinguistic and linguistic-anthropological research on minority languages and dialects. (2008, p. 423)

This, on one hand, shows the ambitiousness of the field of sociocultural linguistics and, on the other hand, reveals its accommodativeness. If this ‘dream team’ is finally made, it should facilitate comprehensive studies in the area. In the scope of the present study, two subfields i.e. World Englishes and code switching are relevant.

The varieties of English around the world and the characteristic features of these varieties have been worked out in a number of in-depth studies. Some of the prominent ones in this regard are Rahman (1990), Cheshire (1991), Haque (1993), Douglas Biber (1993), Dua
The spread of English around the globe is today an established fact. “It is a truism, universally acknowledged, that English dominates the globe today as no language ever has in the recorded history of humanity” (Aravamudan, 2006, p. 1) and “its reach into nearly every corner of the earth has been widely commented upon” (Sonntag, 2003, p. xi). However, this spread has not been seen as a neutral or apolitical process. “Global English carries cultural and political implications associated with globalization. Globalization connotes for many a loss of diversity and creeping homogenization” (Sonntag, 2003, p. xi).

But as it has been shown by many, and stated in Chapter 1, it is not one English anymore that exists everywhere, rather its “transplantation” into different soils and environments (Kachru, 1986, p. 30; Baumgardner, 1993, p. 41) has caused adaptations which in turn resulted into many varieties. According to Kachru (1986, p. 30): “A language may be considered transplanted if it is used by a significant numbers of speakers in social, cultural and geographical contexts different from the contexts in which it was originally used. A transplanted language is cut off from its traditional roots and begins to function in new surroundings, in new roles and new contexts.”
Studying new dialect formations and the inevitability of colonial Englishes, Peter Trudgill gives six factors which lead to a difference between colonial Englishes and the English of Britain, whence they originally came from. These factors are: 1) adaptation to a new physical environment; 2) linguistic changes in the mother country (Britain); 3) linguistic changes in the colony; 4) language contact with indigenous languages; 5) language contact with other European (in case of the subcontinent, predominantly Perso-Arabic) languages; and 6) dialect contact (Trudgill, 2004, p. 1-7). However, Trudgill’s main focus is on linguistic effects and he almost totally ignores the cultural and ideological needs of the colony that also affect what he calls a colonial English.

Lord Mountbatten was perhaps the first at political front to have recognized the South Asianization of English:

During the centuries that the British and Indians have known one another, the British mode of life, customs, speech and thought have been profoundly influenced by those of India – more profoundly than has often been realized.

(Lord Mountbatten, 14 August 1947 cited in Rao, 1954, p. 1)

Pakistani/SAE English or the indigenized variety of English in Pakistan has been explored by many scholars such as Kachru (1983), Haque (1993), Baumgardner (1993, 2006), Rahman (1990), Talaat (1993), Hassan (2004), Uzair (2011), Khan (2012), etc.

Commenting on the indigenization of English in South Asia, Braj Kachru says: …the British went to South Asia with the English language and, in due course, the natives took over the language and the Englishmen took over the land. It was later realized that English had much deeper roots in South Asia than the raj had. The raj crumbled and became a part of history; but the
English language has been *South Asianized* and has become a part of the culture of that vast area. (1983, p. 18)

The major feature of this *South Asianized* English was lexical borrowing from the local languages of the region. Kachru (1983, p. 165-189) reviews the lexicographical aspects of South Asian English. A couple of lexicographical works have been conducted by scholars such as Rao (1954); Lewis (1991), etc.

In her creative essay “New English Creative Writing: A Pakistani writer’s perspective”, Bapsi Sidhwa comments on the process of indigenization of the English language in South Asia in the following words:

…English, besides having its own tradition of genius, is useful by today’s standards in terms of commerce, communication, and technology. And this useful language, rich also in literature, is no longer the monopoly of the British. We, the excolonized, have subjugated the language, beaten it on its head and made it ours! Let the English chafe and fret and fume. The fact remains that in adapting English to our use, in hammering it sometimes on its head, and in sometimes twisting its tail, we have given it a new shape, substance, and dimension. (1993, p. 212)

Bapsi’s description of the indigenization process of the English language though simplified yet hints on some forceful but conscious adaptations done on part of the native writers. She suggests “the Pakistanized turn of phrase or choice of native word that might add originality and freshness to the writing for someone who is acquainted with this part of the world can give headache to someone who is not” (p. 214). Therefore, proper Pakistanization of English that may fulfill the functions of originality and freshness without causing dizziness to any
readers is important. This is where a creative writer needs to do proper contextualization of Pakistani expressions.

Baumgardner (1993) in his article “The Indigenization of English in Pakistan” offers a rather careful comment on the indigenization of English in South Asia: “Transplanted in undivided India through British colonialism in the seventeenth century, English from the outset began to absorb many of the indigenous linguistic and cultural traits of its subcontinental users” (p. 41). Its early indigenization was recorded by Whitworth in An Anglo-Indian Dictionary: A Glossary of Indian Terms used in English, and of Such English or Other Non-Indian Terms as Have Obtained Special Meanings in India (1885/1981), and by Yule and Burnell in Hobson-Jobson: A Glossary of Colloquial Anglo-Indian Words and Phrases, and of Kindred Terms, Etymological, Historical, Geographical and Discursive (1886/1985) (Baumgardner, 1993, p. 41).

A recent study on “The Evolution of Pakistani English (PakE) as a Legitimate Variety of English” by Humaira Irfan Khan (2012) reviews the already available works on the arrival and indigenization of English in South Asia and its evolution as Pakistani English. It suggests that, owing to the fact that this non-native variety is passing through Kachru’s third phase, Pakistani English is a legitimate and recognized variety of English in South Asia (p. 90-91). Recently, a number of Islamabad based researchers, working in collaboration with each other, have been publishing their works studying the ways Pakistani English newspapers play important role in promoting Pakistani variety of English. In this regard, studies such as Uzair, 2011, Uzair, Mahmood and Khan (2012), Shahzada, Mahmood and Uzair (2012), and Uzair, Mahmood and Raja (2012) are important. The studies suggest how different newspapers by using Pakistani expressions promote lexical and grammatical innovations by impacting the
language of their readers. The use of word “promoting” for the titles of these studies reflects a language ideology that favors Pakistanization of English. All of them, particularly, Muhammad Uzair (2011) shows that “Pakistani English is a distinct variety of the English language” (p. 52).

Recently, Britain decided to make their diplomats to India learn Hinglish—a blend of Hindi and English (Nelson, 2012)—which is an acknowledgement at official level of the existence of ‘South Asianized’ English in particular and World Englishes in general. However, some scholars such as Saleemi (1993), have been skeptical about the recognition or legitimacy of English as a localized (non-native) variety.

The technique of code switching has also been widely discussed by many linguists, particularly those working in the field of sociocultural linguistics. It is “the alternative use by bilinguals of two or more languages in the same conversation” (Milroy & Muysken, 1995, p. 7) or more appropriately “an individual speaker’s use of two or more language varieties within a single communicative exchange, including spoken and written as well as spontaneous and pre-planned communication” (Anderson-Fish, 2011, p. 56). Commenting on the function of the code switching, Gardner-Chloros says: Code switching “is a major conversational resource for speakers, providing further tools to structure their discourse beyond those available to monolinguals” (2009, p. 43). Anderson-Fish also offers a similar opinion by stating that “code-switching functions as an additional resource uniquely available to bilinguals” (2011, p. 58). The early linguists in the area used to assume that “speakers who mix languages know neither language adequately” (Milroy & Muysken, 1995, p. 3). The fact, however, is that code switching results from the complex bilingual skills (p. 3, 12 See Snell & Kothari (2011) for a detailed discussion surrounding the controversy in defining the term Hinglish.
9), and is “skilled performance and strategic behavior” (Anderson-Fish, 2011, p. 57), and is not at all “caused by poor linguistic competence” (Montes-Alcalá, 2012, p. 85). However, most of the researches in the area were centered on spoken discourse. Sebba (2012) complains about the same issue stating that “[a] much smaller body of research has concerned itself with the phenomena of written multilingualism” (p. 1; emphasis mine). So, Language mixing and Code-switching (2012) by Sebba et al. has been devoted to writing with sections on switching in fictional writings as well. “[T]he increasing growth of bilingual literature in the United States in the last decades seems to indicate that mixing languages at the written level has obtained a level of legitimacy” (Montes-Alcalá, 2012, p. 68). Montes-Alcalá defines the function of code switching in the following words:

While code-switching in natural discourse has proved itself to serve a number of socio-pragmatic functions, its use in literature may obey stylistic or aesthetic rules and it can also be used as a source of credibility and/or to communicate biculturalism, humor, criticism and ethnicity. (2012, p. 69)

Lipski divides texts with code switching into three types: First type is of monolingual texts where foreign words are ‘thrown in for flavor’ so that biculturalism is assumed by the reader; the second type is of the texts with inter-sentential switches, for the so-called coordinate bilingual; the third type is of the texts that have intra-sentential code switching with balanced bilingual grammar (as cited in Montes-Alcalá, 2012, p. 71-72).

A number of studies (Anwar, 2009; Awan & Sheeraz, 2011; Janjua, 2011, etc.) are also available on the linguistic practice of code switching, mainly in speaking, in Pakistan where “people tend to switch from Urdu to English to create special effect” and where
“Urdu-English code-switching is a common characteristic of educated Pakistani bilinguals” (Anwar, 2009, p. 411).

Anwar studies “the variations in the English language due to Urdu-English code-switching in Pakistan” and finds out the significant role of the Urdu language in the development of Pakistani English” (2009, p. 409).

Janjua studies the effect of Urdu-English code switching on Urdu and considering it alarming for the Urdu language concludes that standard Urdu discourse is dying and instead “Urdish [Urdu+English] is emerging out of the phenomenon of code switching” (2011, p. 406).

Baumgardner, in his essay “The Indigenization of English in Pakistan”, reviews Pakistani newspapers in English and finds that the English language has been indigenized through borrowing from local languages, grammaticalization of borrowed items, word formation, conversion of a word from one part of speech to another, verb-plus-particle-to-noun conversion, use of old fashioned vocabulary, reduction at phrase level and grammatical changes in adjective, verb, and noun complementation at sentence level (1993).

Talaat (1993) discusses a couple of lexical variants in Pakistani English which are “used in both English and Urdu in Pakistan with a very high degree of frequency in speech as well as in writing and are in no sense transitory in nature” (p. 62). The number of lexical items discussed in her study, however, is too small to prove Pakistani English as a separate variety. However, the study succeeds, to a much extent, in addressing the question of what causes the indigenization of English in Pakistan by showing how the use of English lexical items in Urdu or Urdu lexical items brings them or their literal translations into Pakistani English, and by suggesting that:
The English language functions in Pakistan in a new context of use coexistent not only with Urdu, but also with the numerous other languages spoken in the country. Any description or explanation of Pakistani English must therefore of necessity take this multilingual context of use into consideration in explaining how this particular variety of English has evolved. (Talaat, 1993, p. 62)

Another study on variations at lexical level is by Kennedy (1993a) who reviews the crime reporting in Pakistani newspapers in English using a range of lexical items that he sees as characteristic to Pakistani English. He offers four lists of words for the perpetrators out of which he sees the last two—which include for instance: auto-rickshaw-lifter, baby lifter, druggist, badmash, etc.—to be characteristic to only Pakistani English crime reporting register and are rarely, if ever, found in US English (Kennedy, 1993a, p. 70-71). In another article included in the same volume, Kennedy (1993b, p. 204-211) gives a description of the terms of gratification borrowed from Urdu and used in English dailies of Pakistan.

With the help of a large corpus of Urdu lexis situated in different contexts and genres, Baumgardner, Kennedy and Shamim (1993) study the use of lexical items, which they divide into fifty four categories, from the local languages in Pakistani English and conclude that: “…the Urduization of English in Pakistan is viable, ongoing process, and that Pakistani English, like Nigerian, American, Australian, or Lankan English, is able to ‘provide a background and an identity for its speakers which an ‘alien’ English, “something from abroad”, never could’ (Patel et al. as cited in Baumgardner, Kennedy and Shamim, 1993, p. 155-156). Supporting the process, Riaz Hassan asserts: “This process of mixing has been going on for more than a century. There is no harm in recognizing it and, if it represents a
natural trend in language evolution in our country (which it does), let it continue” (1983, p. 156).

Saleemi (1993) analyses the grammatical differences between native and non-native (Pakistani-Indian) English varieties and finds that: “In South Asian English a prepositional-gerundive complement may be used where native English prefers an infinitival clause…or the converse situation may be obtained” (p. 65) and a similar pattern of variation is exhibited in adjective complementation and verb complementation which shows “a somewhat wider range of deviation” (p. 66). After elaborating such differences in the two varieties, he points out that: “One potentially important aspect of this kind of variation is that the use of South Asian variants does not necessarily exclude the use of their native-like equivalents by South Asian speakers” (p. 67). Anwar sees “significant role of the Urdu language in the formation of Pakistani English” (2009, p. 409). Muhammad Uzair studies the “Role of Pakistani English newspapers in promoting Pakistani variety of English” and asserts, “This variety of English is heavily influenced by both Pakistani languages and indigenous cultures of Pakistan” (2011, p. vi).

However, as it is always a two way process, the influences of contact languages are reciprocal. Kachru studies the impact of English on South Asian languages and states: “English has affected SALs [South Asian Languages] at all the formal levels” (1983, p. 49). Referring to its lexical impact, he states: “The vocabulary of practically all SALs shows transfer from English” (p. 49).

A number of works (e.g. Latif, 1924; Hassan, 1983; Meraj, 1993; Janjua, 2011) also discuss the impact of English on Urdu. Harish Trivedi asserts: “For languages do not exist in watertight compartments; they are organic things and when placed alongside each other they
always interact. In fact, languages feed on each other almost cannibalistically; if they did not, they would die” (p. 2011, p. xii).

Shaheen Meraj (1993) explores the ways English is used in Urdu advertising, and concludes that “we are beginning to discern a very much changed form of the Urdu language not only in the realm of advertising but in numerous other areas as well” (p. 236).

Probably, it was this kind of barter system between Urdu (along with other Pakistani languages) and English in Pakistan that made Riaz Hassan assert, in an exaggerated way:

Actually, Urdu and English are no longer definably separate languages in Pakistan. So much ‘nativized’ English appears in Urdu in an odd-mixing manner that we would do well to recognize the evolution of a mode of expression better described as *Urdish* than as Urdu or English. Purists in either language might recoil in horror at such a development but we refer to what is, not what people think *ought to be*. This process of mixing has been going on for more than a century. There is no harm in recognizing it and, if it represents a natural trend in language evolution in our country (which it does), let it continue. (1983, p. 71)

Janjua rather laments on the situation by asserting that “Urdish [Urdu+English] is emerging out of the phenomenon of code switching” and that its emergence is happening at the cost of the linguistic capital of Urdu in Pakistan (2011, p. 406). However, “historically the whole sub-continent [sic!] had almost an identical impact of the English language” (Kachru, 1983, p. 147). So linguists do not need worry about one language feeding on other “cannibalistically” (Trivedi, 2011, p. xii) or costing it its “linguistic capital” (Janjua, 2011, p.
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206), and rather should take it as “a natural trend in language evolution in our country” (Hassan, 1983, p. 71).

Kachru regarded SAE as an additional linguistic arm in the culture of identity. He believes that “nativization must be seen as the result of those productive linguistic innovations which are determined by the localized function of a second language variety, the culture of conversation and commutative strategies in new situations and transfer from local languages” (Kachru 1986, pp. 21-22).

English is also being indigenized through its use in speech and writing of other South Asian languages. Several studies (e.g. Rao, 1954; Mishra, 1963; Chandola, 1963; Dhar, 1963 as cited in Sebeok, 1969; Bhatia, 1967; Kachru, 1978; Kothari & Snell, 2011; Snell, 2011, p. 22ff, etc.) discussing the impact of English on Hindi are available. Trivedi, however, working on the hybrid form of Hindi and English suggests: “Hinglish could be used as a stone to kill the two birds of Hindi and English” (2011, p. xxii). Studies on the influence of English on other South Asian languages such as Bengali (see Sen, 1932; Das Gupta, 1935; Bhattacharya, 1964, Dil, 1966, etc.) and Sinhalese (e.g. Walatara, 1960) are also available. But as their cases are not directly relevant to the present study so I will not review them in detail here.

However, the indigenization has happened so naturally, or at least it has been taken so by the linguists, that the new varieties of English have been acknowledged and accepted by many linguists as being as good as any other variety, as “the popular idea that there is only one “standard” variant, a “correct” monolithic form of English, with all other realizations being somehow “deviant”, “dialectal”, or “broken”, is misguided (Schneider, 2007, p. 8). Some works (such as Talib, 2002; Pennycook, 1998 & 2007; Schneider, 2007) lie on the border lines, in terms of their academic categories, between sociocultural linguistics and
postcolonial theory. Like the sociocultural linguists, they discuss varieties of English, and like the postcolonial critics, they contextualize them in the condition of postcoloniality.

2.3 Postcolonial Concept of Language Appropriation and Representations

Postcolonialism, surrounded by controversies owing to its undefined contours, is a field that is being constantly explored and developed. Many works (such as Fishman et al., 1996; Stuart Hall, 1997; Loomba, 2005; Krishna 2009; Phillipson, 2009; Ashcroft et al., 2012; Cheryl Duffus, 2012, etc.) have attempted to define its boundaries and key concepts. Relevant concepts from some of these works will be reviewed below:

“Postcolonialism can be provisionally defined as the perspective of worldview of those who believe that it is possible to understand today’s world only by foregrounding the history of colonialism—defined in a very preliminary way as the domination of certain societies and peoples by others—over the past five centuries” (Krishna, 2009, p. 3). In Nayar’s view, mapping a continuum between former colonized state and the present neo-colonized one, postcoloniality works in an alliance with decolonization (2010, p. 3).

Postcolonial theory has been developed as a field of study, mainly, of literature with an aim to analyze this foregrounding of the history of colonialism as done in literature. “Postcolonial theory may be defined as that branch of contemporary theory that investigates and develops propositions about the cultural and political impact of European conquest upon colonized societies, and the nature of those societies’ responses” (Ashcroft, 2012, p. xv). However, postcolonial theory has often been accused of being vague and hence caution and qualifications are needed to use it (Loomba, 2005, p. 20-21). Among all this vagueness, the English language has also been termed as postcolonial English (see Schneider, 2007), not
without a contesting group of scholars who believe that it still has colonial continuity (see Phillipson, 1992, 1994, 1999, 2006, 2009; Mahboob, 2009, p. 179). This vagueness also continues in the definitions offered for the postcolonial literatures. For instance, Talib defines postcolonial literature as “a literature written by colonized and formerly colonized peoples” (2002), and thus ‘passportizes’ all as postcolonial literature. It can be contested, however, that postcolonial literature might also be written by individuals from among the colonizing peoples, and that all literature written by colonized and formerly colonized peoples cannot be passportized as postcolonial. To qualify as postcolonial, the literature needs to be conditioned by postcoloniality, hinting at least at the colonizer/colonized relationship, if not harboring the lines of resistance.

A bulk of scholarly works surrounds the debate of linguistic imperialism (see Phillipson, 1992) and the use of nativized varieties as a form of resistance to colonial Englishes (see Canagarajah, 1999; Bhatt, 2002). So, an interesting debate is still going on between two groups of scholars: those who still consider English as a tool of imperialist agenda (e.g. Phillipson, 2009) and those who think it is rather a post-imperialist or postcolonial tool (e.g. Fishman et al., 1996). “English linguistic imperialism is that the dominance of English is asserted and maintained by the establishment and continuous reconstitution of structural and cultural inequalities between English and other languages” (Phillipson, 1992, p. 47). It is seen by many as “guilty of cultural imperialism” (Talib, 2002, p. 114). Conrad (1996) strongly differs with such argumentation and declares it as “a standard logical fallacy” as “the argument assumes what it sets out to prove” (p. 24).

In his *Linguistic Imperialism*, Phillipson asserts that “continued use of English” in the former colonized countries “is clearly also in the interest of Britain and the USA”
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(Phillipson, 1994, p. 10). Pennycook calls it as “colonial continuities” (1998, p. 193). To this Conrad (1996) responds by asserting that the use of “unexamined narratives of imperialism” contaminates Phillipson’s argument (p. 25). Phillipson’s assertion that English marginalizes and replaces the local languages has also been contested by Conrad who quotes Phillipson’s own statement that in countries such “as Kenya, Nigeria, or Pakistan, it is only a fraction of the population who actually speak the language of power – figures of India vary between 2 percent and 4 percent” (1994, p. 10). Thus Conrad concludes that “If the agenda of these powerful countries is to displace local languages (or to replace them altogether), the policy has failed miserably, and is apparently a threat to no one” (1996, p. 26).

On the other hand, Phillipson is not willing to reconceptualize English in post-imperial terms. In his latest book length work with an assertive title, *Linguistic Imperialism Continued* (2009), he responds to Fishman, et al.’s *Post-Imperial English* (1996) and other such works which theorize English as a postcolonial language. Referring to Fishman’s *Summary and Interpretation* section in *Post-Imperial English* (1996), he comments:

His [Fishman’s] assessment is that the ‘socioeconomic’ factors that are behind the spread of English in former colonies is ‘related more to their engagement in the modern world economy than to any efforts derived from their colonial masters’ (1996, p. 639). Fishman seems to ignore the fact that ‘engagement in the modern world’ means a Western-dominated globalization agenda set by the transnational corporations, the International Monetary Fund, and the World Trade Organization, with the US military intervening whenever ‘vital interests’ are at risk. (2009, p. 4).
Pennycook balances imperialist/post-imperialist view of English by asserting that it is: “important to acknowledge its [of English] importance not only the language of imperialism but also as one of the key languages of resistance” (1994, p. 262). However, Pennycook believes in the existence of the “good reasons to question … cultural and linguistic imperialism” (2007, p. 97). No denying the fact that the controversies over defining postcolonial theory and literature and role of the English language in this context still continue. What is point of interest to this study, as is obvious in the above given discussion, is that the field of postcolonial Englishes is being developed as a field of linguistic investigation (see Schneider, 2007, p. 8ff). Critically reviewing a variety of approaches to the discipline of World Englishes, Schneider identifies two comprehensive models of postcolonial Englishes based on functional and political role of English: First is the one that builds upon a distinction of “ENL” (English as a Native Language) countries from “ESL” (English as a Second Language) countries and “EFL” (English as a Foreign Language) countries; the second is based on Kachruvian “Three Circles” model that distinguishes countries of an “Inner Circle”, an “Outer Circle” and an “Expanding Circle”. Both the models, Schneider suggests, largely correspond to each other with differences in their political implication as Kachru rejects the idea of giving more importance to the Inner Circle or ENL countries. However, Kachruvian concepts remained influential on applied linguistics. But if his concepts and others such offered are brought to postcolonial condition, they would fit in here too (2007, p. 11-14).

Postcolonial concepts of appropriation and representation are of key importance to the present study. Ashcroft asserts:
Indeed, a major feature of post-colonial studies has been its ability to analyse a vast array of cultural developments: race and racism; expressions of anti-colonial nationalism; the paradoxical dissolution of the idea of nation along with the continuous persistence of national concerns; the questions of language and **appropriation**; of the transformation of literary genres; the question of ethnicity and its relation to the state; the growing mobility of formerly colonized populations. (2012, p. xvi; emphasis mine)

This extract has two important assertions relevant to the present study: i) postcolonial studies is able to analyze a vast array of cultural development; and ii) it addresses the questions of language and appropriation. Ashcroft et al. define appropriation as a “process by which the language is taken and made to bear the burden of one’s own cultural experience” (2002, p. 38). This concept has been discussed by linguists, as discussed above, as indigenization (Kachru, 1983), South Asianization (Kachru, 1983, p. 18) or Pakistanization (Baumgardner, 1993) of the language as discussed below. Ashcroft et al. suggest two main strategies for writing back: abrogation i.e. a rejection of the standard English; and appropriation i.e. seizing the language and replacing it in a specific cultural setting, which “marks a separation from the site of colonial privilege” (2002, p. 37). While Sidhwa’s view about the appropriated use of English is optimistic and sounds like a deliberate and fun thing to do, Arudhati Roy’s opinion is that it is a skin on her thoughts and that “being forced to identify with a conqueror, especially with a departed conqueror…is like being the child of a raped mother” (as cited in Talib, 2002, p. 11). The strategy of appropriation sometimes appears in the titles of the books even. For instance, consider the titles of Khair’s *Babu Fiction* (2001), Aravamudan’s

Representation is the next important term for the present study. As stated above all communication is representation with different linguistic structures having different representational functions. Stuart Hall defines representation as “the production of the meaning of the concepts in our mind through language” (1997, p. 17). This definition sounds more like a psychological one. The political function of representation has been defined by Ponzanesi as follows: “Representation is…a key notion of interpreting a wide array of texts…for unleashing the ideological frame of the present world order” (2004, p. 211).

Representation might be done through a range of media: media (print, electronic, social), art, film, music, history, and literature. “The major conception of literature, from Plato and Aristotle to contemporary works on mimesis such as those of Prendergast (1986) and Gebauer and Wulf (1992), understands literature as representation” (Johansen, 2002, p. 114).

The next question should be which literature and what kind of representation? The kind of literature relevant to the present study is the one written in English by the writers from the postcolonial world and the kind of representation relevant here is cultural representation, counter representation or the depiction of cultural or ideological manifestations of the postcolonial world, either against certain stereotypes, or to give voice and image to the subaltern or just to show that the English language has the ability to represent postcolonial perspective.

“Can English truly represent a subaltern perspective?” asks Cheryl Duffus (2012, p. 121) in her essay *Suppressed Speech and Subalternity in Desai’s ‘The Inheritance of Loss’*. 
She concludes with an affirmative answer: “Writing in English might represent alienation from India’s native languages or cooperation with dominant cultures, but it is also a way of using the English-language novel subversively to challenge hegemony and to call attention to the ways in which these patterns are becoming outmoded and should be resisted” (Duffus, 2012, p. 131).

Many of the creative writers in English face the question that was encountered by Chinua Achebe half a century ago i.e. whether the English language—an important world language “which history has forced down our throats” (1975, p. 220)—is able to carry the burden of local experiences or not, and most of those (see for example Desai, 1975; Narayan as cited in Cowasjee & Kumar, 1983, p. x; Sidhwa, 1993; Ezekiel as cited in Trivedi, 2011, p. xiii) who write in this language on and about the local experiences of the postcolonial world actually agree with Achebe that it is able to carry that burden. However, while Achebe, Sidhwa and Ezekiel would load English with their local burden by using a local pulpit, Narayan and Desai are more inclined to do so without appropriating it. Ezekiel wrote “very Indian poems in Indian English” (as cited in Trivedi, 2011, p. xiii) while Narayan oversimplified the whole issue by asserting: “It [English] has served my purpose admirably, of conveying unambiguously the thoughts and acts of a set of personalities, who flourish in a small town located in a corner of South India” (as cited in Cowasjee & Kumar, 1983, p. x). However, there are some creative writers such as Ngugi, who ask a similar question i.e. “how best to make the borrowed tongues carry the weight of our African experience” (1985, p. 112), and do not seem convinced of this and end up completely abrogating the English language as a medium of their creative expression for high culture (Talib, 2002, p. 110).
Even those who believe that the English language can represent the subaltern perspectives, they need to do some appropriation of the language, the so called borrowing from the local language—“finding new words to represent new realities” (Pennycook, 1994, p. 266)—and apply strategies of appropriation of language as Achebe asserts that English “will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings” (1975, p. 223). Platt, Weber and Ho (1984, p. 89) are of the opinion that fiction writers writing in varieties of English, “use words and expressions from the local language to convey atmosphere, shades of meaning and experience which are tightly bound with local background cultures.”

So owing to this characteristic linguistic feature, this type of literature is recognizable as a different kind. Kachru (1983, p. 44) terms such literatures as “contact literatures” whereas Bhattacharya (1955) names such novel as “hybrid Indo-Anglican novel.”

Raja Rao had suggested these measures as early as in 1938 by arguing that: “One has to convey in a language that is not one’s own the spirit that is one’s own” and by asserting that: “We cannot write like the English” (as cited in Muthiah, 2009, p. 1). One of the dominant ideologies in contemporary Pakistan is Islamic ideology. The Pakistaniness is often taken almost synonymous to Islam. So it is generally the case that languages of Pakistan or those Pakistanized are appropriated to fit in to be able to represent it. However, many (Shafi, 1983; Pennycook, 1994, 1998; Karim, 2003; Mahboob, 2009, etc.) believe that the English language is still laden with discourses that are believed to misrepresent and stereotype Muslims. A lot has been written on the troubled relationship between “the spread of English and religious, political and academic concerns” (Pennycook, 1994, p. 260).
Ahmar Mahboob (2009) addresses a relevant question in Pakistani context exploring if English is capable of carrying “the weight of Islamic experiences, cultures, and ideologies” (p. 175). At ideological and cultural level, his assumption is that “English is still a tool of the former colonizer and is intertwined with messages of Christian superiority and Muslim inferiority” (p. 177). So the question before him is: “Can English be forged to make it a language ‘friendly’ to Islam?” (p. 177). The conclusion that he reaches is: “I believe that in some societies and cultures, English is indeed carrying the weight of Islamic experiences, cultures and ideologies” (p. 188). Muhammad Shafi prescribes “learning English which is based on the Islamic faith, thought and conduct and excluding anti-religious and irreligious ideologies (1983, p. 34).

The varieties of English which were indigenized in order to be an appropriate tool to carry the cultural baggage were also criticized by many (e.g. Narayan as cited in Cowasjee & Kumar, 1983, p. x) in reaction to which a large bulk of works appeared from what Mahboob calls “linguists of color” (2009) including Kachru (1990), Matsuda (1991), Nayar (1994), and Amin (2000; 2000a, b), etc.

The Indo-Pak history is full of debates for and against the English language. There are those who voiced for its complete abrogation and there were those who wanted its education. From Syed Ahmad Khan to Muhammad Ali Jinnah, many leading figures of the Subcontinent adopted favorable language ideology. In post-independence scenario, however, the Subcontinent witnessed anti English movements.

In the summer of 1993 in the state of Bihar, India, the chief minister (the elected executive head of the state government) suggested introducing the mandatory study of English into the school curriculum. A few years earlier,
next door in Utar Pradesh, that state’s chief minister had launched the implementation of a “Banish English” (angrezi hatao) policy in the state administration. Both chief ministers were Yadavs, the cow-herding peasant caste at the lower end of the caste hierarchy. Despite the overt divergence of their policies on the use of English, there is a fundamental convergence underlying them—that of re-appropriating local, vernacular languages as part of an anti-elitist project. (Sonntag, 2003, p. 59)

Such debates have also surrounded political debates in Pakistan where education is now the provincial subject.

“The English appropriated by Indians was the result of anti-colonial and subaltern political struggles” (Sonntag, 2003, p. 117). Trivedi is of the view that authors chutnefy English often to exoticize their subject matter and to authenticate themselves in the eyes of their Western readers (2011, p. xvii). However, it was a cultural need too. The indigenization of fiction in India, which Tickell terms as “transacted” or “negotiated” literature has been happening since colonial times (2012, p. 9). Not all local can be fictionalized in English. Khair is of the view that some of the forgotten stories were “forgotten largely because of their ‘inability’ to be narrated in the medium (language) used” (2001, p. xi).

The indigenization of English in fiction seems legitimate and, hence is in practice but it might not have a comfortable impact on all readers of this kind of fiction, as Sidhwa has rightly pointed out: “The Pakistanized turn of phrase or choice of native word that might add originality and freshness to the writing for someone who is acquainted with this part of the world can give a headache to someone who is not.” Similar
issues have been pointed out by Datta (1960-61), Verghese (1969), Malik (1975) and Desai (1975), etc., focusing the case of Indian creative writers and translators.

Discussing the case Mulk Raj Anand, Ramesh Mohan opines that such indigenizations are “deliberately done to express the delicate nuances and shades and turns of speech of his characters” (1978). While there is a good bulk of critical literature available on writings from other South Asian countries, especially India (e.g. Reddy, 1990), Pakistani literary writing in English have not yet attracted critics to produce any book length works on them, except for a short book on its history by Tariq Rahman (1991). However, some creative writers and critics have offered valuable insights on Pakistani literature in English. Some of them will be reviewed below.

After giving an account of the wrath that was generated by the pulpit and the politics in reaction to his first fictional work in Urdu language, Ahmed Ali (1993) goes on describing the good that his fiction in the English language did:

My decision to write *Twilight in Delhi* (Ali, 1940) in English turned out to be right, with critics saying in their reviews of the novel: ‘It may well be that we shall not understand India until it is explained to us by Indian novelists of the first ability, as it was that we understood nothing of Russia before we read Tolstoy, Turgenev and the others. Ahmed Ali may be the vanguard of such a literary movement’ (Collins, 1940). The substance of this judgment was later echoed by The Oxford History of India (Smith 1967:838[sic!]), which wrote with reference to R. K. Narayan, Mulk Raj Anand, and myself: ‘it can be said that they have taken over from E. M. Forster and Edward Thompson the task of interpreting modern India to itself and to the world….’
The purpose of writing in English, thus, was to represent the South Asia from within. However, the present study shows that the effectiveness of this representation is enhanced with the indigenization of English.

So after reviewing studies on and in World Englishes, sociocultural linguistics, code switching, and postcolonial appropriation, we arrive at a point where nexus of all these fields sounds possible. This nexus has already been made and developed in the field of linguistic criticism as discussed above. Ashcroft et al. also seem to have more or less the same intentions while introducing a post-colonial linguistic theory (2002, p. 43-46), as they affirm: “Writers…employ highly developed strategies of code-switching and vernacular transcription, which achieve the dual result of abrogating the standard English and appropriating an english as a culturally significant discourse” (p. 45).

Fowler commands that “The linguistic critic must suspect that each and every stylistic choice carries a socially interpretable meaning” (1981, p. 35). Ashcroft et al. reinforce this by asserting that such choices are strategies of appropriation (2002), and Kachru suggests that: “A transplanted language is cut off from its traditional roots and begins to function in new surroundings, in new roles and new contexts” (1986, p. 30). At this point I would go back to the oversimplified question i.e. what represents what? As stated above, Muthiah is of the view that localized English in the novels that she studied represent Indian English as a substandard variety. The present study hypothesizes, as stated above, that strategies of appropriation and nativization are meant to heighten the variety and to make certain representations with the help of some specific linguistic choices. In the light of the theoretical framework given in Chapter 3, I would highlight the microstructure of the indigenization and its role in representations.
2.4 Criticism of the Texts under Study

Some of the studies on different aspects of Pakistani literature in English include: Dupree (1965), Jamil (1965), Brander (1967), Omar (1977), Desai (2000), Brians (2003), Dirda (2010), Sawhney (2011), Ahmad and Sheeraz (2013), Asma Mansoor (2012a, b), Sehgal (2012), etc. Relevant ideas from some of these works will be brought into the discussion below.

Bapsi Sidhwa’s *An American Brat* (1996/2012) being a relatively older text has naturally attracted more critical work. Vikrat Sehgal asserts that *An American Brat* “highlights the predicament of the Pakistani people in general and of the Parsi community in particular” (2012). The novel was not uniformly welcomed everywhere. “Although *An American Brat* was well-received by most western reviewers, some Indian readers objected to what they took to be its patronizing and stereotypical view of an Indian student” (Brians, 2003, p. 109). Aamer Hussein argues that *An American Brat* is Sidhwa’s “lightest and least characteristic novel” which is “in a strange and subversive way, her most daring, dealing as it does with issues of diaspora and questions of cultural identity and racial difference” (2012). Commenting on Sidhwa’s use of the technique of language appropriation, Sehgal briefly states: “she has succinctly adapted the English language to suit her purposes” (2012). Hussein has a similar opinion when he praises the author of the novel for doing “so much to put Pakistan on the map of the English-speaking literary world” (2012).

The other two texts, H M Naqvi’s *Home Boy* (2010) and Daniyal Mueenuddin’s *In other Rooms, other Wonders* (2009), though published more recently have also attracted a body of scholarly work. *Home Boy* is an in-depth reading of the xenophobia—“fear of
strangers,” a pathological condition as a result of the failure of the self to cope with the other (Mohr, 2008, p. x)—that spread throughout the west in the post 9/11 years. “Home Boy gives voice to a group not often heard from in post-9/11 dialogue: young, educated immigrants who felt truly a part of the city's melting pot” (Bashir Ahmad, 2010).

Mansoor (2012) studies this aspect of Home Boy “to scrutinize the search for a new parameter to define identity in terms of being a Pakistani and a Muslim by the protagonist of Home Boy” and “To investigate the perplexity added to the concept of the Self in the average pro-West Pakistani citizen and its reflection in the post-9/11 Pakistani novel in English Home Boy” (p. 8). She concludes:

Embracing their own Otherness, they have become engaged in intellectual debates about what it means to be a Muslim. The most important idea that has crystallized out of this study is the idea of Muslim-hood as a latent seed in every person of Muslim origin and that this seed can burgeon even in the most moderate of Muslims. This flowering may not get translated into destruction but it gives a solid sense of identity consciousness. Moreover, it breeds a signification of a completely concatenated identity instead of a hybrid one that had come out of an effort to blend into the American/ Western weltanschauung. (p. 41)

Mansoor’s study of Home Boy explores the case of post-9/11 identity crisis and shows the reinvention of a unified identity. The linguistic choices in Home Boy, which have direct relation with the issue were not covered by this or any other study, and therefore need be explored.
Mueenuddin’s *In Other Rooms, Other Wonders* is the reflection of the range of social classes, from declining feudalism to emerging industrialism, from working middle class to serving lower class, and the norms of exploitation, for most part, those practiced in the rural Punjab, showing us “what life is like for both the rich and the desperately poor in Mueenuddin’s country” (Michael Dirda, 2010) by populating his stories with characters from “all cross-sections of a society” (Sohomjit Ray, 2010, p. 91). Dalia Sofer looks at it from a feminist perspective stating, “women in these stories often use sex to prey on the men, and they do so with abandon at best and rage at worst — in this patriarchal, hierarchical society, it is their sharpest weapon” (2009, para. 4). So it is clear that Daniyal Mueenuddin’s “stories are read to be so stringently representative” as if they are authentically portraying a whole nation (Ray, 2010, p. 90-91). This stringent representation is, unlike postcolonial representation, might contribute to building stereotypes about Pakistan and its people.

One of the most important themes in all these three books under study i.e. identity crisis is actually a lived experience of the authors of these books.

Living on the border lines Sidhwa keeps on criticizing the ills of both the places: she not only criticizes the Zia era in Pakistan, but also “presents plenty of criticisms of her adopted country [USA] and its culture; this is no one-side love story; but neither is it indictment” (Brians, 2003, p. 109). H. M. Naqvi’s *Home Boy* is inspired by a random visit by the US authorities to his brother’s house (Carol Memmott, 2009). Optimistically commenting on his life on two sides of the fence, Mueenuddin says: “I believe that this fluid identity is useful to me as a writer, because I’m always looking at myself and my surroundings from the outside” (as cited in Jeffrey Trachtenberg, 2009).
Although certain studies (e.g. Ashcroft et al., 2002; Awan & Ali, 2012, and also a brief paragraph in Sehgal, 2012) were conducted to research the appropriation of English in literature, yet the investigation of this language appropriation has not yet been blended with the linguistic analysis which could help developing the framework of linguistic criticism. The proposed study, hence, would be first of its nature as in it I intend to employ a model that allows the combination of them both. Secondly, the linguistic criticism carried so far into the indigenized English of fiction (e.g. by Chelliah, 2006; Muthiah, 2009, etc.) tends to assert, as stated above, that the authors use indigenized variety of English through the characters from the lower classes of society and, thus, represent the ideology of the Indian, Subcontinental or South Asian English being a substandard variety. However, I, for the present study, assume that the use of indigenized English, through characters of whatever ranks or through narrator, makes cultural and ideological representations more emphatically than mere social ideology of its being a low variety. Moreover, as shown above, the texts under study have also not been studied extensively. There is, in fact, not a single study available on the linguistic critique of these texts so far.

In this chapter, I have reviewed some of the available literature of key importance including the recent works related to the fields of linguistics, Worlds Englishes, code switching, postcolonial studies, language appropriation and representations. After having studied this literature, it can be safely noted that there is much scope to further refine and develop the theoretical framework of linguistic criticism by applying its principles to study fictional texts.

In the chapter to follow, a detailed description of the methodology adopted for the present study is given.
CHAPTER 3
RESEARCH METHODOLOGY

This chapter defines the conceptual framework, assumptions, and guiding principles that the present study follows and the theoretical frameworks it draws upon. It also describes the structural models i.e., Kachru’s linguistic features of South Asian English, hybrid innovations, and their contextual areas, Baumgardner et al.’s contextual areas of South Asian English, Chelliah’s linguistic features of South Asian English, Muthiah’s linguistic features of South Asian English, and Ashcroft et al.’s strategies of appropriation that the present study employs. The chapter also includes information about the data, process of data collection, and procedures of data analysis.

3.1 Conceptual Framework

Considering “the significance, for the novel-reader and critic, of sentence-structures, and of ‘transformations’” (Fowler, 1977, p. x), and following the assumption that the Pakistanized linguistic features are employed by fiction writers as cultural and ideological representations, the present study aims at a linguistic critique of Pakistani-American fiction with a focus on Bapsi Sidhwa’s An American Brat, H. M. Naqvi’s Home Boy and Daniyal Mueenuddin’s In Other Rooms, Other Wonders. As conceptual framework for this study, mainly the principles of linguistic criticism have been employed. The guiding principles of this framework are: i) Literature should be theorized as language (Fowler, 1986, p. 84); ii) Literature is a form of discourse which articulates ideology (Muthiah, 2009, p. 4); iii) A combination of linguistic analyses and literary criticism is best to study literature (Isaacs, 1968, p. 47; Muthiah, 2011,
p. i); iv) there are many Englis hes in the world (Kachru, 1992, 2011; Jenkins, 2003; Kachru, Kachru & Nelson, 2009; Kachru & Nelson, 2011, etc.); v) language appropriation is used as a strategy of cultural and ideological representation and postcolonial counter representation by writers as “it is in the language that the curious tension of cultural ‘revelation’ and cultural ‘silence’ is most evident” (Ashcroft et al., 2002, p. 58).

In the light of above mentioned guiding principles, considering literature as a discourse which articulates ideologies, and combining linguistic analyses and literary criticism, the present thesis builds broadly upon the theoretical framework of linguistic criticism developed by Roger Fowler (1971, 1977, 1981, 1996) and Kalaivahni Muthiah (2009); along with two other precursor fields, namely sociocultural linguistics developed by Braj Kachru (1978, 1983, 1990, 2011, etc), Robert Baumgardner (1993), and Mary Bucholtz and Kira Hall (2005) and postcolonial criticism developed by Ashcroft et al. (2002). The first one, i.e. linguistic criticism, is, to much extent, a combination of the latter two frameworks except that linguistic criticism is a general fusion of linguistic analyses and literary criticism whereas in the present study the domains of the linguistic analyses and literary criticism have been specified to sociocultural linguistics and postcolonial studies, respectively. From within the fields of sociocultural linguistics and postcolonial studies, I have limited my discussion to the concepts of world Englishes and code switching, and representations and language appropriation.

The structural models to be employed in the present study have also been adapted from the above mentioned academic fields. It is pertinent here to give a brief overview of these models.
3.2 Models of Linguistic Features, their Contextual Areas and Strategies of Appropriation

Linguistic features of Englishes of various parts of the world have been worked out by the linguists in the area of World Englishes (see for instance Adedimeji, 2007 for Nigerian English; Ragnarsson, 2011 for East African English; He & Li, n.d. for China English; Jokinen, 2008 for African American Vernacular English, etc).

However, the relevant models for the present study are those on the linguistic features of the Pakistani and Indian Englishes, collectively named as South Asian English. Kachru (1983), Baumgardener, Kennedy, and Shamim (1993), Chelliah (2006), Muthia (2009), etc., have given the characteristic features of South Asian English and their contextual areas which lead to the identification of the functions of these features.

Below, I have given the description of South Asian English as defined by the above named scholars; the general term South Asian English will be used here for both Indian and Pakistani English. However, the analysis section of the present study uses the Pakistani English (or PakE as used by Humaira Khan, 2012) features.

3.2.1 Kachru’s (1983) linguistic features of South Asian English and their contextual areas

Kachru gives a description of characteristics of South Asian English as distinct from British or American English at four levels: i) Sound System (with four subcategories, namely systemic differences, distributional differences, series substitution, and prosodic transfer); ii) Grammar (with five distinct categories, namely a tendency toward using complex noun and verb phrases and rather long sentences, deviant constructions at phrase level, systemic variations e.g. in the use of articles, reduplication, formation of deviant interrogative
constructions); iii) Lexis (with two types, namely single item transfer from other languages to English and hybridized items); and iv) Semantics (with five subcategories, namely semantic restriction of English words, semantic extension of English words, archaisms which have been preserved in Indian/South Asian English and are no longer current in the native varieties of English, register shifts involving the use of items without register constraints in Indian English and contextual redefinition of lexical items) (1983, p. 75-83).

Kachru’s study of lexical innovations prevalent in SAE is important as it is perhaps the first detailed intervention into the patterns that make SAE distinct from British or American Englishes. He studies various structural as well as contextual patterns of lexis of Indian/South Asian English.

According to Kachru, at a structural level, “lexical innovations in SAE are essentially of the following types” (1983, p. 152): Single Items which means the transfer of South Asian lexical items into SAE; and Hybridized Items which means combination of two or more elements, at least one from South Asian language and one from English e.g. lathi charge (p. 152-153).

Kachru works out the types of hybrid innovations as follows: Hybrid Collocations e.g. khilafat committee, Sarvodaya leader, satyagraha movement; Hybrid Lexical Sets e.g. purdah-women, purdah-system, purdah-lady; Hybrid Ordered Series of Words e.g. angrezi-chair, angrezi-furniture; and Hybrid Reduplications e.g. cotton-kapas.

He elaborates the structure of the Hybrid Formations as follows:

1. South Asian Item as Head e.g. British sarkar, with further subdivisions as NN type i.e. combination of two nouns e.g. canal-bund, Christian-sadhu, flower-bazar; AN type i.e.
combination of first class adjective and noun e.g. British sarkar, double roti, eternal upavasi, imperial raj; -ing H type i.e. -ing functions as a modifier e.g. burning ghaut, burning ghee.

2. South Asian Item as Modifier e.g. \textit{babu} English, with further subdivisions as Derivative N type e.g. Anjali salutation, bazaar musician, haldi invitation, vilayati mixture, yakka carriage; -ing as Head type e.g. beedi-smoking, durri weaving, goonda-looking; Agentive type e.g. beedi-seller, charas-smuggler, palki-bearer, tiffin carrier, tonga driver; Verb as H type e.g. guru ridden, ghee-fried, khaddar-clad, sari-clad; N + N type e.g. anna coin, attar bottle, dak bungalow, mela-ground, tehsil school, zenana affair.

3. String Formations, which is a combination of more than two elements with a compound modifying a head usually from a South Asian language e.g. four-anna class, high-class lallas, Hillman coolie, homespun khaddar, pot-bellied bania, state-wide hartal (p. 154-158).

Kachru’s (1983, p. 159-162) contextual distribution of these hybrid formations of lexis is important as it gives a detail into the functional contexts of these items. Here is the list along with examples of Kachru’s twenty six semantic areas in which these formations may occur:

1. Administration e.g. nala scheme, halqua committee; 2. Agriculture e.g. kharif season; 3. Animals/reptiles e.g. jantri bird; 4. Arms e.g. curved kukri; 5. Articles of use e.g. angrezi furniture; 6. Art/music e.g. bazaar musician; 7. Buildings e.g. dak bunglow; 8. Clothing/dress e.g. choli-piece; 9. Concepts e.g. kismet idea; 10. Edibles/drinks e.g. angrezi sweets; 11. Education e.g. janta college; 12. Evaluation e.g. babu-mentality; 13. Furniture e.g. string charpai; 14. Habits e.g. beedi-smoking; 15. Medicine e.g. Ayurveda system; 16. Modes of address/reference e.g. angrezi women; 17. Money/banking e.g. anna-coin; 18. Occupations
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e.g. chaprasihood; 19. Place names e.g. jungle path; 20. Politics e.g. imperial raj; 21. Religion and rituals e.g. korbani meat; 22. Social (general) e.g. hookah party; 23. Speech/language e.g. angrezi speech; 24. Trees/flowers e.g. sheeshum trunk; 25. Villages (general) e.g. panchayat board; and 26. Vehicles/carriages e.g. coolie-car (1983, p. 159-162).

This list was extended by Baumgardner, Kennedy and Shamim (1993) in their study of Pakistani English. A summarized description is given below.

3.2.2 Baumgardner, Kennedy and Shamim’s (1993) contextual areas of South Asian English

Baumgardner, Kennedy and Shamim (1993), like Kachru (1983), discuss borrowings from South Asian languages but with focus on Urdu and consider their semantic and grammatical aspects. Extending Kachru’s contextualization of hybrid items further, Baumgardner et al. (1993) in their essay “Urduization of English in Pakistan” have offered fifty four contextual areas in which such items might be used in South Asian English. While Kachru focuses the hybrid formations, Baumgardner et al. have focused the transfer of single items from Urdu. They are given below with examples:

1. Administration e.g. baldia, dak; 2. Administrative posts e.g. jamadar; 3. Agriculture e.g. abiana; 4. Architecture e.g. burji; 5. Arms/weapons e.g. goli; 6. Art forms (dance/music/verse) e.g. antara; 7. Articles of use e.g. agarbati; 8. Awards e.g. Hilal-e-Imtiaz; 9. Celebrations/festivals e.g. basant; 10. Clothing/accessories e.g. aanchal; 11. Concepts e.g. aamiliat; 12. Condiments e.g. anardana; 13. Construction materials e.g. bajri; 14. Descriptive labels for people e.g. adeeb; 15. Drugs/narcotics e.g. afeem; 16. Dwellings e.g. baithak; 17. Edibles (foodstuffs) e.g. atta; 18. Edibles (snacks & prepared foods) e.g. barfi; 19. Education e.g. booti mafia; 20. Elements e.g. barsaat; 21. Fabrics e.g. ajrak; 22. Fauna e.g. baander; 23.
Flora e.g. bakain; 24. Fruit/dry fruit e.g. anar; 25. Funeral e.g. janazagah; 26. Games/sports e.g. desi kushti; 27. Home furnishings e.g. chadar; 28. Kinship terms e.g. abba jaan; 29. Landscape e.g. bagh; 30. Law e.g. dawa; 31. Law and order situation e.g. challan; 32. Marriage/divorce e.g. barati; 33. Measurements e.g. chattank; 34. Medicine e.g. dawakhana; 35. Military e.g. hawaldar; 36. Modes of address/reference e.g. baba; 37. Modes of transport e.g. doli; 38. Money/banking/commerce e.g. anna; 39. Musical instruments e.g. chimta; 40. Occupations e.g. ayah; 41. Parts of the body e.g. dil; 42. Place names e.g. aiwan-e-sadr; 43. Political/social organizations e.g. anjuman-e-zar gran; 44. Religion (Islam) e.g. ahadees-e-nabvi; 45. Religion (Other) e.g. divali; 46. Salutations/expressions e.g. bo-kata; 47. Slogans/ritualistic sayings e.g. idhar hum, udhar tum; 48. Social gatherings/meetings e.g. awami Jirga; 49. Social systems e.g. jagirdari; 50. Terms of gratification e.g. bakhshish; 51. Towns/villages e.g. basti; 52. Vegetables e.g. aloo; 53. ---wallahs e.g. aloowalay; 54. Adjectives/adverbials e.g. awami.

Kachru (1978; 1983) and Baumgardner et al. (1993) believe that there are two major factors that lead to borrowing from various contextual areas: i) to fill lexical gaps; and at times ii) to convey atmosphere, different shades of meaning and experience bound up with the local cultures.

Although Kachru (1983) and Baumgardner et al. (1993) initiated the work in linguistic features of SAE, yet more developed models of linguistic features of SAE have been offered by Chelliah (2006) and Muthiah (2009) as given below under 3.3.3 and 3.3.4. The semantic contextual areas offered by Kachru (1983) and Baumgardner et al. (1993) are, however, very significant for the present study. They are helpful in identifying the
representational functions of these deviant features in various contexts. Table 3.1 below summarizes these contexts.

**Table 3.1 Contextual Areas of Lexical Transfer to South Asian English**
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<tbody>
<tr>
<td>1. Administration</td>
<td>1. Administration</td>
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<td>2. Agriculture</td>
<td>2. Administrative posts</td>
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<tr>
<td>3. Animals/reptiles</td>
<td>3. Agriculture</td>
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<tr>
<td>4. Arms</td>
<td>4. Architecture</td>
</tr>
<tr>
<td>5. Articles of use</td>
<td>5. Arms/weapons</td>
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<tr>
<td>6. Art/music</td>
<td>6. Art forms (dance/music/verse)</td>
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<td>7. Buildings</td>
<td>7. Articles of use</td>
</tr>
<tr>
<td>8. Clothing/dress</td>
<td>8. Awards</td>
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<tr>
<td>11. Education</td>
<td>11. Concepts</td>
</tr>
<tr>
<td>15. Medicine</td>
<td>15. Drugs/narcotics</td>
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<tr>
<td>17. Money/banking</td>
<td>17. Edibles (foodstuffs)</td>
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<tr>
<td>18. Occupations</td>
<td>18. Edibles (snacks &amp; prepared foods)</td>
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<tr>
<td>19. Place names</td>
<td>19. Education</td>
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<tr>
<td>20. Politics</td>
<td>20. Elements</td>
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<td>22. Social (general)</td>
<td>22. Fauna</td>
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<tr>
<td>24. Trees/flowers</td>
<td>24. Fruit/dry fruit</td>
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<td>25. Villages (general)</td>
<td>25. Funeral</td>
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<td>27. Home furnishings</td>
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<td>28. Kinship terms</td>
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<td>29. Landscape</td>
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<td>30. Law</td>
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<td>31. Law and order situation</td>
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<td>32. Marriage/divorce</td>
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<td>33. Measurements</td>
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<td>34. Medicine</td>
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<tr>
<td></td>
<td>35. Military</td>
</tr>
<tr>
<td></td>
<td>36. Modes of address/reference</td>
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<td>37. Modes of transport</td>
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<td>38. Money/banking/commerce</td>
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<td>39. Musical instruments</td>
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<td>40. Occupations</td>
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<td>41. Parts of the body</td>
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<td>42. Place names</td>
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<td>43. Political/social organizations</td>
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<td>44. Religion (Islam)</td>
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<td>46. Salutations/expressions</td>
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<td>50. Terms of gratification</td>
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<td>51. Towns/villages</td>
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<td>52. Vegetables</td>
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<td>53. ---wallahs</td>
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<td></td>
<td>54. Adjectives/adverbials</td>
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</tbody>
</table>
### 3.2.3 Chelliah’s (2006) linguistic features of South Asian English

Chelliah (2006) gives a list of 31 linguistic features as discovered by different linguists and traces them in the dialogues of two Indian novels in English. These features are given below along with examples as given by Chelliah (2006, p. 7):

<table>
<thead>
<tr>
<th>FEATURE</th>
<th>EXAMPLE</th>
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</thead>
<tbody>
<tr>
<td>Contrastive focus with ‘only’</td>
<td>He works on Thursday and Friday only.</td>
</tr>
<tr>
<td>Omit direct object</td>
<td>It is simple: take a dollar bill, and insert __ in the machine, face up and you get four quarters.</td>
</tr>
<tr>
<td>Register change</td>
<td>Armed man nabbed.</td>
</tr>
<tr>
<td>Past perfect for past</td>
<td>They had gone to Delhi this year.</td>
</tr>
<tr>
<td>Vernacular</td>
<td>Lathi charge</td>
</tr>
<tr>
<td>Bookish English and extensive use of English idioms</td>
<td>In his attempt to resolve this conflict between the two, Labov tries at times to hunt with the hounds while running with the hares.</td>
</tr>
<tr>
<td>Zero article</td>
<td>So father thinks daughter will be a liability, to him son is asset.</td>
</tr>
<tr>
<td>Undifferentiated tags</td>
<td>You said you'll do the job, isn't it?</td>
</tr>
<tr>
<td>Reduplication</td>
<td>Hot hot coffee</td>
</tr>
<tr>
<td>Plural of mass noun</td>
<td>The chalks near the table...</td>
</tr>
<tr>
<td>Progressive aspect and habitual action</td>
<td>I am doing it often.</td>
</tr>
<tr>
<td>No DO support</td>
<td>Why you look worried?</td>
</tr>
<tr>
<td>Null expletive (it)</td>
<td>Here ___ is not safe to wait</td>
</tr>
<tr>
<td>Progressive with stative</td>
<td>The surface is feeling rough.</td>
</tr>
<tr>
<td>‘Since’ for ‘for’, ‘as’ for ‘like’</td>
<td>I have been writing this essay since two hours.</td>
</tr>
<tr>
<td>Complement with ‘to’</td>
<td>He made me to go.</td>
</tr>
<tr>
<td>No Aux-inversion</td>
<td>What he has eaten?</td>
</tr>
<tr>
<td>Indirect questions with direct question syntax</td>
<td>I asked Hari where did he work</td>
</tr>
<tr>
<td>Differences in lexical use</td>
<td>“see” for “look”: If we see only in the direction of art and literature</td>
</tr>
<tr>
<td>Translated idioms</td>
<td>In the old days, women worked just like a bullock.</td>
</tr>
<tr>
<td>Verbs are uninflected for tense/aspect</td>
<td>Jesus is look after all the poor people.</td>
</tr>
<tr>
<td>Use of -ing over other verb inflection</td>
<td>‘Jesus looks after the poor.’</td>
</tr>
<tr>
<td>Optional use of prepositions</td>
<td>I will pay and taking you. ‘I will pay and (will) take you.’</td>
</tr>
<tr>
<td>Reported speech is direct</td>
<td>My mother is village.</td>
</tr>
<tr>
<td>Optional use of prepositions</td>
<td>‘My mother is in the village.’</td>
</tr>
<tr>
<td>Reported speech is direct</td>
<td>Mahadevan sahib told me don't ride the cycle.</td>
</tr>
<tr>
<td>Optional use of prepositions</td>
<td>‘Dr. Mahadevan has forbidden me to ride a bicycle.’</td>
</tr>
<tr>
<td>Fronting</td>
<td>Two is of course your choice. (Pillai)</td>
</tr>
<tr>
<td>Article with mass noun</td>
<td>For you what is a nonsense for Masses it is something different. (Pillai)</td>
</tr>
<tr>
<td>Postposed existential there</td>
<td>That is of course there. (Pillai)</td>
</tr>
<tr>
<td>Conjoined V</td>
<td>Soon I’ll have to wake up and work. (Orangedrink Lemondrink Man)</td>
</tr>
</tbody>
</table>
3.2.4 Muthiah’s (2009) linguistic features of South Asian English

Muthiah (2009) has divided the characteristic indigenized features into four linguistic categories namely morphological, syntactic, lexical and phonetic with 36 characteristic indigenized linguistic features as found in four Indian novels in English. They have been briefly described below.

3.2.4.1 Morphological features

1. Echo-word formations: This feature consists of another form of doubling or reduplication, e.g. just-bust, tingle-tangle.

2. Ideophones: An onomatopoeic word is doubled to indicate an action e.g. soo-soo, keech-keech

3. Repetition: Vernacular word(s), vernacular interjection(s), English word(s) or names of characters are repeated either once or twice to indicate emphasis, e.g. Dakoo! Dakoo, yes yes yes.

3.2.4.2 Syntactic features

4. Adverbs: This feature contains three subgroups: (i) adverbs that usually occur after verbs are preposed to a position before verbs; (ii) sentence adverbs are positioned as if these are regular adverbs modifying an adjective; (iii) adverbs such as ‘probably’ are placed outside of M, iM, or eM; (iv) adverbs such as ‘even’ are placed outside of M; e.g. You look suddenly sad.
5. Also: The additive subjunct ‘also’ is positioned after the item that is focused, typically at the end of the clause or at the end of the utterance. ‘Also’ functions usually as ‘too’ of AE and BE, e.g. as a right edge focus marker.

6. Article presence or absence different from AE or BE e.g. ‘Be careful while handling the boiling water.’

7. Emphatic reflexive: This feature contains two subgroups: (i) an emphatic reflexive placed in apposition to animate and inanimate nouns or pronouns. Emphatic reflexives of this type are also commonly found in AE or BE, but this is coded here as an IndE feature because of the frequency and preference for emphatic reflexives in this position in IndE novel dialogue (as opposed to the position at the end of the clause to give it end-focus); (ii) an emphatic reflexive that is positioned right after a dynamic verb or in between an auxiliary and a dynamic verb (this position is not commonly found in AE or BE), e.g. ‘She herself began it all and is abusing me right and left.’

8. Fronting for focus: Muthiah codes for the fronting of direct objects of verbs (which have the thematic role Patient) and adjective phrases of auxiliary verbs (which have the thematic role Theme), e.g. so nice it would be, all the details you must give.

9. Just: Just is placed right before a dynamic verb to indicate that the speaker will perform the action immediately; or before a stative verb, to signal the urgency of the state the speaker is in. e.g. as emphatic marker for verb phrases e.g. I will just find out, sir.

10. Missing objects: A verb that is usually followed by an object in AE and BE does not contain one in IndE, making the sentence incomplete, e.g. Go up and fetch [ ].
11. Noun phrases: This feature contains three subcategories: (i) a shortening of the noun phrase, where the adjective + noun (head) structure is substituted by the adjective alone; (ii) the structure “subject pronoun” + “and” or “with” + “possessive pronoun” + “object” is used to chide or tease an addressee. This structure appears to be peculiar to the Indian linguistic area and not commonly used in AE or BE; (iii) a noun phrase that has the order “kinship term” + “name”—to refer to family relations, such as “Uncle Tom” or “Aunt Jemima” in AE or BE has a reverse order in IndE “name” + “kinship term” such as “Tom Uncle” or “Jemima Aunt”, e.g. “I’ll miss you when you go back to Jal Uncle and Coomy Aunty”; the order of kinship term + name is reversed.

12. Only as a right-edge focus marker: ‘Only’ is placed after the object that is focused in order to restrict the application of the clause exclusively to the object referenced, e.g. But no ball only.

13. Phrasal verb insertion or omission: Phrasal verbs are inserted or omitted differently from AE or BE, e.g. “Every god in Heaven has a thousand names—couldn’t you pick up one of them instead of Tim?”

14. Preposition insertion, omission, or different use: Prepositions are inserted, omitted, or used differently from AE or BE, e.g. “I promised to the gods in the temple to light a hundred wicks”.

15. Progressive tense for stative verbs and habitual action: The ‘-ing’ verb form is used to convey a continuous state, e.g. “Tomorrow morning he will be glued to his bed – head is aching and stomach is hurting and bum is paining.”
16. Questions with invariant tags: In AE or BE, a negative tag is used when the main clause is positive, and vice versa. Whether the tag is “yes” or “no” will depend on the main clause—for example, one usually says “John will come home today, won’t he?” or “John won’t come home today, will he?” But in IndE, a fixed tag such as hanh [Hindi “yes”] or “no” is placed at the end of the question, regardless of whether the main clause is positive or negative, e.g. “Good one, hanh?” and “But this has happened before, no?”

17. Singular form used instead of plural or plural form used instead of singular: A singular form of the noun is used when a plural form is required in AE or BE and vice versa. This, sometimes, affects the choice of verb tense as well, e.g. “Banana is always green, what is there to wonder about like a baby?”

18. Subject-auxiliary inversion in indirect questions and exclamatives or lack of subject-auxiliary: Indirect questions and exclamatives are structured as direct questions in this IndE feature—with the order of the subject and auxiliary reversed. Conversely, direct questions are structured as indirect questions—with the order of the subject and auxiliary not reversed, e.g. “But you haven’t answered my question, what excuse you were seeking from whom?”

19. Verb tense used different from AE or BE: AE or BE allows tense or aspect shifts in discourse, but the IndE tense shifts that occur within one utterance and/or while the speaker is discussing the same event, e.g. “He would not help me,” confessed Nagaraj in a sad tone, “Why not?” “Because I did not know Sanskrit”.

20. Word class switches: Use of noun or adjective in IndE when a different word class (verb, noun, or adverb) would be used in AE or BE, e.g. “I will have to bath now and purify myself anyhow”.

3.2.4.3 Lexical features

21. Bookish English or stylistically ornate speech: Words that are more archaic, formal or literary (usually words with Latinate etymology) are preferred in IndE over colloquial words (usually words with Germanic etymology), e.g. “Yes, pavements have become a serious peril.”

22. Exhaustive quantified exaggerations: This IndE feature deals with the semantic category of degree, and it has the effect of increasing or lowering the force of the verb, e.g. “As long as he is there no one can harm a single hair of my head.”

23. Honorifics and kinship terms: Honorifics such as sahab, sahib, -ji, babu, or more excessive forms such as “King of Pearls” are deictic expressions used to address educated or wealthy individuals, religious leaders, or those who belong to higher social classes. Kinship terms such as “mother” or “uncle” are also used to signal respect for elders, e.g. “The sweeper has come for bread, mother!”

24. IndE blessings and imprecations: Blessings and imprecations expressed in the Optative Mood, e.g. “May your government go on forever!”

25. IndE epithets: Abusive and derogatory expressions used especially by those of higher status or by elders to demean those inferior to them, which includes younger family members, e.g. “You swine, you dog, why didn’t you shout and warn me of your approach!”
26. IndE greetings: Vernacular greetings which are common in India among different ethnic or religious groups, such as Sikhs, Hindus and Muslims e.g. “Sat Sri Akal, Babu Sahib.”

27. IndE idioms, proverbs, and similes: IndE idioms might be idioms translated into English from Indian regional languages, English idioms that the speaker creatively transforms to become culture specific, and English idioms that have certain words omitted, making it unique from how it is used in AE or BE, e.g. “They are as good saints as the crane. They shut their eyes piously and stand on one leg like a yogi doing penance; as soon as a fish comes near—hurrup.”

28. IndE interjections: (i) A short native interjection that is used to get the attention of the addressee or to express strong emotion. Sometimes, the native interjection is repeated to emphasize the strong emotion expressed; (ii) declarative clause that evokes God or Hindu, Sikh, and Muslim religious concepts in order to (a) call on for help in a challenging situation, (b) swear to the truthfulness of something, (c) express frustration when difficulties arise, or (d) give credit to for blessings received; (iii) an interrogative clause, either a direct or indirect question, used rhetorically to express incredulity or annoyance; (iv) use of interjections “oh, yes” to express agreement, “oh, no” to express disagreement; (v) interjections that begin with premodifying intensifiers “such,” and “so” to express extreme pleasure or displeasure. Example: “Wah, wah, Lambardar Sahib,” answered the Muslim laughing loudly. “Shabash!”

29. IndE vocatives: Address or invocations following an interjection, such as “Oh,” “Ohe,” “Oi,” “O,” or “Vay.” Example: “Get up, ohe you Bakhya, you son of a pig.”
30. Iterative wordplay: (i) while the IndE feature of repetition involves repetition of a word with the repeated word adjacent to the first, rhyming wordplay involves repetition of key word(s) within one declarative clause or across clauses. It gives the utterance a rhyming, alliterative, or jingling quality. Just like repetition, however, iterative wordplay emphasizes the speaker’s key thought; (ii) reversal of key words in a phrase, a declarative clause or across two declarative clauses. Part B of the phrase or the clause is the opposite of Part A in one of the two ways: (a) the literal order of the words in Part B is the reverse of Part A or (b) the meaning of Part B is the opposite of the meaning of Part A; (iii) the last word in a declarative clause rhymes with an earlier word in that same clause or the last word in a second declarative clause rhymes with the last word in the first declarative clause. Examples: “The babu’s sons were the babu’s sons.”

31. Lexical hybrid: A compound word that consists of one Indian + one English word. Examples: “In my ashram an eighteen-year-old Brahmin lad is doing a scavenger’s work, in order to teach the ashram scavenger cleanliness.”

32. Native words: The use of vernacular words—Hindi, Urdu, Tamil, Punjabi, Parsi, and Gujarati words. The insertion of native words comprises of one or two words to whole phrases and clauses. Examples: “Grass sells at ten annas a bundle.”

33. New lexical item via acronyms, abbreviations, and clippings: Abbreviated and shortened words as well as acronyms are used as lexical items in spoken dialogue. Examples: “Oh, T. M., you! Least expected here. What are you up to?” (T.M. is the abbreviation for Talkative Man, the name given to the speaker’s neighbor).
34. Ritualized politeness: In some IndE novels, phrases that lavish excessive politeness to educated or wealthy individuals, religious leaders, and political figures are used. These consist of (i) excessively elevated names or titles that go beyond simply honoring to almost worshipping the addressee, (ii) statements that elevate the status of the addressee and/or that downgrade the importance or status of the speaker in order to elevate the status of the addressee, and (iii) excessive politeness in asking a question, specifically by using a Modal. Examples: “Cherisher of the poor, I will go and look into this.”

35. Semantic nativization: (i) A single or compound English word that carries wider meanings or used with a wider audience (not limited, for example, to use with children) in IndE than in AE or BE; (ii) a single or compound English word that is uncommon in AE or BE. It includes single or compound words that might have been directly translated from Indian regional languages. The meaning of the word might be comprehensible to AE or BE speakers just by their comprehending the context of the utterance, but the word itself is unusual in AE or BE; (iii) naming people by using their (a) predominant personality trait, (b) occupation (which includes their family’s occupation), (c) location, and (d) family relationship. Examples: “Goes without saying. How can the girl help not seeing when the boy stands before her in solid flesh?”

3.2.4.4 Phonetic features

36. Eye-dialect spellings: I look for the eye-dialect encoding of characters’ speech that is, the authors’ use of nonstandard spellings in novel dialogue to draw attention to the
characters’ nonstandard variety of English. Examples: “Shut up,” retorted Bakha playfully, “you are more of a gentleman than I am.”

These structural and descriptive models will be applied to the texts for analysis in the light of conceptual framework developed by those in linguistic criticism and sociocultural linguistics.

Table 3.2 given below summarizes the linguistic features of SAE as worked out by Chelliah (2006) and Muthiah (2009).

**Table 3.2 The Linguistic Features of South Asian English**
As stated above in Chapter 1, the present study also draws on the concepts of postcolonial studies. The postcolonial concepts relevant to the present study are that of representations and language appropriation.
3.3 Postcolonial Model of Language Appropriation

3.3.1 Postcolonial representations

The dictionary definition of the word ‘representation’ is “the expression or designation by some term, character, symbol, or the like.”\(^{13}\) However, in postcolonial theory the term representation has been widely discussed by theorists like Edward Said (1978) and Gayatri Spivak (1988) as a portrayal of the orient as a negative being.

Said asserts:

> In any instance of at least written language, there is no such thing as a delivered presence, but a re-presence, or a representation. The value, efficacy, strength, apparent veracity of a written statement about the Orient therefore relies very little, and cannot instrumentally depend, on the Orient as such. On the contrary, the written statement is a presence to the reader by virtue of its having excluded, displaced, made supererogatory any such real thing as “the Orient.” (Said, 1978)

According to Stuart Hall (1997), we give things meaning by how we represent them. There might be different ways of representation but one of its most important tools is language. In postcolonial context, a type of representation is also done by using a deviant and indigenized variety of language (Ashcroft et al., 2002; Muthiah, 2009).

3.3.2 Strategies of language appropriation by Ashcroft, Griffiths and Tiffins (2002)

\(^{13}\) See http://www.thefreedictionary.com/representation
Ashcroft et al. (2002) are of the view that postcolonial writers employ certain strategies of appropriation as the empire writes back to the center. They have offered the following five such strategies.

1. **Glossing:** “Parenthetic translations of individual words, for example, ‘he took him into his obi (hut)’…Glossing is far less prevalent than it was twenty or thirty years ago” (Ashcroft et al., 2002, p. 60).

2. **Untranslated Words:** “The technique of selective lexical fidelity which leaves some words untranslated in the text is a more widely used device for conveying the sense of cultural distinctiveness. Such a device not only acts to signify the difference between cultures, but also illustrates the importance of discourse in interpreting cultural concepts” (p. 63).

3. **Interlanguage:** “The concept of an interlanguage reveals that the utterances of a second-language learner are not deviant forms or mistakes, but rather are part of a separate but genuine linguistic system” which “may become the focus of an evocative and culturally significant idiom” (p. 66).

4. **Syntactic fusion:** This is the influence of the syntax of the local vernacular on the syntax of the postcolonial English e.g. the use of nouns as verbs, ‘their boss might angry them for nothing’; ‘full with men’; ‘full up their heads’; a metonymic use of adjectives, ‘bloody swearings’; the use of conjunctions, ‘we gave them each one bottle also’; the use of double comparatives, ‘more happier’ (p. 68).

5. **Code Switching and Vernacular Transcription:** According to Ashcroft et al. “Perhaps the most common method of inscribing alterity by the process of appropriation is the
technique of switching between two or more codes” (2002, p. 71) and giving a vernacular transcription of the non-English code.

Table 3.3 below summarizes the above given discussion on the strategies of appropriation.

<table>
<thead>
<tr>
<th>Strategies</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Glossing</td>
<td><em>Obi</em> (hut)</td>
</tr>
<tr>
<td>2. Untranslated Words</td>
<td><em>Dhoti</em></td>
</tr>
<tr>
<td>3. Interlanguage</td>
<td><em>Khadim has eaten your salt.</em></td>
</tr>
<tr>
<td>4. Syntactic fusion</td>
<td><em>Full up their heads</em></td>
</tr>
<tr>
<td>5. Code Switching and Vernacular</td>
<td>He said, “bus kar ja.”</td>
</tr>
<tr>
<td>Transcription</td>
<td></td>
</tr>
</tbody>
</table>

Some features of the above given models may not be mutually exclusive. They might have overlaps. An expression of Pakistani (or in broader terms South Asian) English may belong in more than one feature or model.

The instances of all the Pakistani English features and their contextual distribution as found in the selected texts, as well as the strategies of appropriation employed by authors of the selected texts, have been studied separately. The results of the application have, then, been interpreted to explore the nature and extent of the cultural and ideological representations made by the use of *Pakistanized* English.

These models are also converged into a comprehensive model i.e., three-dimensional model of postcolonial linguistic critique as given in Chapter 4 under 4.4.
3.4 Data

As mentioned in Chapter 1 of the present study, the data for the linguistic critique, whose techniques “apply universally, whatever the genre of the text under consideration,” (Fowler, 1981, p. 24) has been manually, for most part, extracted from: 1) Bapsi Sidhwa’s *An American Brat*, 2) H. M. Naqvi’s *Homeboy*, and 3) Daniyal Mueenuddin’s *In Other Rooms, Other Wonders*. First two of these books are novels while the third one is a collection of short stories. One of the novelists (Sidhwa) is a female writer who spent her childhood and early young age in Pakistan and then immigrated to the US, and the other (H. M. Naqvi), a male who spent a major part of his childhood and youth in the USA and now lives in Pakistan. The author (Daniyal Mueenuddin) of the third book (short stories) was born in Los Angeles to an American mother, his father being a Pakistani bureaucrat.

The data showing deviations from American and British Englishes owing to its Pakistanization and relevant to the structural areas i.e. linguistic features, strategic areas i.e. strategies of appropriation and functional areas i.e. contexts has been extracted manually from these texts and was verified by two persons other than the researcher. Machine counting of the total number of words in all the books was also done.

3.5 Data Analysis

The data was analyzed qualitatively as well as quantitatively. The nature of the cultural and ideological representations was mainly shown through qualitative analysis. The quantitative analysis was offered to give frequency of the occurrences of a particular feature or strategy. It mainly helps to reinforce the results of the qualitative analysis. The instances of linguistic

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14 See appendix-1 for manually extracted data
15 See tables 4.1 to 4.15
deviation were all counted, and a percentage of Pakistani lexical items was found to show the extent of Pakistanization of English in these texts. However, there is no specific software designed to analyze a corpus containing various Pakistani English features, so mainly the quantitative data analysis was based on manual counting of the instances of its various features.

In the subsequent chapter, I will give this analysis in three detailed sections, each specified to one of the three texts under study. The fourth section is devoted to the description of a comprehensive model for postcolonial linguistic critique, while the final part concludes the whole discussion in the chapter.
CHAPTER 4
ANALYSIS

Can English carry the weight of my African experience?
(Chinua Achebe, 1975)

This chapter gives results based mainly on manual counting. Employing the methods determined in Chapter 3, it offers analysis and discussions on these results. The chapter begins with presentation of general quantitative findings related to Bapsi Sidhwa’s *An American Brat (AAB)*. These findings are given in tabulated form as well. This is followed by tabulated presentation of Pakistani English features, semantic contexts of native words, strategies of appropriation, and hybrid innovations and their frequencies as found in *AAB*. A description of all the findings and extensive analysis are interlaced with their relevant tables. The same sequence is repeated for two other texts i.e., *Home Boy (HB)* and *In Other Rooms, Other Wonders (IOROW)* in the second and third parts of this chapter. The fourth part of this chapter synthesizes the models employed, and introduces a three dimensional model that leads to a brief but holistic theoretical discussion concluding the chapter. The major problem that this study seeks to investigate is the extent and ways of and possible reasons for *Pakistanization* of English in Pakistani-American fiction. Each of the five sections of this chapter gives an analysis that attempts to address the research questions as defined in Chapter 1 of this thesis. A systematic summary of findings interlinks the questions with their specific answers in the final chapters of this study.

In all the subsequent sections except headings, I use abbreviated titles of the three novels I examine, the key for which is:
Linguistically, *An American Brat* (1996/2012), owing to the expressions from Urdu (e.g., “roti, kapra, makan,” p. 13), Gujrati (e.g., “pora-chora,” p. 60), Punjabi (e.g., “Veh! Veh!” p. 59), Hindi (e.g., “Bhagwan,” p. 245) and Persian (e.g., “Shatoose,” p. 13, “zindabad,” p. 13), is the most diversified of all the three novels under study.

Carefully conducted and verified manual and machine counting shows that *An American Brat* has 105,000 words, approximately. Out of which the number of Pakistani expressions is 374. So frequency of such expressions, mainly Urdu with a small percentage from other indigenous languages, is 0.35 %. If seen in terms of word categories, 308 are nouns (82%), six verbs, four adjectives, and one pronoun, while five complete sentences in Pakistani languages, and thirty five examples of literal translations or unique cultural descriptions, etc. were also found.

The presence of indigenous expressions in *AAB* has been acknowledged by including a glossary in the end of the novel. In all, 54 expressions have been glossed. As it is everywhere the case the highest frequency of these glossed words is that of nouns i.e., 45

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16 The title of this section draws from the book. ZAP (p. 295), Zia (p. 2) and Zareen (p. 3) represent three different ideologies, Zoroastrianism/Jewish, Islamic and Parsee as ZAP stands for Zoroastrian-American Princess and is appropriated form of JAP which stands for Jewish-American Princess. Zia is believed to refer to Islamization in Pakistan while Zareen is a character from Parsee community but is follower of Z. A. Bhutto’s socialist beliefs. Her character also endorses feminist claim to equality.
Pakistanization of English in Pakistani-American Fiction 99

(83%) with a few adjectives (03 out of 54), and only one pronoun, while three sentence length expressions\textsuperscript{17}.

It is clear from data collected from \textit{AAB} and glossary given in it that it is the nouns borrowed from Pakistani languages that contribute most significantly towards Pakistanization of the English language of the novel. This has also been reinforced by the use of proper nouns of Pakistani origin. Careful counting shows that proper nouns, foreign and exotic for the English speaking readers have been used as many as 3155 times in the book covering 3\% of the total space of the book.

As the total pages of the book are 311, by average, 1.20 Pakistani expressions and 10 proper nouns have been used on each page. It may be argued thus that English is Pakistanized on every page of the book. This quantitative analysis, in a way, validates Aamer Hussein’s argument that Bapsi does “so much to put Pakistan on the map of the English-speaking literary world” (2012)\textsuperscript{18}. Table 4.1 sums up these general statistics regarding \textit{AAB}.

\textbf{Table 4.1 General Statistics of \textit{AAB}}

<table>
<thead>
<tr>
<th>Book</th>
<th>\textit{An American Brat}</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of pages</td>
<td>311</td>
</tr>
<tr>
<td>Total number of words</td>
<td>105,000 approx.</td>
</tr>
<tr>
<td>Total number of expressions from Pakistani languages, their frequency and distribution in terms of categories</td>
<td>374 (0.35%); 1.20 per page</td>
</tr>
<tr>
<td>Nouns</td>
<td>Pronouns</td>
</tr>
<tr>
<td>308</td>
<td>1</td>
</tr>
</tbody>
</table>

\textsuperscript{17} See appendix-2 for glossary

\textsuperscript{18} See illustration of this concept in appendix-3 of this thesis
4.1.1 Pakistani English features, their frequency and function in *An American Brat*

As given in detail in Chapter 3, Kailvahni Muthiah (2009), drawing upon Fowler (1981) and Chelliah (2006), offers thirty six Indian English features, all of which are valid for Pakistani English. All but four of them have been found in *AAB* (2012). In addition to them, two new features i.e., i) morphological innovations, and ii) endearments, that were never documented by previous research, and are characteristic to Pakistani English have been found in *AAB* as well as in the other two texts under study (see 4.2.1 and 4.3.1) and added to the list. So the analysis of *AAB* is based on thirty four Pakistani English features. But as the present study focuses more on Pakistanization of English, therefore, qualitative interpretation and frequency of only sixteen of Pakistani English linguistic features, which are relatively more catalytic to the phenomenon, have been given. The discussion follows the sequence of the list of features given in table 4.2. In order to avoid repetition, some of the features e.g., Lexical Hybrids and Native Words have been discussed very briefly here as detailed discussion on similar concepts is given in sections 4.1.2 and 4.1.4. The table 4.2 shows examples used in *AAB* for these sixteen features. The rest of eighteen features are not characteristic to Pakistani English literature as they may be found in all other literatures including even native English ones. Against all such features, I have written NA (not applicable) in the table given below. This is also important to mention here that a word or expression of Pakistani origin may also be

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19 To keep the distinctiveness, these new features have been underlined whenever they appear in the tables. No example for for endearments was found in *IOROW*. 
relevant to more than one linguistic feature and/or may also be repeated in any of the
categories related to other models given under 4.1.2, 4.1.3 and 4.1.4.

Table 4.2: Pakistani English Features in AAB

<table>
<thead>
<tr>
<th>Linguistic Features</th>
<th>Examples</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. PakE Echo-word formations</td>
<td>e.g., gup-shup (p. 45); honour-shonour (p. 58); pora-chora (p. 60); graduate-shaduate nonsense (p. 232)</td>
<td>4</td>
</tr>
<tr>
<td>2. PakE Ideophones</td>
<td>e.g., shoo-shoo (p. 35); ahun-haam (p. 37); pooch-pooch (p. 90); khoos-phoosing (p. 185)</td>
<td>4</td>
</tr>
<tr>
<td>3. PakE Honorifics and kinship terms</td>
<td>e.g., baije (p. 25); -jee (p. 45); baba (p. 79); memsahib (p. 89); baba (p. 93); baba (p. 93); madam-ni-mai (p. 113); jee (p. 114); kaka (p. 125); kaki (p. 125); Begum (p. 167); baba (p. 185); baap (p. 185); baap (p. 186); baba (p. 189); General Sahib (p. 213); Cyrus-jees (p. 215), jee (p. 215), Cyrus-jees (p. 215); baba (p. 232); Oxford aunt (p. 264); mudums (p. 264); mudums (p. 264);</td>
<td>23</td>
</tr>
<tr>
<td>4. PakE blessings and imprecations</td>
<td>e.g., May God never show us the day when we might need to depend on our married daughters and son-in-laws (p. 25); May you return home safe and soon. (p. 38); May you marry a rare diamond among men. (p. 38); May you have many children and become a grandmother and a great-grandmother, and live in contentment and happiness with all your children and their children. (p. 38); May you live a hundred years and always be lucky like me, and happy and God-blessed ... Aa-meen! (p. 38); May I die for you (p. 187); May I die for you (p. 196); May you live long, sir/ma'am (p. 210); May you have many sons and grandsons (p. 210); May they prosper and look after you (p. 210); May God part the skies to pour wealth upon you (p. 210); May you live long, sir/ma'am (p. 210); May you have many sons and grandsons (p. 210); May they prosper and look after you (p. 210); May God part the skies to pour wealth upon you (p. 210); May you go laughing-singing to your in-laws’ home soon (p. 227); may you enjoy lots and lots of happiness with your husband and children (p. 227); May you go laughing-singing to your in-laws’ home soon (p. 227); May you have as many children as the tree bears mangoes (p. 290); May the mischief of malign and envious eyes leave you (p. 296); may the evil in my</td>
<td>23</td>
</tr>
</tbody>
</table>

20 The sequence of linguistic features in this table is different from the one given in Muthiah (2009). Here I give those features in the beginning for which the number of occurrences has been given, and remove those four features which were not found in AAB.
loving eye leave you (p. 296); may any magic and ill will across the seven seas be banished (p. 296); may Ahura Mazda's protection and blessings guard you (p. 296-297)

| 5. PakE epithets | e.g., mullahs (p. 3); goondas (p. 3); mullahs (p. 3); fundos (p. 4); mullah-ish (p. 5); mullah (p. 5); mullah (p. 5); shamelesses (p. 41); gora (p. 76); afeemi (p. 76); desis (p. 93), desis (p. 93); desi (p. 95); boochimai (p. 115); boochimai (p. 119); boochimai (p. 125); goonda (p. 127); gora-chittas (p. 133); mullahs (p. 154); Sala badmash (p. 188); faqir-like (p. 189); boochimai (p. 215); goondas (p. 216); desi (p. 222); mullahs (p. 275); fundos (p. 299) | 26 |

| 6. PakE greetings | e.g., salaamed (p. 19); salaamed (p. 26); salaamed (p. 187); salaam (p. 187); salaam (p. 300), salaam (p. 304) | 5 |

| 7. PakE idioms, proverbs, and similes | e.g., More than can be said for this mullah lying on my bed (p. 5); you know Manek will guard her like a lion (p. 113); old mare, red bridle (p. 184); faqir-like (p. 189); Is someone’s bottom burning? (p. 216); It’s so hot somebody’s bottom is burning! (p. 216); Your father and I offered you our finger and you grabbed our whole arm! (p. 232); May you have as many children as the tree bears mangoes (p. 290) | 08 |

| 8. PakE interjections | e.g., hai! (p. 40); Allll-ah! (p. 40); Hai Allah (p. 40); Vekh! Vekh! Sher-di-batian! (p. 59); O baap ray! (p. 185); O mahara baap! (p. 186); Hai Bhagwan (p. 245); Wah-wah (p. 304); wah-wah (p. 304) | 09 |

| 9. PakE vocatives | e.g., Oye, shamelesses! (p. 41); O baap ray! (p. 185); O mahara baap (p. 186) | 03 |

| 10. Lexical hybrid\(^{21}\) | e.g., Sari-blouse (p. 2); sari-blouses (p. 5); Gora complex, gora complex (p. 18); sari-blouses (p. 23); Punj Mahal Road (p. 27); British Raj (p. 28); Tandarosti prayer (p. 33); Jasame-avanghe Mazda prayer (p. 34); silk shalwar-kamize (p. 34); assistant maulvi (p. 37); market maulvi (p. 37); head maulvi (p. 37); drugged afeemi (p. 76); desi students (p. 95); police-thana (p. 98); honour and izzat (p. 103); lesson-walla, lesson-walla, lesson-walla (p. 103); prawn patia, Dhansak lentils (p. 106); madam-ni-mai (p. 113); whisky-pani (p. 116); gora complex (p. 140); main market mullahs (p. 154); sari-blouse (p. 184); taxi-walla (p. 186); faqir-like (p. 189); sari sets (p. 213); madasara ceremony (p. 215); desi men (p. 222); Hadood Ordinance (p. 228); Zina Ordinance (p. 229); Shalwar-and-shirt outfit (p. 235); Bhagwan-walla (p. 246); prawn patia (p. 254); uthamna ceremony (p. 263); white mudums, white mudums (p. 264); Lathi stick (p. 275); | 45 |

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\(^{21}\) A detailed analysis of hybrid innovations is given under 4.1.4.
<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Examples</th>
<th>Notes</th>
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<tbody>
<tr>
<td>11. 22</td>
<td>Native words</td>
<td>e.g., goondas (p. 3); cholis (p. 5)</td>
<td>39423</td>
</tr>
<tr>
<td>12. 05</td>
<td>Ritualized politeness</td>
<td>e.g., It wasn’t proper to visit a married daughter day after day (p. 27); Jee, can I help you carry something, jee? Can we get you something to drink, jee? (p. 45); Do you mind if I turn off the light? (p. 141); May I die for you (p. 187)</td>
<td></td>
</tr>
<tr>
<td>13. 03</td>
<td>Semantic nativization</td>
<td>e.g., Oxford aunt, mudums (p. 264); hand-som (p. 232)</td>
<td></td>
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<tr>
<td>14. 07</td>
<td>Eye-dialect spellings</td>
<td>e.g., Alllll-ah! (p. 40); an-tee (p. 41); thisss (p. 69); hand-som (232); hand-som (232); Yoo Ess of Ay (p. 295)</td>
<td></td>
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<tr>
<td>15. 59</td>
<td>Morphological innovation of native words (adjective/plural formation)</td>
<td>e.g., pyjamaed (p. 3); cholis, mullah-ish (p. 5), salaamed (p. 19); pakoras (p. 28); khoo-poosing (p. 185); salaaming (p. 300);</td>
<td></td>
</tr>
<tr>
<td>16. 01</td>
<td>PakE Endearments</td>
<td>e.g., Jana (p. 6)</td>
<td></td>
</tr>
<tr>
<td>17. NA</td>
<td>Repetition</td>
<td>e.g., a fifty-fifty (p. 71); you lesson-walla! You lesson-walla! I’ll teach you a lesson, you lesson-walla! (p. 103)</td>
<td></td>
</tr>
<tr>
<td>18. NA</td>
<td>Adverbs</td>
<td>e.g., Probably three months (p. 52); The gardener will probably ask for more manure (p. 26)</td>
<td></td>
</tr>
<tr>
<td>19. NA</td>
<td>Also (as a right edge focus marker)</td>
<td>e.g., You colour-blind or something also? (p. 103)</td>
<td></td>
</tr>
<tr>
<td>20. NA</td>
<td>Emphatic reflexive</td>
<td>e.g., ‘You Third World native yourself!’ (p. 70)</td>
<td></td>
</tr>
<tr>
<td>21. NA</td>
<td>Fronting for focus</td>
<td>e.g., all you can say is Not bad? (p. 60); That their most trivial conversations often took a political turn was not surprising (p. 3)</td>
<td></td>
</tr>
<tr>
<td>22. NA</td>
<td>Just (as emphatic marker for verb phrases)</td>
<td>e.g., just run down to the fifteenth floor (p. 80)</td>
<td></td>
</tr>
<tr>
<td>23. NA</td>
<td>Missing objects</td>
<td>e.g., I should have listened [] (p. 272)</td>
<td></td>
</tr>
<tr>
<td>24. NA</td>
<td>Preposition insertion, omission, or different use</td>
<td>e.g., you can park it [] any place (p. 242)</td>
<td></td>
</tr>
<tr>
<td>25. NA</td>
<td>Progressive tense for stative verbs and habitual action</td>
<td>e.g., I’m not sitting near you if this is how you are going to</td>
<td></td>
</tr>
</tbody>
</table>

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22 The number here is the number of times native words occur. So if “yaar” appears 20 times in the text, examples of twenty words are counted. Secondly, words that make one expression, phrase or clause but are two separate words in dictionary they have also been counted separately. So ‘baba jan’ are two words for this category i.e., Native Words.

23 If a feature has more than fifty examples found in a text, in order to save space only a few are given against it. Complete data is given under appendix-1.
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>26. Questions with invariant tags</td>
<td>e.g., He will be happy only with a Parsee. Isn’t that? (p. 195)</td>
<td>NA</td>
</tr>
<tr>
<td>27. Singular form used instead of plural or plural form used instead of singular</td>
<td>Look we are Parsee, everybody knows we dress differently (p. 2)</td>
<td>NA</td>
</tr>
<tr>
<td>28. Subject-auxiliary inversion in indirect questions and exclamatives or lack of subject-auxiliary</td>
<td>e.g., you’re not lonely or homesick? (p. 156)</td>
<td>NA</td>
</tr>
<tr>
<td>29. Verb tense used different from AE or BE</td>
<td>e.g., we send you to America for a few months (p. 232)</td>
<td>NA</td>
</tr>
<tr>
<td>30. Word class switches</td>
<td>e.g., We are all stupids (p. 27)</td>
<td>NA</td>
</tr>
<tr>
<td>31. Bookish English or stylistically ornate speech</td>
<td>e.g., Look, my good man. I am a Parsee; Parsees don’t smoke (p. 42); we’ll fulfill our traditional obligations (p. 291); ‘Can I have a look at some of those hairsprays, please?’ ‘May I have this, please?’ (p. 142); ‘the night is still young’ (p. 165); May God part the skies to pour wealth upon you (p. 210)</td>
<td>NA</td>
</tr>
<tr>
<td>32. Exhaustive quantified exaggerations</td>
<td>e.g., Even if we have to drill this into our children’s heads a thousand times, it will never be enough (p. 195)</td>
<td>NA</td>
</tr>
<tr>
<td>33. Iterative wordplay</td>
<td>You lesson-walla! You lesson-walla I’ll teach you a lesson, you lesson-walla (p. 103); Hand-som is as hand-som does (p. 232); wah-wah, wah-wah (p. 304)</td>
<td>NA</td>
</tr>
<tr>
<td>34. New lexical item via acronyms, abbreviations, and clippings</td>
<td>ZAP (p. 295); Mike (p. 253); Paki (p. 18)</td>
<td>NA</td>
</tr>
</tbody>
</table>

24 Echo-word formation is a partially repeated form of the base word. As the above given examples show, a consonant, a vowel or a syllable of the base word is replaced by other phonemes or syllables to result into a type of reduplication. At surface, this looks an ordinary structural deviation in the morphology of English words under Pakistani languages’ influence. However, this morphological Pakistanization has strong implications. This feature is used to minimize the established importance and impact of a concept. A person with Pakistani linguistic and cultural background would consider “honor” important and would be

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24 This analysis also includes brief definitions of some of the features for conceptual clarity. Most of the definitions have been adapted from Muthiah (2009) as given in Chapter 3. However, in sections 4.2.1 and 4.3.1 the results have been directly discussed.
willing to risk everything to protect it while, as it is believed, a person with some orientation of modern, progressive, or Westernized culture would intervene and call it “honor-shonor” to make it less significant or insignificant. This is what Manek does when Feroza blames him for not standing up for his sister’s honor. He reacts saying: “You’d better forget this honour-shonour business” (2012, p. 58). Similarly, graduation is an important goal for all globalized middle class youth irrespective of gender. However, when Feroza informs her mother that she would not give up her studies, Zareen retaliates by saying: “What’s this graduate-graduate nonsense” (p. 232). She tries to nullify its importance by arguing that women in Pakistani Parsee cultural context do not need to have higher education or jobs. So this feature is very meaningful.

Ideophones are onomatopoeic words used twice to show the action of a character. In Pakistan, an interesting politeness norm is that in the presence of the elderly figures of the family, particularly in a serious situation, young ones are expected to speak in an undertone. At the time of Manek’s arrival at Lahore airport owing to the concerned presence of Khutlibai, family members do “khoos-poos” i.e., they do whispering.

Honorifics and kinship terms are used for those who are either more honorable or elder family members or posses a higher social position. Some time elders also use kinship terms for their young ones as endearments. In Pakistani cultural context, educated and rich individuals are also addressed through honorifics. An individual belonging to Syed family, owing to Islamic ideological conceptions, would also expect honorifics for him/her. Elder relatives and husbands would also be respected through the use of honorifics. An honorific may also be used ironically. This is what Manek does when he calls Feroza “memsahib” (p.
59) after he has to carry her luggage as if he were her servant and she a memsahib. This is indexical to the way memsahibs (white women) used to be honored in colonial India.

Frequent use of blessings and imprecations are another way of indigenizing English. This feature is used mainly by women, who usually pray for their children, siblings and husbands, which is the case in AAB as well. Blessings and imprecations are also used by beggars who pray the passerby in a hope to receive alms in return from them. Imprecations are usually for enemies, haters, the hated ones, devils, evil eyes, etc. Every blessing has its own cultural background. Consider, for instance, Khutlibais blessing for herself: “May God never show us the day when we might need to depend on our married daughters and son-in-laws” (p. 25). This is deictical to a cultural shame of receiving financial support from married daughters. Similarly, staying long at married daughters’ home is also almost a taboo in Pakistan. The prayer: “May you have many children” (p. 38) is also indexical to people’s sense of insecurity owing to a life without children. Having children, in Pakistan, is not only considered a guarantee for marriage to sustain but also a support for the aging parents.

Pakistani English epithets such as “goondas” (p. 3), “shamelesses” (p. 41) are used as cultural insult for various characters. “Shamelesses” (p. 41), a commonly used cultural insult, is a literal translation of be-sharam. Sharam or haya is indigenous cultural concept which may not be communicated through its English equivalent i.e., shyness or modesty. All individuals generally assume that they have these qualities. As for Pakistani women, Sharam or haya is considered as their ornament. Therefore, it is derogatory to call someone as shameless. Such epithets are usually used by the individuals of higher status for those belonging to the lower strata of society. Elders, particularly mothers, also use them to demean the young family members. In AAB dominant female characters, Zareen and Feroza,
use them frequently. Zareen’s use of “fundos” (p. 4) for Islamists of Zia era reflects the hatred that secular segments of the society and minorities had for them.

Indigenous greeting expressions are also found in AAB. All the four times greeting word “salam” (p. 49) is used in the text, it is used by narrator. This noun word, salam, has also been converted into a verb, “salaamed” (p. 19), and adjective, “salaaming servants” (p. 300). The complete greeting expressions are Assalam-o-Alaikum and Wa-ali kumussalam which are never used in AAB. From this example, it seems as if the writer shies away from Islamic ideological context just the way Zareen avoids Zia’s era. However, avoiding their English equivalents i.e. “greeted” or “greeting servants” the writer has used short form of these Urdu expressions, originally derived from Arabic.

Pakistani idioms, proverbs and similes have also been used in AAB. “Old mare, red bridle” (p. 184) is a literal translation of an Urdu/Punjabi proverb: “Budhi ghorı, lal lagaam” which is used when a person intends to satirize someone’s inappropriate conduct, activities or dressing. Pakistani cultural context has informally defined dress codes for people of different age groups and genders. So if an old age person, specifically a woman dresses like a young girl, she is criticized with the help of such proverbs. “Somebody’s bottom is burning” (p. 216) is a proverb in indigenous languages including Punjabi and Gujrati. This is used to communicate that someone is being jealous. This concept derives from the general belief that a person who feels jealousy, in fact, burns and rots.

Interjections and vocatives (e.g. hai!, Oye!) derived from Pakistani languages are used to show how characters of Pakistani origin express their feelings and emotions. They show how unlike most of the English speaking readers who would generally say: Oh
goodness! O my God! when in trouble or a situation of astonishment, invocation source for Pakistani characters of *AAB* are usually their parents: “O baap ray!” (p. 185). This cultural norm of remembering mother or father is specific to Pakistani context.

Another linguistic feature employed in *AAB* is lexical hybrid. By blending Urdu and English words into hybrid compounds, *AAB* shows that indigenization is a process that also has an intermediate stage, a third space (see detailed discussion on it under, Hybrid Innovations, 4.1.4).

The most widely used feature of Pakistani English in *AAB* is “Native Words”, predominantly from Urdu but also from Punjabi, Persian, Hindi and Gujrati. These native words are scattered all over the text, peppering it with exotic tastes for English speaking readers of ENL countries. These words belong to a wide range of semantic contexts and cultural pragmatics representing various cultural and ideological concepts (see detailed discussion in section 4.1.2). However, while most of Pakistani fiction in English would draw words from Arabic to connect with the ideological background supplied from this source, *AAB* does not do so. This is replaced by Persian and Gujrati which connect the book more with Parsee ideological background.

*AAB* also does indigenization of language through the use of ritualized politeness. “May I die for you” (p. 187), for instance, is a ritualized politeness expression that grandmothers, mothers, and sisters are usually found saying upon seeing their grandsons, sons and brothers in trouble. This implies how women in Pakistan believe their lives are not as valuable as their male family members and therefore can be sacrificed for them. Similarly, “*Jee*, can I help you carry something, *jee*?” The whole question, particularly the marker of
respect, *jee*, displays ritualized politeness on part of a Pakistani character who, as it seems in this case, uses this politeness expression for rapport building.

Use of non-standard spellings that shows mispronunciation of different words by those characters who lack English language speaking proficiency is a feature called Eye-dialect spelling. A very few examples for this feature can also be found in *AAB*.

Two new linguistic features introduced in this study of *AAB* are morphological innovations of native words and Pakistani English endearments. From morphological innovations of native words, I mean anglicizing a native word changing its word category, such as “*mullah*-ish” (p. 5) from *mullah* or number such as “*pakoras*” (p. 28) from *pakora*. In *AAB*, there are fifty nine such examples in which native words have been pluralized, adjectivized or changed into verbs using English grammatical principles.

Native endearments are the modes of address with love and affection. The major purpose of their use is minimizing distance between speaker and the addressee where speaker assures listener that s/he is very dear to the speaker. The only example related to this feature found in *AAB* is “*jana*” (p. 6) which may be translated as “O my life.”

The other eighteen linguistic features hold structural importance. They also show how Pakistani English looks like. However, although they might contribute towards indigenization of English there is little that they might do for any specific representations. This is because these structural deviations can be viewed in works related to contexts other than Pakistan’s. Secondly, structural variation such as the position of “also” or “just” or “probably” in a sentence does not carry any specific cultural meaning of phenomenal significance. It is merely a deviation from established norms that just shows that the speaker
does not have native ability in English language and that such a deviation is an accepted norm in PakE.

In the subsequent section of this chapter, I give semantic contexts of the native words, their frequency and function in *AAB*.

**4.1.2 Contextual areas of native words, their frequency and function in *An American Brat***

Keeping in mind the fact that “linguistic systems co-evolve with sociocultural conventions of language use and thus the context of use is as relevant as rules of usage” (Kachru & Smith, 2008, p. 7), I examine *AAB* in the light of description of twenty six semantic contexts given by Kachru (1983) extended to fifty four by Baumgardner et al. (1993). *AAB* employs lexical items of 31 semantic contexts out of fifty four already defined. Through the present study, ten new*25* semantic contexts have been discovered from this text. All these forty one semantic contexts for native words and their examples are given in table 4.3. The table is followed by discussion on the implications of the use of these contexts.

**Table 4.3: Pakistani Semantic Contexts, their Examples and Frequency in *AAB***

<table>
<thead>
<tr>
<th>Semantic Contexts</th>
<th>Examples from text</th>
<th>Frequency</th>
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<tbody>
<tr>
<td>1. Architecture</td>
<td>veranda (p. 2);</td>
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</tr>
<tr>
<td>2. Art forms</td>
<td>ghazal, ghazals (p. 304);</td>
<td>2</td>
</tr>
<tr>
<td>3. Articles of use</td>
<td>lathi (p. 275);</td>
<td>1</td>
</tr>
<tr>
<td>4. Celebrations/ festivals/ ceremonies</td>
<td>sagan (p. 36); madasara ceremony (p. 215); navjote (p. 286); madasara ceremony (p. 290); the adarnee (p. 290);</td>
<td>5</td>
</tr>
</tbody>
</table>

*25 They have been underlined here for emphasis.*
<p>| 5. Clothing/accessories | shawl, pyjama, sari-blouse (p. 2); burkas, pyjamaed (p. 3); sari-blouses, cholis (p. 5); sari (p. 7); shawl (p. 8); lungi (p. 11); dopattas, shawls, shawls (p. 12); kapra, shalwars, shawl (p. 13); sari (p. 19); sari (p. 21); sudra, kusti, sudras, sari-blouses (p. 23); shawl (p. 25); shawl (p. 26); pyjamas (p. 27); cummerbund (p. 28); kusti (p. 33); shalwar-kamize (p. 34); palloo, tanchoi sari (p. 35); shalwar-kamize, cashmere (p. 37); sari (p. 38); dopattas (p. 40); saris (p. 41); pyjamas (p. 59); shalwar-kamize (p. 64); shalwar (p.79); dhoties, saris (p. 99); shalwar-kurta (p. 114); shawl (p. 142); shawl (p. 149); kusti, sudra, kusti, kusti (p. 157); sari (p. 165); sari, sari (p. 166); sari, sari, sari (p. 169); sari (p. 170); shalwars, khaki, sari-blouse (p. 184); shalwar, kurta-shirt (p. 189); kurti (190); kurti (191); sari (p. 196); dhoti (p. 209); sudras (p. 212); sari, sari (p. 213); sari, sari, saris, saris (p. 214); shawl, shalwars, kurta-and-shirt outfit (p. 235); sari (p. 237); Kashmiri shawl (p. 238); feta (p. 241); sari, palloo (p. 245); sari (p. 263); sari (p. 265); sudra, kusti, sudra, kusti, sari (p. 271); sari, sari (p. 275); sari, sari (p. 278); sari sets; sari; saris; tanchoi (p. 290); sari sets (p. 291); sari (292); saris (p. 293); sari scarf (p. 295); sari, palloo (p. 297); sudra, kusti, kusti (p. 310); | 105 |
| 6. Concepts | izzat, honour-shonour (p. 58); izzat (p. 103); | 3 |
| 7. Condiments | easop-gol, paans (p. 193); | 2 |
| 8. Crimes and sins | zina (p. 228); zina (p. 229); | 2 |
| 9. Descriptive labels for people | boochimai, boochimai (p. 61); boochimai (p. 71); afeemi (p. 76); memsahib (p. 89); madam-ni-mai (p. 113); boochimai (p. 115); boochimai (p. 119); boochimai (p. 125); General Sahib (p. 213); mudums, mudums (p. 264); | 12 |
| 10. Descriptive label of people (Negative) | goondas (p. 3); fundos (p. 4); uloo (p. 58); goonda (p. 127); Sala badmash (p. 188); guru (p. 202); goondas (p. 216); fundos (p. 299); | 8 |
| 11. Dwellings | bungalow (p. 27); haveli (p. 34); jhuggees (p. 230); jhuggees (p. 231); | 4 |
| 12. Edibles (foodstuffs) | roti (p. 13); dhan-dar (p. 36); dal (p. 105); dal and rice (p. 134); Basmati (p. 255); | 5 |
| 13. Edibles (snacks &amp; prepared foods) | pakoras (p. 28); pakoras (p. 30); patia, Dhansak lentils (p. 106); patia (p. 254); pata (p. 288); | 6 |
| 14. Elements | atash (p. 32); atash (p. 33); atash (p. 34); atash (p. 39); | 4 |
| 15. Fabrics | shatoose (p. 13); kusti (p. 33); nylon-satin kamize (p. 66); | 3 |
| 16. Fauna | uloo (p. 58) | 1 |</p>
<table>
<thead>
<tr>
<th>17. Gender and Sexuality</th>
<th>heejras, heejras, heejras, heejra (p. 71);</th>
<th>4</th>
</tr>
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<tbody>
<tr>
<td>18. Health</td>
<td>Tandarosti (p. 33)</td>
<td>1</td>
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<tr>
<td>19. Kinship terms</td>
<td>kaka, kaka (p. 42); kaka, kaki (p. 125); baap (p. 185); baap (p. 186);</td>
<td>6</td>
</tr>
<tr>
<td>20. Law</td>
<td>Hadoood Ordinances; Federal Shariat Court (p. 228); Zina Ordinance (p. 229);</td>
<td>3</td>
</tr>
<tr>
<td>21. Law and order</td>
<td>police-thana (p. 98)</td>
<td>1</td>
</tr>
<tr>
<td>22. Marriage/divorce</td>
<td>madasara ceremony, the adarnee (p. 290);</td>
<td>2</td>
</tr>
<tr>
<td>23. Measurements</td>
<td>forty-yard thana, thaans (p. 212);</td>
<td>2</td>
</tr>
<tr>
<td>24. Modes of address/reference</td>
<td>Jana (p. 6); bajie (p. 25); jee, jee, jee, jee, jee (p. 45); baba (p. 79); yaar, yaar (p. 89); baba, baba (p. 93); jee (p. 114); bibi (p. 166); Begum Bhutto (p. 167); baba (p. 185); yaar (p. 186); yaar (p. 188); baba (p. 189); boochimai, jee, jee (p. 215); baba (p. 232);</td>
<td>24</td>
</tr>
<tr>
<td>25. Money/banking/commerce</td>
<td>doria (p. 42); paisa (p. 126);</td>
<td>2</td>
</tr>
<tr>
<td>26. Occupations</td>
<td>Ayah (p. 3); ayah (p. 5); ayah (p. 10); ayah (p. 15); ayah, ayah (p. 19); ayah, ayah (p. 20); ayah, ayah (p. 21); ayah, ayah (p. 22); ayah (p. 23); ayah (p. 24); ayah (p. 25); ayah (p. 36); ayah (p. 154); ayah (p. 170); ayah (p. 175); ayah (p. 300);</td>
<td>20</td>
</tr>
<tr>
<td>27. Place names</td>
<td>Landa Bazar (p. 6); gurdwaras (p. 11); agyari, agyari, agyari (p. 32); agyari (p. 33);</td>
<td>6</td>
</tr>
<tr>
<td>28. Political/social organizations</td>
<td>Anjuman (p. 261); Parsee Panchayat (p. 280); The Zoroastrian Anjuman, Anjumans (p. 281); Anjuman (p. 292);</td>
<td>5</td>
</tr>
<tr>
<td>29. Political systems</td>
<td>Raj, Raj (p. 28); Raj (p. 189);</td>
<td>3</td>
</tr>
<tr>
<td>30. Prayers</td>
<td>Jasa-me-avanghe Mazda (p. 34); Aa-meen, Yathas, Ashem Vahoos (p. 38); Hormazd Khoda-ay prayer (p. 157); Yathas; Ashem Vahoos (p. 260); Yathas; Ashem Vahoos (p. 266);</td>
<td>9</td>
</tr>
<tr>
<td>31. Psychological terms</td>
<td>gora complex, gora complex (p. 18); gora complex (p. 140);</td>
<td>3</td>
</tr>
<tr>
<td>32. Race/racism and ethnicity/ethnocentrism</td>
<td>desi, desi, desis (p. 66); gora (p. 76); desis, desis (p. 93); desi (p. 95); gora-chittas (p.133); desis (p. 191); desi (p. 222); parjat (p. 264);</td>
<td>11</td>
</tr>
<tr>
<td>33. Religion (Islam)</td>
<td>burkas (p. 3); sufi (p. 11); Allah (p. 13); Allah (p. 40); Mujahadeen (p. 91);</td>
<td>5</td>
</tr>
</tbody>
</table>
As stated in Chapter 3, Kachru (1978; 1983) and Baumgardner et al. (1993) believe that there are two major factors that lead to borrowing from various contextual areas: i) to fill lexical gaps; and at times ii) to convey atmosphere, different shades of meaning and experience bound up with the local cultures. It might be true that these two are the major factors but there are many purposes that this arrangement serves.

As it is obvious from the table, most of words (91) belongs to a cultural context i.e., clothing/accessories. Clothing for different occasions (e.g., marriage, death, travelling, sleeping, and while performing religious obligations, etc.) and of different types (e.g., cultural, religious, local, foreign, etc.) have been described. Same clothes of different types, such as, “satin sari” (Sidhwa, 2012, p. 7), “cotton sari” (p. 21), and “tanchoi sari” (p. 35),

| 34. Religion (Other) | gurdwaras (p. 11); agyari, agyari, agyari, atash (p. 32); agyari, atash (p. 33); kusti (p. 33); atash (p. 34); Jasa-me-avanghe Mazda (p. 34); Aa-meen, Yathas, Ashem Vahoos (p. 38); atash (p. 39); Kemma Mazda (p. 82); kusti, sudra, kusti, kusti, kusti (p. 157); Hormazd Khoda-ay prayer (p. 157); navjotes (p. 196); sudras (p. 212); Bhagwan (p. 245); Bhagwan’s hands, Bhagwan-walla (p. 246); atash (p. 250); dokhma; dokhma; uthamna (p. 263); Yathas; Ashem Vahoos (p. 266); sudra; kusti; sudra; kusti; agyari; agyari; Atash Behram (p. 271); navjote (p. 286); madasara ceremony, the adarnee (p. 290); sudra, kusti, kusti, atash (p. 310); | 47 |
| 35. Religious descriptive labels | mullahs, mullahs (p. 3); mullah-ish, mullah, mullah (p. 5); maulvi, maulvi, maulvi, maulvi, maulvi (p. 37); mullahs (p. 154); mullah (p. 275); | 12 |
| 36. Slogans/ritualistic sayings | zindabad, ‘roti, kapra, makan’ (p. 13); | 2 |
| 37. Social gatherings/meetings | mehfil, mushairas (p. 304); | 2 |
| 38. Social systems | khandan (p. 270); | 1 |
| 39. ---wallahs/---wallas | lesson walla, lesson-walla, you lesson-walla (p. 103); taxi-wallas (p. 186); Bhagwan-walla (p. 246); | 5 |
| 40. Adjectives/adverbials | khandani (p. 214); | 1 |
have also been mentioned. The most recurrently used clothing word is sari, used for forty two times, mostly worn by urbanized middle and upper class women. The data also shows that most of the clothing words (86 of 91) are for women. This is because men’s clothing either does not have much variety or they have been replaced by Western clothing like suits, pants, shirts, etc. Clothing accessories such as shawl, burkas, dopattas, etc. as part of regular women dress are culturally more exotic for English speaking readers as such accessories to cover head are usually not used by them. The book also shows, through hybridized language, the existence of Anglicized Pakistani or Pakistanized Western dresses by using concepts like *sari-blouse*, *kurta-shirt*, *sari-sets*, *shalwar-and-shirt outfit* (see detail of lexical hybrids in section 4.1.4).

Major characters of *AAB* have extensive discussions on clothing. One of the reasons for Zareen to send Feroza to America was that she started preferring Islamic clothes. She even felt cultural shame when her mother would visit her school wearing sleeveless “cholis” (p. 5). At New York airport when the immigration inspector displayed her mother’s nightie between his spatulate fingers, she felt insulted and defends her mother’s “izzat” (p. 58) by saying: “To hell with you and your damn country. I’ll go back!” (p. 56). To this, Manek gives her a shut-up call: “*Choop kar*” (p. 57). However, after she spends some time in the US, she starts wearing Westernized dresses such as shorts which perturb all her family members including Zareen back in Pakistan. This shows the novel is for a balanced approach towards dressing, theorizing the emerging trend of moderate dressing norms for common middle class Pakistanis.

The ideological representation of the Parsees at this broader level is new not only to the English speaking readers of the book but also for many of the Pakistanis. This adds to the
impact created by Sidhwa’s other novels such as *The Crow Eaters* (2006) and *Ice Candy Man* (2000) and by a couple of other works such as Rohinton Mistry’s *Family Matters* (2002), Avan Jesia’s *Tower* (2013) and Cyrus Mistry’s *Chronicle of a Corpse Bearer* (2012) with the similar quest of Parsi continuation.

From ideological contexts, while only five words are related to Islam, forty seven are related to other religious ideologies, particularly to Zoroastrianism from where as many as forty two expressions come. Twelve descriptive labels are also relevant to Islamic religious context, all of them used as negative descriptive labels. For instance, Zareen uses “mullah” (Sidhwa, 2012, p. 5) for her husband as a derogatory word. The word “mullah-ish” (p. 5) is also used to communicate hatred for some qualities that a “mullah” (a Muslim cleric) may possess. So this use of a negative representation of the unseen characters from Islamic background who are never part of the story but are mentioned by other characters. On the other hand, all the words from other religions are neutral and thus represent their ideologies positively.

4.1.3 Strategies of appropriation employed in *An American Brat*, and their examples and frequency

Bapsi Sidhwa’s works, particularly *Ice Candy Man* (2000), have political themes with an undertone of postcoloniality. Set in the backdrop of Zia regime in Pakistan, *AAB* also has many political allusions. Its inclusion of the scenes which expose interventions of the empire in Third World countries like Pakistan makes it qualify as a postcolonial text. One characteristic of postcolonial fiction in English is that it appropriates language.
*AAB* employs all the five strategies of appropriation introduced by Ashcroft et al. (2002). Table 4.4 shows their examples and frequency in *AAB*. The table is followed by discussion.

**Table 4.4: Strategies of Appropriation, their Examples and Number in *AAB***

<table>
<thead>
<tr>
<th>Strategies</th>
<th>Examples</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Glossing</td>
<td>Roti, kapra, makan—bread, clothes, shelter; Bhutto Zindabad! Long live Bhutto (p. 13); 'stop it. Bus kar’ (p. 19); atash—the consecrated Fire in the agyari that is never permitted to go out (p. 32); Heejra, a fifty-fifty (p. 71); 'O menu ghoor-ghoor ke vekh raha see. He was making big, big eyes and staring at me!' (p. 98); ‘Allah-ditta or God-bequeathed’ (p. 184); O baap ray! Oh dear Father! (p. 185); ‘O mahara baap! Oh my Father!’ (p. 186); ‘Sala badmash! Scoundrel!’ (p. 188); khush ho—happy? (p. 235); ‘His ancestry, his khandan’ (p. 270); ulfat kee naee manzil ko chalay: Embarked on a new mission of love (p. 314)</td>
<td>11</td>
</tr>
<tr>
<td>2. Untranslated Words26</td>
<td>Mullahs, burkas, ayah, goondas (p. 3); fundos (p. 4); cholis, (p. 5); Landa Bazaar, Jana (p. 6); sari (p. 7); shawl (p. 8); desi (p. 66); mehfil (p. 304)</td>
<td>241</td>
</tr>
<tr>
<td>3. Interlanguage</td>
<td>mullah-ish (p. 5); ‘You think she doesn’t know how you talk behind her back? (p. 27); ‘Oye, shamelesses!’ ‘Sorry an-tee, sorry an-tee’ (p. 41); Yoo Ess of Ay (p. 195);</td>
<td>5</td>
</tr>
<tr>
<td>4. Syntactic fusion</td>
<td>We are all stupids (p. 27); I’m not in awe of these trashy whites like you are (p. 76); You colour-blind or something also? (p. 103); I appreciate treasures also (p. 103);</td>
<td>4</td>
</tr>
<tr>
<td>5. Code Switching and Vernacular Transcription</td>
<td>Bus kar – you will squash my bones and ribs (p. 19); ‘Choop kar,’ Manek hissed into Feroza’s ear (p. 57); ‘Vekh! Vekh! Sher-di-batian!’ Feroza said in exuberant Punjabi (p. 59); she would go whining to the cops wailing, “O menu ghoor-ghoor ke vekh raha see” (p. 98); she whispered: ‘O baap ray!’ (p. 185); ‘O mahara baap!’ (p. 186); Sala badmash! Scoundrel! (p. 188); the old woman who had been quietly watching the activity going on in the seat next to hers adjusted the shawl covering her head as a preliminary signal to opening a conversation and said, ‘khush ho?’ (p. 235); she wailed, ‘Hai Bhagwan’ (p. 245); he crooned the songstress Iqbal Banoo’s beautiful lament, ‘Ulfat Kee Naee</td>
<td>10</td>
</tr>
</tbody>
</table>

26 As the frequency of untranslated words was high, only a few of them have been given here as examples. Appendix-1 includes all of them.
According to Ashcroft et al. (2002), “Glossing is far less prevalent than it was twenty or thirty years ago,” and it is “the most obvious and most common authorial intrusion in cross-cultural texts. Although not limited to cross-cultural texts, such glosses foreground the continual reality of cultural distance” (p. 60).

Glossing strategy used in AAB can be divided into three types: preglossing i.e., glossing an expression immediately before it is used e.g., ‘stop it—bus kar’ (Sidhwa, 2012, p. 19); postglossing i.e., glossing the indigenous expression immediately after it is used e.g., khush ho—happy? (p. 235); and end glossary i.e., a list of words glossed in the end of the book in a section called Glossary. The first two examples of this strategy i.e., Roti, kapra, makan—bread, clothes, shelter; and Bhutto Zindabad! Long live Bhutto (p. 13), represent the socialist ideology and its colossal proponent in Pakistan i.e., Z. A. Bhutto. Both represent desires of a large number of people in Pakistan: bread, clothes and shelter, and Bhutto to live long. These desires are never materialized. One of the preglossed expressions i.e., “His ancestry, his khandan” (p. 270), depicts a cultural condition in which pedigree and good fame of the whole family of both of the marrying couple are given importance owing to the belief that the bride and groom represent what their families are and that the marriage is not between two persons rather it is between two families. Use of all the three types of glossing strategy in AAB implies frequent postcolonial authorial intervention that helps theorize language as a vehicular medium to interpret indigenous communities and societies.

Most widely used device of leaving some words untranslated, “not only acts to signify the difference between cultures, but also illustrates the importance of discourse in
interpreting cultural concepts” (Ashcroft et al., 2002, p. 63). “The use here of untranslated words is a clear signifier of the fact that the language which actually informs the novel is an/Other language” (p. 63). The number of untranslated words used in AAB is 241. Most of these words are those the equivalents of which might be found in English. “Mullah” (Sidhwa, 2012, p. 5), “Jana” (p. 6), and “Mehfil” (p. 304) are the words which could be translated as cleric, dear, and gathering, respectively. However, by using them and keeping untranslated, the author dismantles dominant political and ideological norms. Moreover, these words in English, do not carry the cultural baggage that the Urdu words do. The author has a particular function that she wants to get performed by these expressions. Mullah used in the text is not merely a religious figure. In AAB, it is used as a villain, a fundamentalist, an ignorant, a preacher of hatred, an interferer or as all of these things. “Jana” (p. 6) in this book is used as an expression of endearment used by the lover and beloved. Words like dear, honey, darling might not have conveyed the sense that Jana has as this Urdu word means something like ‘O my life’ for which there is no specific lexical item in English. Secondly, endearments like Jana are used to assure the listeners of the love that speaker has for the listener. This assurance could be best communicated by using a word from local language. This is what Zareen does as she utters Jana for her husband. Similarly “Mehfil” (p. 304) in Pakistani context is not merely a gathering. It is a gathering with some special arrangements that usually has its own sanctity, love and respect. This strategy, on one hand, marks ethnographic diversity and, on the other hand, implies evolving linguistic hybridity and cultural syncretism.

The strategy of interlanguage is also important. Ashcroft et al. (2002) view it as an attempt “to generate an ‘interculture’ by the fusion of the linguistic structures of two
languages” (p. 65). The expressions such as ‘Oye, shamelesses!,’ ‘Sorry an-tee, sorry an-tee’ (Sidhwa, 2012, p. 41) remind the readers of the foreign setting in which characters with varying English language proficiencies are present and those employing interlanguage are neither divorcing English nor fully able to exploit it. They have an interlanguage which may be similar to what Riaz Hassan calls as Urdu (1983, p. 71).

Most important strategy, however, is code switching. For this strategy, I have picked instances only for inter-sentential code switching and not single utterances code-mixed at intra-sentential level. Interestingly, all occurrences of code switching in *AAB* are exclamatory. Commands such as “Bus kar” (Sidhwa, 2012, p. 19) and “Choop kar” (p. 57), exclamations such as “Vekh! Vekh! Sher-di-batian!” (p. 59) and “O baap ray!” (p. 185), and love song such as “Ulfat Kee Naee Manzil Ko Chalay!” (p. 304) convey human feelings and emotions. This implies that whenever someone is excited or emotional s/he would switch to one’s native language. One of the examples of code switching used in *AAB* is *Choop kar* (be quiet) uttered by Manek who regulates Feroza by using Urdu, supposedly unknown to the immigration officer at J. F. Kennedy Airport, and used as a code in that situation. This reinforces Gardner-Chloros’s conception of the function of code switching who takes it as “a major conversational resource for speakers, providing further tools to structure their discourse beyond those available to monolinguals” (2009, p. 43).

By using here and there the blended expressions such as shalwar-and-shirt outfit (Sidhwa, 2012, p. 235), *AAB* promotes hybridity and implies the possibility of a future hybrid language. This phenomenon might be studied using Kachru’s (1983) model of hybrid innovations.
4.1.4 Hybrid innovations in *An American Brat*, and their types, examples and number

As it has already been described briefly under section 4.1.1, lexical hybrid (in Muthiah’s words) or hybrid innovations (in Kachru’s words) have also been used to much extent in *AAB*. Kachru (1983) defines four types of hybrid innovations namely: hybrid collocations, hybrid lexical sets, hybrid ordered series of words and hybrid reduplications. All the four types of hybrid innovations have been made in *AAB*. Their examples from and total number of occurrences in the text are given in table 4.5 below.

**Table 4.5: Hybrid Innovations, their Types, Examples and Number in AAB**

<table>
<thead>
<tr>
<th>Types of Hybrid Innovations</th>
<th>Example</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Hybrid Collocations</td>
<td>Gora complex, gora complex (p. 18); Punj Mahal Road (p. 27); British Raj (p. 28); Tandarost prayer (p. 33); Jasa-me-avangbe Mazda prayer (p. 34); silk shalwar-kamize (p. 34); assistant maulvi (p. 37); market maulvi (p. 37); head maulvi (p. 37); desi students (p. 95); prawn patia, Dhansak lentils (p. 106); gora complex (p. 140); main market mullahs (p. 154); sari sets (p. 213); madasara ceremony (p. 215); desi men (p. 222); Hadood Ordinance (p. 228); Zina Ordinance (p. 229); prawn patia (p. 254); uthamna ceremony (p. 263); white mudums, white mudums (p. 264); Zoroastrian Jashan Committee (p. 281); madasara ceremony, sari sets (p. 290); sari sets (291);</td>
<td>28</td>
</tr>
<tr>
<td>2. Hybrid Lexical Sets</td>
<td>Sari-blouse (p. 2); sari-blouses (p. 5); sari-blouses (p. 23); police-thana (p. 98); lesson-walla, lesson-walla, lesson-walla (p. 103); madam-ni-mai (p. 113); whisky-pani (p. 116); sari-blouse (p. 184); taxi-wallas (p. 186); faqir-like (p. 189); Shalwar-and-shirt outfit (p. 235); Bhagwan-walla (p. 246)</td>
<td>14</td>
</tr>
<tr>
<td>3. Hybrid Ordered Series of Words</td>
<td>Lesson-walla (p. 103); taxi-wallas (p. 186); Bhagwan-walla (p. 246); assistant maulvi (p. 37); market maulvi (p. 37); head maulvi (p. 37); Hadood Ordinance (p. 228); Zina Ordinance (p. 229)</td>
<td>8</td>
</tr>
<tr>
<td>4. Hybrid Reduplications</td>
<td>Lathi stick (p. 275); drugged afeemi (p. 76); honour</td>
<td>3</td>
</tr>
</tbody>
</table>
The table shows that hybrid collocations are the most frequently exploited type of hybrid innovations in *AAB* with hybrid lexical sets as second most frequently used category. In these categories indigenous expressions have been used for eighteen times on right edge as head words and for ten times on left edge as modifiers of the hybrid compounds. These collocations mainly serve the descriptive purposes. In “Madasara ceremony” (Sidhwa, 2012, p. 290), for instance, Madasara might be enough for readers who are aware that it is a ceremony but word ceremony has to be collocated with it to give a clue to those unaware of what it is. Similarly, the use of collocations such as “assistant maulvi” (p. 37) and “head maulvi” (p. 37) shows the existence of hierarchical organizational structures in religious institutions. “Market maulvi” (p. 37) and “main market mullahs” (p. 154) show how religious clerics have divided areas among themselves and have limited jurisdictions. This also has an important implication: the nexus between capitalism and religions. The coinage *Market maulvi* seems to suggest that there is some position in the market that is filled by a *maulvi*. In other words, *maulvi* serves the market. One of the examples of hybrid ordered series of words is based on –*walla* which means “of”, “possessor of”, or in some cases “man”. So *taxi-walla* may be translated as taxi-man—a man who has a taxi. It might not be very difficult to find English equivalents for –*walla* used in different contexts. One of Sidhwa’s other novels is titled as *Ice Candy Man* which could also be *Ice Candy Walla*.

Hybrid reduplication is done by placing an indigenous word before or next to its English equivalent. While English word gives ready meaning of the indigenous expression, the presence of indigenous expression suggests that the English word is not fully capable of
communicating the cultural baggage that the context has. In “Lathi-stick” (p. 275), Lathi means stick in English.

In the pages to follow, I will present results related to the second book under study.

4.2 From “Little Pakistan” to “Submarine Chowk”: H. M. Naqvi’s Home Boy

Ideologically, the major characters of HB, in the beginning, sound anarchists, anti-national youth drunk with American dream believing that they have their “fingers on the pulse of great global dialectic” (Naqvi, 2010, p. 1), locked in what Sheng-mei calls a “deathly embrace with America” (2000). Linguistically, H. M. Naqvi’s Home Boy follows an interesting trajectory. The language used in the beginning is everything from hippie style to academic but not religious or cultural which becomes so towards the second half of the story, after the effects of the 9/11 tragic turn start trickling down. The book has the most number of examples for code switching to Urdu i.e., 21 of all the three texts under study but least number of Pakistani proper nouns. It also adds to the flavor of World Englishes by including words from Spanish, Moroccan, and Americanized English.

H. M. Naqvi’s Home Boy consists of 72000 words, approximately. Total number of words from Pakistani languages, mainly Urdu, with a few expressions from Punjabi (e.g., “maar maar ke mitti karan ga” p. 24), and expressions from Arabic but used as part of Urdu discourse (e.g., “Inna lillaihay wa inna illahay rajayune” p. 60) is 363. Urdu words make only 0.50 % of the total word count of the book including 284 nouns (78%), 4 pronouns, 9
adjectives, 15 verbs, 11 greeting and farewell expressions, and 40 discourse markers, minimal responses, etc.  

**Table 4.6 General Statistics of HB**

<table>
<thead>
<tr>
<th>Book</th>
<th>Home Boy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of pages</td>
<td>216</td>
</tr>
<tr>
<td>Total number of words</td>
<td>72,000 approx</td>
</tr>
<tr>
<td>Total number of expressions from Pakistani languages, their frequency and distribution in terms of categories</td>
<td>363 (0.50%); 1.70 per page</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Nouns</th>
<th>Pronouns</th>
<th>Verbs</th>
<th>Adjectives</th>
<th>Complete Sentences</th>
</tr>
</thead>
<tbody>
<tr>
<td>284</td>
<td>4</td>
<td>15</td>
<td>9</td>
<td>21</td>
</tr>
</tbody>
</table>

| Total Pakistani proper nouns and their number per page | 393 (0.54%); 1.8 per page |

**4.2.1 Pakistani English features, their frequency, and function in Home Boy**

*HB*, just like *AAB*, keeps the percentage of Pakistani expressions very low. However, as far as the variety of Pakistani English features is concerned, it employs equally diverse range of linguistic categories. The table 4.7 below shows the types of PakE features employed in *HB*, their examples from the text and their frequency, and is followed by a detailed discussion on them in the same sequence as maintained in the table.

**Table 4.7: Pakistani English Features in HB**

<table>
<thead>
<tr>
<th>Linguistic Features</th>
<th>Examples</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. PakE Echo-word formations</td>
<td>e.g., campaign-shampaign (p. 40);</td>
<td>01</td>
</tr>
<tr>
<td>2. PakE Ideophones</td>
<td>e.g., chucka-chucka-chucka (p. 153); dum da-da dum (p. 163)</td>
<td>02</td>
</tr>
</tbody>
</table>

27 These statistics have also been used in another study by me that is to appear in proceeding of International Conference on Languages (ICL 2013) to be published by Cambridge Scholars Publishing in 2014.
<p>| 3. PakE Honorifics and kinship terms | e.g., Ma (p. 28); beta (p. 40); Gee (p. 46); Baba jan (p. 48); Begum (p. 50); Lala (p. 52); Khan Sahab (p. 169); bhai (p. 184) | 148 |
| 4. PakE blessings | e.g., Allah rehem karay, God have mercy on us all (p. 57); Allah Mian, please help Khan Sahab get back on his feet. His family needs him. You took my father away too soon. Don’t take Khan Sahab yet (p.169) | 02 |
| 5. PakE epithets | e.g., Ki samjha, chitay? (p. 101); Arab sheikh (p. 21); village pahalvan (p. 23); chocolate-box hero (p. 34); the Pathan Gandhi (p. 47) | 05 |
| 6. PakE greetings and farewell expressions | e.g., Adab! (p. 11); Khuda-hafiz (p. 41); Salam (p. 49); salam (p. 51); salamed (p. 58); Adab (p. 78); khuda-hafiz (p. 140); salam (p. 168); salam, salam, salam (p. 177); salam (p. 178); salam-alikum, walaikum (p. 203); salam (p. 206) | 15 |
| 7. PakE idioms, proverbs, and similes, and slogans | e.g., Her father’s people (p. 17); chocolate-box hero (p. 34); unity, faith, and discipline (p. 35); If something untoward happened, he would make boti out of me (p. 54); doctrine of necessity, you’re the man of the house (p. 59); Commander of the Faithful (p. 132); dil bolay boom boom (p. 181); They spin round and like dervishes (p. 191); | 08 |
| 8. PakE interjections | e.g., Oho! (p. 133); Hai, hai, hai! Chop, chop! (p. 134); Wah, wah, wah!, Bohaut khoob! (p. 163) | 05 |
| 9. PakE vocatives | e.g., Ooay! (p. 11) | 01 |
| 10. Lexical hybrid | e.g., killer nihari (p. 17); a village pahalvan (p. 23); hawala system (p. 23); twenty-four-hour dhaba (p. 33); lamb-biryani, chicken karahi (p. 51); shami-kabab-and-butter sandwiches (p. 53); carrot halvah (p. 58); Submarine Chowk, Submarine Chowk (p. 60); Jesus H. Christ Alaiy Salam (p. 63); a bankrupt halal butchery (p. 65); stainless steel lota (p. 126); ankle-length shalwars, ghazal singers (p. 130); five-paisa coin (p. 136); qawwali-style (p. 163); biryani bits (p. 173); paan-stained (p. 180); Little Pakistan, Kabab King, Kabab King (p. 181); chicken tikka, chicken boti (p. 182); Kabab King, Kabab King (p. 183); Kabab King (p. 185); Aik minute, aik minute, Aik minute, aik minute, aik minute (p. 186); sheesham cabinet (p. 187); saccharine chai (p. 189); Bandar Road, Student’s Biryani (p. 204); stainless-steel lota (p. 208) | 37 |
| 11. Native words | e.g., yaar (p. 21); dervishes (p. 191); gulab jamuns (p. 208); dhaba (p. 215) | 433 |</p>
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<td>13.</td>
<td>Semantic nativization</td>
<td>e.g., chocolate-box hero (p. 34); you are upsetting Mrs. (p. 185)</td>
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<td>14.</td>
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<td>15.</td>
<td>Morphological innovation of native words (adjective/plural formation)</td>
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<td>16.</td>
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<td>NA</td>
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<td>18.</td>
<td>Article presence or absence different from AE or BE</td>
<td>e.g., You are [?] Pakistani? (p. 34); What your relationship to the Shehzad boy? You are knowing he is [?] terrorist?</td>
<td>NA</td>
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<td>19.</td>
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<td>e.g., I’m just tagging along (p. 131)</td>
<td>NA</td>
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<td>20.</td>
<td>Preposition insertion, omission, or different use</td>
<td>e.g., You are [?] Pakistani? (p. 34); You are knowing he is [?] terrorist?&quot;</td>
<td>NA</td>
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<tr>
<td>21.</td>
<td>Progressive tense for stative verbs and habitual action</td>
<td>e.g., You are liking the food here? (p. 34); You are knowing he is terrorist? (p. 184)</td>
<td>NA</td>
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<td>22.</td>
<td>Questions with invariant tags</td>
<td>e.g., Do they go hai? (p. 89)</td>
<td>NA</td>
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<td>23.</td>
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<td>NA</td>
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<td>e.g., He don’t know that. (p. 46)</td>
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<td>e.g., you are upsetting Mrs. (p. 185)</td>
<td>NA</td>
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<td>26.</td>
<td>Bookish English or stylistically ornate speech</td>
<td>e.g., It is like an orchid. It is beautiful and incommon…you feel like you are doing God’s work, making Heaven on earth. (p. 54)</td>
<td>NA</td>
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<td>27.</td>
<td>Exhaustive quantified exaggerations</td>
<td>&quot;Hundreds of pinned pictures featuring Jake with his skeletal arm around simpering women adorned the wooden lattice</td>
<td>NA</td>
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</tbody>
</table>
The use of echo-word “campaign-shampaign” (p. 40) seems to serve two purposes here: it constructs the serious business of post-9/11 campaign in Afghanistan as an ordinary or routine thing or at least as something that the protagonist’s mother, as she talks from Karachi on telephone with his son in New York, does not care much about despite the fact that “things are tense” (p. 40); and it shows that campaign is not alone there, it is a set of activities related to campaign that exist but the speaker is either not concerned or not aware so she is not giving detail on it.

Two instances for ideophones could be extracted from the text. The first one i.e., “chucka-chucka-chucka” (p. 153) is the sound that the protagonist used to make while feeding on his mother’s milk that he did thirteen, fourteen times a day, and which meant that he was an affectionate son. Subsequently this sound “sweetened and distilled to chuck” (p. 153), the protagonist’s nick name. So this is one of the ways how nick names are derived and assigned in Pakistani culture.

Use of honorifics and kinship terms is owing to a very strong tradition of paying respect to elderly figures, and rich and educated people through words. In different parts of the country different expressions are used as honorifics. For instance, “Sain” in Sindh and South Punjab, “Sahab” in Central and Upper Punjab, “Lala”, “Grano” and “Mashar” in Khyber Pakhtunkhwa and Bluchistan (see Abid & Sheeraz, 2011) are some of the frequently used expressions. These expressions are sometimes replaced with kinship terms. So a person
may call an elderly figure as ‘uncle’ even if he is not his/her uncle in literal sense. \textit{HB} representing shades of Pakistani politeness norms extensively uses honorifics and kinship terms i.e., 148 times. Most of these expressions seem to have been used with the sole objective of respect and politeness unlike \textit{IOROW} where most of honorifics and kinship terms have been used by the poor for the rich as a social compulsion (see 4.3.1).

Contrary to the fact that blessings are used more frequently by women as it has been observed in \textit{AAB} and stated under 4.1.1, both the examples of blessings in \textit{HB} come from male characters. First comes from Khan Sahab who always has a firm faith in God’s mercy. The second expression of blessing comes from the protagonist narrator of the novel who would say: “We’d become Japs, Jews, Niggers…We were self-invented and self-made and certain we had our fingers of the pulse of the great global dialectic” (p. 1) in the beginning of the text. That self belief and certainty is gone and is rather converted into belief in “Allah Mian” towards the later part of the novel when the protagonist says, “Allah Mian, please help Khan Sahab get back on his feet. His family needs him” (p. 169), and immediately finds the response as “God dispatched a doctor” (p. 169). So unlike \textit{AAB}, here the positive representation of Islamic ideology arrives. In \textit{AAB}, Sidhwa’s (2012) major characters are more critics of Islam and followers of Parsee and socialist ideologies with some acceptance for Sufi Islam as the protagonists are shown visiting Data Gunj Baksh (p. 10).

\textit{HB} uses a wide range of PakE greetings including “Adab” (Naqvi, 2010, p. 11), “Salam” (p. 49), “Salam-alaikum” (p. 203), “walaikum” (p. 203), and “salamed” (p. 58). Farewell expression of “Khuda-hafiz” (p. 41, 140) has also been used twice. The other two texts under study do not include any such farewell expression. “Khuda-hafiz” (p. 41) means “May God be your protector.” It is first uttered by the protagonist’s mother who is talking to
him on telephone from Karachi. She tells his son: “Say your prayers, and remember, you are my life. Khuda-hafiz” (p. 41). It is very typical of Pakistani culture where people would entrust their dear ones, who are living or going away from them, to God. The second time it is uttered by the protagonist to his mother who is again on phone from Karachi and insisting: “Please say your prayers” (p. 140), as to her it is necessary to thank God who is the Protector. These two instances of Khuda-hafiz show how this expression and of course belief has finally travelled from mother to son. This cultural and ideological shift is made obvious when the protagonist offers a prayer “on behalf of Mohammed Shah” actually reciting the whole call for prayer: “In the name of God...the Beneficent and Merciful God is great. I bear witness that nothing deserves to be worshipped but God. I bear witness that Muhammad is the Apostle of God. Come to prayer. Come to prayer. Come to success. Come to success. God is the Greatest. There is no God but God” (p. 214).

Eight expressions are related to the category of Pakistani English idioms, proverbs, similes, and slogans, etc. “Her father’s people” (p. 17) is an interesting expression which may have two culturally defined meanings: i) her paternal family; ii) people who work for her father. “Chocolate hero” appropriated in HB as “Chocolate-box hero” refers to famous Pakistani film actor Waheed Murad. “Unity, faith, discipline” (p. 35), a slogan given by the founder of Pakistan, and “doctrine of necessity” (p. 59) used frequently by military dictators have ironical use. “Dil bolay boom boom” (p. 181) shows excitement.

HB is rich as far as the variety of exclamatory expressions is concerned. Attaching more interjections to women characters shows the author’s belief in the fact that women use interjections more frequently than men. “Oho!” (p. 133) and “Hai, hai, hai” (p. 134) show
sadness or concern while “wah, wah, wah!” and “bohaut khoob!” (p. 163) are used to applaud someone’s impressive performance.

Only one vocative i.e. “Ooay” (p. 11) has been used in HB. Coming from Urdu, it usually expresses anger and warning from the speaker.

Thirty seven instances of lexical hybrid in HB show the obvious influence of linguistic globalization on Urdu which is being Anglicized and on English which is being Urduized in this Urdu part of the linguistic map. Detailed discussion on this aspect is given under heading 4.2.4.

Native words28 occur 433 times in HB with many of them for which English equivalents are available. A detailed discussion on the contexts from where these words come has been given under heading 4.2.2.

As a ritual, people serve their guests with food. This hospitality norm is practiced even if the giver knows that the taker has already eaten food. The host is often found requesting the guest, almost forcing him/her to eat something just as a polite duty. The tone of “you must eat something, child” (p. 17) shows how necessary it is for the host, Mini Auntie, to make the guest, Chuck, eat. Sending salams, greetings, love, etc. is another type of ritualized politeness norm according to which a visitor is expected to come back with some verbal love or greetings, etc., connecting those on both the ends.

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28 While “Pakistani expressions” is a phrase used in this study for all native words as well as those in English but derived from Pakistani context, “native words” include only lexical items from Pakistani languages. So for the category of native words all such words are counted separately whereas for a Pakistani expression, a complete sentence or idiom—a punctuation unit—from Pakistani languages is counted as one expression. Hence the total number of native words is more than Pakistani expressions.
HB has two examples for a situation where semantics of a word or phrase is nativized. When Abdul Karim says, “you are upsetting Mrs.” (p. 185), he means, “you are upsetting my wife” but owing to the influence of Urdu where “Mrs.” has become synonymous of Begum. HB attaches Pakistani English feature of eye-dialect spellings to relatively less educated characters showing how Pakistanis mispronounce English words.

There is one example where native word has been anglicized and its morphology has been structurally appropriated according to English forms. Using Urdu noun “salam” (greeting) as English verb and then adding –ed to create its past form is what Jakobson would call “an organized violence committed on ordinary speech” (1960) though in this context to convey a specific cultural context of greeting.

Use of endearments is another way of representing the indigenous culture that HB adopts as in this culture saying “baba” (father) alone may be interpreted as distancing in some situations. So it is important to say “Baba Jan” (p. 48) which means something close to “Dear Father” and “Father, my life” that shows the daughter assures her father that she loves him more than herself.

Other deviations from standard language have also been found in HB. Their examples have also been given in the table above. As it has been acknowledged in discussion under 4.1.1, they may have some cultural meanings at micro level. For instance, repetition of expressions or reduplication is often done for emphasis in Urdu and other Pakistani languages. However, such features may not be characteristic to Pakistani English alone. Therefore, extensive discussion on them is not required.

4.2.2 Contextual areas of Native Words, their frequency, and function in Home Boy
In order to understand the functions of different native words used in *HB*, it is important to study their contextual areas as defined by Kachru (1983) and Baumgardner et al. (1993) and discussed already under section 4.1.2 of this study. The table below includes 24 semantic contexts for native words found in *HB*. The table is followed by a comprehensive discussion.

**Table 4.8: Contextual Areas of Native Words, their Examples and Frequency in *HB***

<table>
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<tr>
<th>Semantic Contexts</th>
<th>Examples from text</th>
<th>Frequency</th>
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<tbody>
<tr>
<td>1. Art forms</td>
<td>Bhangra-numbers (p. 75); ghazal (p. 130); ghazal (p. 133); qawwali-style (p. 163);</td>
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<td>2. Articles of use</td>
<td>Lota (p. 126); tandoor (p. 183); lota (p. 208)</td>
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<td>3. Clothing/accessories</td>
<td>pajamas (p. 2); hijab, hijab (p. 49); hijab, hijab (p. 54); hijab (p. 55); sari (p. 60);</td>
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<tr>
<td></td>
<td>shalwars (p. 130); sari (p. 135); shalwar (p. 138); hijab (p. 152); dupatta (p. 189);</td>
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<tr>
<td></td>
<td>pajamas (p. 193); pajamas (p. 208); hijab, hijab (p. 209); hijab (p. 210)</td>
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<td>4. Concepts</td>
<td>Halal (p.51); jihad, jihad, jihad (p. 54); jihad (p. 57); jihad (p. 64); halal (p. 65);</td>
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<td></td>
<td>jihad (p. 118); jihad (p. 153)</td>
<td></td>
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<tr>
<td>5. Descriptive labels for people</td>
<td>Chitay (p. 101);</td>
<td>1</td>
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<tr>
<td>6. Drinks</td>
<td>Sharab (p. 183); Kashmiri chai (p. 185); chai (p. 187); chai (p. 188); saccharine</td>
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<tr>
<td></td>
<td>chai (p.189);</td>
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<td>7. Dwellings</td>
<td>Sehen (p. 16);</td>
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<td>8. Edibles (foodstuffs)</td>
<td>Chapatti (p. 4); nihari, shami-kabab (p. 17); nihari, naans, seekh kababs (p. 34);</td>
<td>58</td>
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<tr>
<td></td>
<td>lamb-biryani, chicken karahi, shami kababs, daal, karahi, ghee, daal, biryani,</td>
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<td></td>
<td>biryani (p. 51); shami-kabab-and-butter sandwiches (p. 53); biryani, boti (p. 54);</td>
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<tr>
<td></td>
<td>carrot halvah (p. 58); nihari (p. 61); chapatis, chapatis (p. 133); biryani bits (p. 173);</td>
<td></td>
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<tr>
<td></td>
<td>biryani, Kabab (p. 181); bihari kabab, seekh kabab, chicken tikka, chicken boti, The kabab, kabab</td>
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<tr>
<td></td>
<td>kabab, kabab, kabab, the kabab, kabab (p. 182); KABABS, kabab, Kabab, kababs, kababs, kabab, 'kabab, kabab (p. 183); Kabab,</td>
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<tr>
<td></td>
<td>naan (p. 185); Student’s Biryani (p. 204); gulab jamuns (p. 208); gulab jamuns (p. 213); nihari (p. 215)</td>
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<td>9.</td>
<td>Elements</td>
<td>Mitti (p. 24);</td>
</tr>
<tr>
<td>10.</td>
<td>Kinship terms</td>
<td>29Ma, Ma, Ma, Ma (p. 28); Ma (p. 35); Ma, beta (p. 40); beta, Baba jan (p. 48); beta (p. 49); Ma (p. 50); Baba jan, beti, beti (p. 51); beta, Ma (p. 54); beta, Baba jan (p. 57); beta (p. 58); Ma, Ma, Ma (p. 59); Ma, Ma, Ma, Ma (p. 60); beta, Ma (p. 61); Ma (p. 64); Ma (p. 96); Ma (p. 110); Ma (p. 111); Ma (p. 112); Ma, Ma (p. 114); Ma, Ma (p. 126); Ma, Ma (p. 127); Ma (p. 128); Ma, Ma, Ma (p. 131); Ma (p. 134); Ma, Ma, Ma, Ma, Ma (p. 138); Ma, Ma, Ma, Ma (p. 139); Ma, Ma, Ma, Ma, Ma, Ma, Ma, Ma, Ma, Ma (p. 140); Ma (p. 144); Baba (p. 145); Baba (p. 149); Baba, Ami (p. 150); Ma, Ma (p. 153); Baba, Beta (p. 168); Baba, Baba (p. 169); beta, Baba, beta (p. 174); Baba Jan (p. 177); beti, beta (p. 178); beta (p. 179); bhai (p. 184); Ma, Ma (p. 186); Ma (p. 187); Ma (p. 190); Ma (p. 191); Ma, Ma (p. 203); Ma, Ma, Beta, Ma, Ma, Ma, Ma, Beta, beta (p. 205); beta, Ma, Ma (p. 206); Ma (p. 207); Baba (p. 210); Baba (p. 211); Ma (p. 212); Ma (p. 214)</td>
</tr>
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<td>11.</td>
<td>Law</td>
<td>Fatwa (p. 115);</td>
</tr>
<tr>
<td>12.</td>
<td>Modes of address/reference</td>
<td>Yaar (p. 11); yaar (p. 20); yaar (p. 21); Ma, Ma, Ma (p. 28); Ma (p. 40); beta (p. 40); yaar, yaar (p. 47); beta (p. 49); Ma (p. 50); Baba jan (p. 51); beti, beta (p. 51); Lala (p. 52); beta (p. 54); Ma (p. 54); yaar (p. 55); yaar (p. 56); La-la, La-la (p. 56); beta, Baba jan, yaar (p. 57); Lala, Lala, beta, yaar (p. 58); Ma, Ma, Ma (p. 59); Ma, Ma, Ma, Ma, Ma (p. 60); beta, Ma (p. 61); Ma (p. 64); yaar (p. 66); yaar (p. 67); yaar (p. 69); yaar (p. 70); yaar (p. 75); yaar (p. 81); yaar (p. 82); yaar (p. 84); yaar, yaar, yaar (p. 85); yaar (p. 87); yaar (p. 88); yaar (p. 89); Ma (p. 96); Ma (p. 110); Ma (p. 111); Ma (p. 112); Ma, Ma (p. 114); Ma, Ma (p. 126); Ma, Ma (p. 127); Ma (p. 128); Ma, Ma, Ma, Ma (p. 131); Ma (p. 134); Ma, Ma, Ma, Ma (p. 138); beta, beta (p. 139); Ma, Ma, Ma, Ma, Ma, Ma, Ma, Ma, Ma, Ma (p. 140); beta, beta (p. 140); Lala, Lala, Lala, Lala, Lala (p. 145); Lala, Lala, Lala, Lala, Lala (p. 149); Baba, Lala, Ami, Lala (p. 150); Lala (p. 151); Ma, Ma (p. 153); yaar (p. 164); yaar (p. 165); Lala (p. 166); yaar (p. 167); Baba, Beta (p. 168); Baba, Baba (p. 169); yaar, yaar (p. 173); beta, Baba, beta (p. 174); Lala, Lala, Lala (p. 175); Baba (p. 180); 131</td>
</tr>
</tbody>
</table>

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[29] This expression serves equally on the both sides of the civilizational divide.
<table>
<thead>
<tr>
<th>Category</th>
<th>Examples</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Money/banking/commerce</td>
<td>Five-paisa coin (p. 136);</td>
<td>1</td>
</tr>
<tr>
<td>Occupations</td>
<td>Chamar (p. 17); pahalvan (p. 23); ghazal singers (p. 130)</td>
<td>3</td>
</tr>
<tr>
<td>Place names</td>
<td>Dhaba (p. 33); submarine chowk, submarine chowk (p. 60); dhaba (p. 215); madrassa (p. 186); Bandar Road (p. 204);</td>
<td>6</td>
</tr>
<tr>
<td>Political/social/religious organizations</td>
<td>Taliban (p. 10); Taliban (p. 57)</td>
<td>2</td>
</tr>
<tr>
<td>Social/Political systems</td>
<td>Hawala system (p. 28)</td>
<td>1</td>
</tr>
<tr>
<td>Prayers</td>
<td>Allah rehem karay, God have mercy on us all (p. 57); Allah Mian, please help Khan Sahab get back on his feet. His family needs him. You took my father away too soon. Don’t take Khan Sahab yet (p. 169).</td>
<td>2</td>
</tr>
<tr>
<td>Race/racism and ethnicity/ethnocentrism</td>
<td>Chitay (p. 101);</td>
<td>1</td>
</tr>
<tr>
<td>Religion (Islam)</td>
<td>Mujahideen, Mujahideen, Mujahideen (p. 10); ma’shallah (p. 52); Allah (p. 57); Allah rehem karay, God have mercy on us all (p. 57); Jesus H. Christ Alaiy Salam (p. 63); fatwa (p. 115); Allah Mian (p. 169); Allah Mian, please help Khan Sahab get back on his feet. His family needs him. You took my father away too soon. Don’t take Khan Sahab yet (p. 169); inshallah (p. 206)</td>
<td>11</td>
</tr>
<tr>
<td>Slogans/ritualistic sayings</td>
<td>Unity, faith, discipline (p. 35); you must give my salam to your mother (p. 179); Inna lillaihay wa inna illahay rajayune (p. 60); Inna lillaihay wa inna illahay rajayune (p. 96);</td>
<td>4</td>
</tr>
<tr>
<td>Adjectives/adverbials</td>
<td>achay (p. 35); bohaut (p. 81); kabhi (p. 186);</td>
<td>3</td>
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<tr>
<td>Drugs</td>
<td>Hookah (p. 28); Charas (p. 81); beedis (p. 181);</td>
<td>3</td>
</tr>
<tr>
<td>Instruments</td>
<td>Tabla (p. 79);</td>
<td>1</td>
</tr>
</tbody>
</table>
The native words used in HB come from diverse semantic contexts. From cultural context words related to art forms (“ghazal”, Naqvi, 2010, p. 130, “qawali”, p. 163), instruments (“tabla”, p. 78) clothing (“shalawar”, p. 138, “dupatta”, p. 189), cuisines (“nihari”, p. 34, “biryai”, p. 151, “kabab”, p. 183), kinship terms (“beta”, p. 40, “Baba”, p. 19, “Ami”, p. 150) have been used. Written in the backdrop of 9/11, the novel attempts to thrash the stereotyping against Pakistanis and Muslims popularized by media through the concepts that worldly pleasures are forbidden for Muslims. The protagonist of HB is shown as a regular human being by American standards who has a taste for music, and for food. Use of native words representative for local culture also shows that Pakistan owns distinct cultural norms which have their own importance. They dress well, they eat well and they are hospitable. Their language is honeyed with the use of different politeness markers coming from ritualistic sayings (you will give her my salam, p. 51) and kinship terms (Jamshed Lala, p. 175, Shehzad beta, p. 54). This also shows how care is administered in Pakistani cultural contexts where different people not only call each other as blood relations but also give equally good treatment as if they were their real near and dear ones.

From ideological contexts, words related to social, political and religious organizations (“Taliban”, p. 57), Islam (“Allah Mian”, p. 169, “fatwa”, p. 115, “jihad”, p. 118), and slogans (“unity, faith, discipline”, p. 35) have been used. While on one hand the author refers to native words for militant groups (“Taliban”, p. 57), he also makes analytical analysis of the issue as it is discussed between the narrator and another character and emphasizes the importance of fatwa against terrorism (p. 115). More emphatic use of Islamic ideological expression is related to prayers and blessings: (“Allah Mian, please help Khan Sahab get back on his feet” (p. 169). The expression “Allah Mian” shows an aspect of
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Muslims’ belief in God. According to this, they believe that man has a direct and private relation with God. Word “Mian” is used for someone close and very dear. In the novel, immediately after “Allah Mian’s” help is sought, “God dispatched a doctor,” (p. 169). This is a hint on the fact that a character who condemns the 9/11 attacks and calls the hijackers as “bastards” (p. 115) is actually a Muslim thus rejecting the stereotype that Muslims were terrorists or that they would rejoice the human loss in 9/11 tragedy. At another point in the novel, the narrator says “something like Jesus H. Chirst Alaiy Salam.” (p. 63) which is a blend of western call for help, “Jesus Christ” and Pakistani ways of saying: “Hazrat Esa Alaiy Salam” which translates as: Jesus Christ, may peace be upon him. This hints on the fact that Muslims have faith in Christ as well. So at ideological level, the author seems drawing parallels between Islam and Christianity that might serve the purpose of interfaith harmony.

The names of places such as “dhaba” (p. 33, 215), “madrassa” (p. 156) and “Bandar Road” (p. 204) and different occupations such as “chamar” (p. 17) and “ghazal singers” (p. 130) have a lot of cultural carriage with them. “Dhaba” is an ordinary restaurant typically found in the vicinities of colleges and universities in Pakistan. This is a place where food is available on cheap prices. “Madrassa” is a religious school like mercenary. After all the stereotyping, the word is now used by many to refer to a place with all evils in it. In HB, its use in passing way has much meaning in it. In an undertone, it suggests how deprived, helpless and poor the students of a “madrassa,” today’s so called terrorists, are. They have to go from door to door to ask for charity, for food to satisfy their hunger.

Summing it up, HB’s native words covering various social, political, economic, cultural, and ideological semantic contexts have multiple meaning and can be interpreted under various lenses. As the above discussion shows, these expressions present Pakistan as a
distinct cultural setting where people love Allah Mian and H. Christ, as well as kababs and Ghazals.

4.2.3 Strategies of appropriation used in *Home Boy*, their frequency, and examples

*HB* also exploits postcolonial strategies of appropriation suggested by Bill Ashcroft et al. (2002). It is a text that acknowledges the postcolonial consciousness by referring to “the postcolonial canon” on its very first page. Below I give the instances extracted from *HB* for strategies of appropriation. Complete data relevant to strategies of appropriation was collected through a close reading of *HB*. As the table below shows the text uses all the five strategies to appropriate language.

### Table 4.9: Strategies of Appropriation, their Examples and Number in *HB*

<table>
<thead>
<tr>
<th>Strategies</th>
<th>Examples</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Glossing</td>
<td>Mujahideen—the Holy Warriors (p. 10); a wrestler, a village pahalvan (p. 23); ‘Allah rehem karay,’ proclaimed Old Man Khan. God have mercy on us all (p. 57); ‘Inna illaihay wa inna illahay rajayune,’ or, ‘We come from God and return to God’ (p. 96);</td>
<td>4</td>
</tr>
<tr>
<td>2. Untranslated Words</td>
<td>Sehen (p. 16); yaar (p. 47); bakvass (p. 100); Baba (p. 150); hijab (p. 210); dhaba (p. 215)</td>
<td>418</td>
</tr>
<tr>
<td>3. Interlanguage</td>
<td>‘It’s tuff life,’ he finally said, ‘tuff business. You are sure?” (p. 34); ‘sumbady nat anybady’, ‘all the buoys’ (p. 35); What your relationship to the Shehzad boy? You are knowing he is terrorist?” (p. 184)</td>
<td>3</td>
</tr>
<tr>
<td>4. Syntactic fusion</td>
<td>I salamed Old Man Khan (p. 58)</td>
<td>1</td>
</tr>
<tr>
<td>5. Code Switching and Vernacular Transcription</td>
<td>as AC put it in his native Punjabi, ‘twaday tootay-phoothay’ (p. 15); ‘Maar maar ke mitti karan ga,’ he raged in Punjabi (p. 24); ‘Allah rehem karay,’ proclaimed Old Man Khan. (p. 57); ‘Inna illaihay wa inna illahay rajayune,’ (p. 60); AC had started</td>
<td>13</td>
</tr>
</tbody>
</table>

---

As the number of untranslated words was large, only a few of them have been given here as examples. Appendix-1 includes all of them.
singing raucous bhangra numbers for our heartsick friend’s benefit—Saday naal ravo gay to aish karo gay / Zindagi kay saray mazay cash karo gay (p. 75); I repeated the Koranic mantra Ma would repeat after my father died—‘Inna lillaihay wa inna illahay rajayune’ (p. 96); ‘Haan, beta’ (p. 138); ‘Wah, wah, wah!’ ‘Bohaut khoob!’ (p. 163); ‘Duffa ho’; “Aik minute...mujhay bus aik minute ki mohlat deejaiy. Phir main aap ko kabhi tang nahin karoon ga.” “Aik minute, bus aik minute.” “Aik minute...Only aik minute.” (p. 186);

Unlike *AAB, HB* does not include any glossary in it. However, at four occasions in the text, the authorial intervention can be noted where words and expressions are glossed with their English equivalents. Out of the four glossed expressions, one i.e., “pahalvan” (p. 23) is preglossed with its English equivalent, “wrestler.” This suggests that “wrestler” could be used as an equivalent for “pahalvan” but as the later has its own connotations which the author does not want to lose, therefore it has to be mentioned. Another implication of the use of this example is that the author considers a “pahalvan” better than a wrestler. So when he has to show his friend Ali Chaudhry strong, aggressive, and dominating, almost as a superman, he presents him as a “pahalvan” and not as a mere wrestler. Three instances of postglossing have been innovatively used as: “Mujahideen—the Holy Warriors” (p. 10); “‘Inna lillaihay wa inna illahay rajayune, or, ‘We come from God and return to God’ (p. 96)”; and “‘Allah rehem karay,’ proclaimed Old Man Khan. God have mercy on us all” (p. 57). In the first one Urdu word “Mujahideen” and its translation “the Holy Warriors” are separated by a hyphen. In the second postglossed expression, Arabic sentence, “Inna lillaihay wa inna illahay rajayune” has been separated from its English translation, “We come from God and return to God” by putting an “or” between them. All the three postglossed expressions are related to religious semantic contexts and all of them have equivalents in English. However, owing to the ideological baggage that these three expressions—two
prayers and one noun—carry, the author uses them as they would be actually used by the characters of Islamic religious background. If the “Holy Warriors” were used alone, it would not have communicated the historical role that “Mujahideen” (p. 10) had played in the cold war. The prayer “Allah rehem karay” (p. 57) can be translated as “God have mercy” but the writer opted to gloss it as “God have mercy on us all” (p. 57; emphasis mine). This shows that in Pakistani culture when a person asks for mercy, it is usually understood that it is for all. This inclusiveness does not require words. But when you have to say it in English, it has to be said explicitly by including words like “on us all.” The implied meaning is that Islam is for peace and mercy for all. This type of positive ideological representations can be found on many occasions in the text if read closely. The third example of glossing shows a ritualized expression that conveys Muslim’s belief in the fact that they have to return to God one day. The impact that these expressions would have on the readers’ mind is that the narrator who utters “Inna lillaihay wa inna illahay rajayune” or “a village pahalvan” and Old Man Khan who says “Allah rehem karay” are followers of Islamic ideology. As their characters show, they are very peaceful men, therefore it suggests that Islamic ideology has nothing to do with terrorism.

While the author glosses four expressions, he leaves four hundred and eighteen of them unglossed thus dismantling dominant language ideology and endorsing postcolonial language ideology. Some of these words are however contextually defined, the others are for the readers’ guess and research. There are some expressions for which the author supplies the readers with some clues. For instance, the name “The Kabab King” is indexical to “Burger King” which is a global chain of fast food restaurants. So it is easy to guess that Kabab is a type of food that in Pakistani culture replaces burger. Interestingly, this also hints on the
cultural tendency of mimicry and imitation (see Ashcroft et al. 1998; Kumar, 2011) that some of Pakistanis practice to look like or make their things look like the Western or more specifically American. At a couple of points, the author mentions the linguistic context of the words uttered. So the context for “bakvass” is: “AC blurted in Punjabi, “Ay ki bavass eh?” (2010, p. 100). This way the reader has the choice to research the Punjabi language and look for meaning of the word used.

English spoken by the characters with low levels of proficiency is close to the interlanguage. Dialogues uttered by a character, Abdul Karim, seem to be the examples for this. This strategy helps the author suggest that what is more important is the message, and it is legitimate to use the appropriated variety as long as the intelligibility is not affected.

Only one example i.e., “I salamed Old Man Khan” (p. 58) related to the category of syntactic fusion could be found. The author has not only borrowed a verb from Urdu but has also adapted it to make its past form. It may be established that the author finds himself in full command and control of the ex- and neo-colonizers’ language, and as if following Bapsi Sidhwa’s verdict of subjugating the language (1993, p. 212), is consciously indigenizing it.

There are as many as 12 instances of inter-sentential code switching in HB. The number of intra-sentential code switching could be as large as untranslated words. So it would be redundant to include them here. Three are the instances of code switching to Punjabi and two to Arabic, while the rest of all are to Urdu. These instances for code switching may have several implications. AC speaks Punjabi when he is angry. This shows the psychological condition of resorting to one’s mother tongue in the moments of rage. Similarly, in the times of trouble, characters of Pakistani cultural backgrounds are believed to
either remember mother or Allah. This is what happens in *HB* where Old Man Khan seeks Allah’s mercy after 9/11 tragedy by saying: “Allah rehem karay” (Naqvi, 2010, p. 57) while the protagonist remembers both Ma and Allah by saying what Ma would repeat: “Inna lillaihay wa inna illahay rajayune” (p. 96). AC expresses his excitement by singing “bhangra” i.e., “Saday naal ravo gay to aish karoc karay / Zindagi kay saray mazay cash karay gay” (p. 75).

4.2.4 Hybrid innovations in *Home Boy*, their types, examples and number

*HB* also has instances of hybrid innovations. Out of Kachru’s (1983) four types of hybrid innovations, three have been found in *HB*. This technique on one hand seems to help the authors indigenize English or in other words promote Pakistani variety of English, and on the other hand, bring clarity for their readers. So it would be justifiable to assert that using hybrid innovations is more convenient way of indigenizing English than bringing in high frequency of purely Urdu expressions.

**Table 4.10: Hybrid Innovations, their Types, Examples and Number in *HB***

<table>
<thead>
<tr>
<th>Types of Hybrid Innovations</th>
<th>Example</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Hybrid Collocations</td>
<td>killer nihari (p. 17); a village pahalvan (p. 23); hawala system (p. 28); twenty-four-hour dhaba (p. 33); chicken karahi (p. 51); carrot halvah (p. 58); Submarine Chowk, Submarine Chowk (p. 60); Jesus H. Christ Alaï Salam (p. 63); a bankrupt halal butchery (p. 65); stainless steel lota (p. 126); ankle-length shalwars, ghazal singers (p. 130); Kabab King, Kabab King (p. 181); chicken tikka, chicken boti (p. 182); Kabab King, Kabab King (p. 183); Kabab King (p. 185); sheesham cabinet (p. 187); saccharine chai (p. 189); Bandar Road, Student’s Biryani (p. 204); stainless-steel lota (p. 208)</td>
<td>24</td>
</tr>
<tr>
<td>2. Hybrid Lexical Sets</td>
<td>lamb-biryani (p. 51); shami-kabab-and-butter sandwiches (p. 53); five-paisa coin (p. 136); qawwali-style (p. 163); paan-stained (p.</td>
<td>5</td>
</tr>
</tbody>
</table>
Hybrid Ordered Series of Words

| 3. Hybrid Ordered Series of Words | lamb-biryani (p. 51); Student’s Biryani (p. 204); chicken karahi (p. 51); chicken tikka, chicken boti (p. 182); Kashmiri chai (p. 185); saccharine chai (p. 189); | 7 |

The type of hybrid innovations that has been most extensively exploited is hybrid collocations, for which as many as twenty four instances were found in *HB*. Some of these collocations seem to have been done purely for the convenience of the non-Urdu speaking readers of the novel. For instance, “gajar halvah” seems to have been purposely made into “carrot halvah” (Naqvi, 2010, p. 58). However, most of the collocations are those frequently used in Pakistani settings: “hawala system” (p. 28), “chicken karahi” (p. 51), “chicken tikka” (p. 182), “Student’s Biryani” (p. 204), etc., all belong to this category.

There are only five instances of hybrid lexical sets. Three of them are related to the context of food, one to that of music, and one to that of currency.

Hybrid ordered series of words have been found at seven occasions in *HB*. However, all the words in a series do not have the same connotations. The interesting contrast is that found in “lamb-biryani” (p. 51) and “Student’s Biryani” (p. 204). Whereas “lamb-biryani” is made of lamb meat, “student’s biryani” is made for students to eat. The rule of the former may however be generalized by some readers unaware of the cultural context and misread by them. Interestingly, all the instances of hybrid ordered series are related to food items reminding the readers of the existence of historical Indian spices and Kashmiri tea.

Hybrid innovations in language make us think of the validity of Homi Bhabha’s concepts hybridity and third space. This is also made evident through the ways proper nouns
of those living in this third space are used. There is an interesting dialogue related to this aspect of civilizational crossroads employing hybrid proper nouns.

“What kinda name is Chuck?”

“Well…I suppose, it’s American.”

“Um, no…I’m actually Pakistani.”

“Why d’ya have an American name when you’re Pakistani?”

I shrugged.

“Papa’s Pakistani.”

“What about you?”

“I’m Pakistani-American.”

“So what’s your name?”

“My name is Tanya.”

“Tanya,” I repeated. The name not only worked on either side of the civilizational divide but possessed a pleasant resonance. (p. 188)

The narrator-protagonist’s own name i.e., Chuck was created out of the way he fed on his mother’s milk producing the *chucka-chucka-chucka* sucking sound. His onomatopoeic name, considered as symbol of his affection for his mother (p. 153), sounds American. But as protagonist only sounded American, and never was actually so, and was rather a home boy, his name resonates to remind us of the affection that he has for his place of origin. However, Tanya, a hybrid Pakistani-American, represents true hybridity which will work equally in both the countries. This also suggests the arrival of a kind of future world where hybrids have to be accepted by all.
4.3 Of *Deras* and *Dupattas*—Daniyal Mueenuddin’s *In Other Rooms, Other Wonders*

The total number of words used in *IOROW* is 75,000, approximately. Out of which the number of Urduized/Pakistanized expressions is 290. The frequency of Urduized expressions is 0.39%. It has 270 nouns, and 10 adjectives. Table 4.11 summarizes these general statistical results, and is followed by results and discussion related to Pakistani English features in *IOROW*.

**Table 4.11 General Statistics of *IOROW***

<table>
<thead>
<tr>
<th>Book</th>
<th><em>In Other Rooms, Other Wonders</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of pages</td>
<td>250</td>
</tr>
<tr>
<td>Total number of words</td>
<td>75000</td>
</tr>
<tr>
<td>Total number of expressions from Pakistani languages, their frequency and distribution in terms of categories</td>
<td>290 (0.39%); 1.20 occurrences per page</td>
</tr>
<tr>
<td>Nouns</td>
<td>Pronouns</td>
</tr>
<tr>
<td>270</td>
<td>Nil</td>
</tr>
<tr>
<td>Total Pakistani proper nouns and their number per page</td>
<td>1413 (5.7 per page)</td>
</tr>
</tbody>
</table>

**4.3.1 Pakistani English features, their frequency, and function in *In Other Rooms, Other Wonders***

Of all the three texts under study, *IOROW* is linguistically the least Pakistanized. As the tabulated data below shows, it employs the least number of Pakistani English features, semantic contexts, strategies of appropriation and hybrid forms. This deficiency has been to some extent made up by the use of a large number of Pakistani proper nouns. The total
Pakistani English features found in *IOROW* are 21. Their types, examples, and frequency is given in table 4.12 which is followed by a discussion that has been sequenced from features with higher frequency to those with lower.

**Table 4.12: Pakistani English Features in *IOROW***

<table>
<thead>
<tr>
<th>Linguistic Features</th>
<th>Examples</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. PakE Ideophones</td>
<td>e.g., taka tak (p. 199)</td>
<td>1</td>
</tr>
<tr>
<td>2. PakE Honorifics and kinship terms</td>
<td>e.g., Doctor Sahib (p. 15); the sahib (p. 21); Hazoor (p. 44); Mian Sarkar (p. 99); Baba (p. 101); Chacha Latif (p. 113)</td>
<td>88</td>
</tr>
<tr>
<td>3. PakE blessings and imprecations</td>
<td>e.g., “O God, O mother, O God,” (p. 12); “Mother, help me,” (p. 14); “Salaam, Auntie.”, I’m younger than you, you country fool (p. 47)</td>
<td>2</td>
</tr>
<tr>
<td>4. PakE greetings</td>
<td>e.g., “As-salaam uleikum, Doctor Sahib,” (p. 15); “Salaam, Bibi jee.” (p. 29); “Salaam, sir.” (p. 44); As-Salaam Uleikum, salaam, “Va leikum as-salaam.” (p. 45); “Salaam, Auntie.” (p. 47); “Salaam, Chaudrey Sahib,” “Salaam, Bibi.” (p. 58); salaam (p. 67); “Salaam, Chaudrey Sahib,” (p. 81); “As-salaam uleikum, Baba,” “Salaam, Sahib.” (p. 101); “Salaam, Baba.,” (p. 231); salaam (p. 238)</td>
<td>15</td>
</tr>
<tr>
<td>5. PakE idioms, proverbs, and similes and metaphors</td>
<td>e.g., “I’ve eaten your salt for all my years.” (p. 4); “Mian Sahib made these people—the fathers ate his salt, and now the sons have forgotten and are eating everything else.”, “At least their bellies are full.” (p. 30); “Salaam, Auntie.”, I’m younger than you, you country fool (p. 47); I believe the cook has a setting, as they say, with the sweeppress, (p. 92); “Khadim has eaten your salt.” (p. 97); “the Atomic Bum” (p. 226); The big man brandished what looked like the sole of an enormous shoe, with writing on one side in thick black script. “See what this says? It says, ‘Sweetheart, where did you sleep last night?’ Understand?” (p. 245)</td>
<td>10</td>
</tr>
<tr>
<td>6. Lexical hybrid</td>
<td>e.g., cotton dhurrie (p. 74); the white divan (p. 81); pipul tree (p. 120); quail pilau (p. 202); chinar trees (p. 225)</td>
<td>4</td>
</tr>
<tr>
<td>7. Native words</td>
<td>e.g., charpoy (p. 7); parathas (p. 34); bhang (p. 39); maulvi (p. 69); fatiyah (p. 250)</td>
<td>340</td>
</tr>
<tr>
<td>8. Semantic nativization</td>
<td>e.g., “I’ve eaten your salt for all my years.” (p. 4); the fathers ate his salt (p. 30); “Salaam, Auntie.”, I’m younger than you (p. 47); I believe the cook has a setting, as they</td>
<td>6</td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Examples</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Eye-dialect spellings</td>
<td>e.g., HAPPY MARRAJ (p. 200)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Morphological innovation of native words (adjective/plural formation)</td>
<td>e.g., parathas (p. 8); chapattis (p. 20); chapattis (p. 21); chapattis (p. 31); chapattis (p. 32); parathas (p. 34); chapattis (p. 35); samosas, samosas, samosas, samosas, (p. 37); samosas (p. 39); samosas (p. 40); parathas, parathas (p. 58); saris (p. 108); tongas (p. 116); pajamas (p. 122); saris (p. 135); saris (p. 195); bulbul (p. 204); diys (p. 207); khakis (p. 208); maulvis (p. 216); divans (p. 230); kebabs, sahibs (p. 231); the sahibs, the mumsahibs (p. 232); samosas, ludhoos (p. 235); chapattis (p. 236); shawls (p. 238); kebabs (p. 239)</td>
<td>34</td>
</tr>
<tr>
<td>11</td>
<td>Repetition</td>
<td>e.g., &quot;No tea, no tea,&quot; (p. 2); I beg you, I beg you, I beg you (p. 79)</td>
<td>NA</td>
</tr>
<tr>
<td>12</td>
<td>Also (as a right edge focus marker)</td>
<td>e.g., I'm a human being also. (p. 26)</td>
<td>NA</td>
</tr>
<tr>
<td>13</td>
<td>Emphatic reflexive</td>
<td>e.g. but then stopped herself (p. 79)</td>
<td>NA</td>
</tr>
<tr>
<td>14</td>
<td>Fronting for focus</td>
<td>e.g., Flushed with his power, Jaglani went further. (p. 80)</td>
<td>NA</td>
</tr>
<tr>
<td>15</td>
<td>Just (as emphatic marker for verb phrases)</td>
<td>e.g., I just sent out my applications to medical school. (p. 149); She just would not die. (p. 102)</td>
<td>NA</td>
</tr>
<tr>
<td>16</td>
<td>Missing objects</td>
<td>e.g., While he recited [] she looked at him (p. 155)</td>
<td>NA</td>
</tr>
<tr>
<td>17</td>
<td>Progressive tense for stative verbs and habitual action</td>
<td>e.g., &quot;They'll be calling for me.&quot; (p. 44)</td>
<td>NA</td>
</tr>
<tr>
<td>18</td>
<td>Questions with invariant tags</td>
<td>e.g., &quot;So you've come, have you?&quot; (p. 39)</td>
<td>NA</td>
</tr>
<tr>
<td>19</td>
<td>Bookish English or stylistically ornate speech</td>
<td>e.g., In your service I have earned these gray hairs (p. 16)</td>
<td>NA</td>
</tr>
<tr>
<td>20</td>
<td>Exhaustive quantified exaggerations</td>
<td>e.g., &quot;Never, sir, not in a thousand years.&quot; (p. 107)</td>
<td>NA</td>
</tr>
<tr>
<td>21</td>
<td>Iterative wordplay</td>
<td>e.g., &quot;O God, O God, I'll starve, I'll die, I want to die.&quot; (p. 107)</td>
<td>NA</td>
</tr>
</tbody>
</table>

Out of the total thirty eight possible linguistic features found so far in fictionalized Pakistani English, only twenty one have been employed in *IOROW*. In terms of frequency, the most recurrently used linguistic feature is that of using native words in the book. They have been used at three hundred and forty points. The other feature that has been exploited
for a large number of times (88 times) in *IOROW* is the use of PakE honorifics and kinship terms. Given the setting of the stories, this high frequency of honorifics and kinship terms hints on the rural culture of Pakistan. In urban settings, formalities of honorifics and kinship terms might not be very relevant but Pakistani rural culture requires people to employ them for each other particularly for elderly figures, teachers, religious figures, etc. However, the author ignores this broader aspect of the culture and almost misrepresents this practice by limiting it to his thesis by showing in the text that the characters of lower ranks of society use them for those of higher ones.

The third in terms of frequency among PakE features is morphological innovations of native words, a feature introduced for the first time in the present study. It has been employed for thirty four times. For all these thirty four instances, only one type of innovation i.e., pluralization has been adopted. So while the presence of these words Urduizes and Pakistanizes fictionalized English of *IOROW*, their morphological adaptation, anglicizes them.

The fourth most frequently used PakE feature is PakE greetings which occur fifteen times in *IOROW*. Almost all the greetings have been coupled with honorifics or kinship terms, which hints on one hand on the politeness norms in the rural Pakistani speech and on the other hand, the people’s compulsion to respect those who are monetarily higher than them. In an interesting scene of the book, the grown-up son of young Saleema’s aged lover, Rafik greets her saying: “Salaam, Auntie.” The silent reaction to this use of word “Auntie,” culturally meant for a woman older than the speaker, was: “I’m younger than you, you country fool,’ she thought spitefully” (Mueenuddin, 2009, p. 47).
Pakistaniness has also been made explicit through the use of a few Pakistani English idioms, proverbs, similes and metaphors. For instance, *salt* is used as a metaphor for employment. Culturally, if a servant is given wages or meals, it is termed as salt. A person who might have been winning bread for his/her family in service of a wealthy fellow is called to have been eating that wealthy fellow’s salt. Eating “salt” of an owner for a longer period of time also shows loyalty. The longer a servant is provided with “salt,” the more obliged he/she feels.

The feature of semantic nativization has been very creatively used in *IOROW*. The first interesting example is: “I believe the cook has a setting … with the sweepress” (p. 92) where “setting” means sexual affair—a taboo in the society. The other example is: “the Atomic Bum” (p. 226) for a Pashto film actress where the burning and killing effect of Atomic bomb has been nativized with the famous Pashto filmy dance images of “bum” holding focal importance.

One instance for eye-dialect spellings has also been found i.e. “marraj” (p. 200) for marriage. This hints on the mimicry of mimicry or the imitation of imitators. While the elite of Pakistan are, to borrow and modify Ahmad Ali’s words, “Brown Englishmen” (1993, p. 7), the lower class Pakistanis are dark brown Englishmen.

### 4.3.3 Contextual areas of Native Words, their frequency, and function in *In Other Rooms Other Wonders*

*IOROW* is not very diverse as far as the range of semantic contexts is concerned. Native words from only twenty nine contexts have been brought to the text. The table given below shows the contexts, relevant examples and their number in *IOROW*. 

Table 4.13: Pakistani Contextual Areas, their Examples and Frequency in *IOROW*

<table>
<thead>
<tr>
<th>Semantic Contexts</th>
<th>Examples from text</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Architecture</td>
<td>veranda (p. 33); verandah (p. 172); verandah (p. 196)</td>
<td>3</td>
</tr>
<tr>
<td>2. Articles of use</td>
<td>Diyas (p. 207);</td>
<td>1</td>
</tr>
<tr>
<td>3. Celebrations/festivals/ceremonies</td>
<td>Mehndi (p. 169); shadi, valima (p. 195);</td>
<td>3</td>
</tr>
<tr>
<td>4. Clothing/accessories</td>
<td>Shalvar (p. 15); shalvar (p. 23); dupatta (p. 24); dupatta (p. 33); shalvar (p. 38); sari (p. 49); kurta (p. 58); kurta (p. 65); kurta (p. 87); saris (p. 108); kurta (p. 109); dupatta (p. 111); kurta (p. 117); dupatta (p. 118); pajamas (p. 122); sari (p. 124); kurta (p. 133); shalvar, kurta (p. 134); sari (p. 135); sari (p. 152); shalvar, kurta (p. 191); sari (p. 195); shervani (p. 196); khakis (p. 208); shawl (p. 212); dupatta (p. 235); shawls (p. 238); shalvar, kurta (p. 245);</td>
<td>31</td>
</tr>
<tr>
<td>5. Descriptive labels for people</td>
<td>the sahib (p. 21); Mian Sahib (p. 28); Bibi jee, Begum Sahiba (p. 29); Bibi, Mian Sahib, Mian Sahib (p. 30); Mian Sahib (p. 32); Kamila Bibi, Shah Sahib (p. 35); Mian Sahib, Shah Sahib (p. 36); Shah Sahib, Shah Sahib, Shah Sahib’s (p. 37); the sahib (p. 40); Hazoor (p. 44); Mian Sahib (p. 45); Chaudrey Sahib, Chaudrey Sahib, Shah Sahib (p. 54); Chaudrey Sahib, Bibi (p. 58); Chaudrey Sahib (p. 62); Chaudrey Sahib (p. 64); Chaudrey Sahib (p. 67); Chaudrey Sahib (p. 68); Chaudrey Sahib (p. 77); Chaudrey Sahib, Chaudrey Sahib (p. 80); Chaudrey Sahib (p. 81); Makhdoom Sahib (p. 86); Makhdoom Sahib, Makhdoom Sahib (p. 87); Mian Sarkar, Mian Sarkar, Mian Sarkar (p. 99); Baba, Sahib (p. 101); the big sahib, Mian Sarkar, Mian Sarkar (p. 102); Mian Sarkar (p. 103); Mian Sarkar (p. 105); the begum (p. 110); Shah Sahib, Shah Sahib (p. 111); begum, begum’s, Shah Sahib’s (p. 117); the begum, Begum Sahiba, Begum Sahiba, Begum Sahiba (p. 118); the begum (p. 119); Chacha Latif, Chacha Latif, Bibi (p. 120); Bibi (p. 127); Mian Sahib, Shah Sahib, Shah Sahib, Shah Sahib (p. 128); Bibi (p. 131); Khan jee (p. 171); Begum Sahib (p. 229); “Salaam, Baba,”; the sahibs (p. 231); the sahibs, the memsahibs (p. 232); Begum Sahib (p. 240); sahib (p. 241); our sahib (p. 242); “Shut up, Baba,” (p. 243)</td>
<td>65</td>
</tr>
<tr>
<td>6. Dwellings</td>
<td>Dera (p. 56); dera, dera (p. 59); dera (p. 60); dera (p. 63); dera (p. 65); dera (p. 66); dera, dera (p. 68); dera,</td>
<td>12</td>
</tr>
<tr>
<td>7. Edibles (foodstuffs)</td>
<td>dera (p. 71); dera (p. 79)</td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td>-----------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ghee (p. 8); ghee (p. 69)</td>
<td>2</td>
</tr>
<tr>
<td>8. Edibles (snacks &amp; prepared foods)</td>
<td>Parathas (p. 8); halva, chapattis (p. 21); chapattis (p. 31); chapattis (p. 32); parathas (p. 34); parathas (p. 35); samosas, samosas, samosas, samosas (p. 37); samosas (p. 39); samosas (p. 40); parathas, parathas (p. 58); haleem, dai bhalay, taka tak (p. 199); quail pilau (p. 202); curry, halva (p. 203); kebabs (p. 231); samosas, ludhoos, ghulab jaman, barfi, shahi tukrah, ludhoo (p. 235); chapattis (p. 236); kebabs (p. 239)</td>
<td>30</td>
</tr>
<tr>
<td>9. Fauna</td>
<td>bhagariya (p. 200); Bulbuls (p. 204)</td>
<td>1</td>
</tr>
<tr>
<td>10. Flora</td>
<td>pipul tree (p. 120); chinar trees (p. 186);</td>
<td>2</td>
</tr>
<tr>
<td>11. Kinship terms</td>
<td>Ma (p. 74); Chacha Latif (p. 113); Chacha Latif, Chacha Latif (p. 120); Ma (p. 144)</td>
<td>5</td>
</tr>
<tr>
<td>12. Law and order</td>
<td>Sipahi’s farm (p. 216)</td>
<td>1</td>
</tr>
<tr>
<td>13. Marriage/divorce</td>
<td>shadi, valima (p. 195); nikah (p. 235)</td>
<td>3</td>
</tr>
<tr>
<td>14. Measurements</td>
<td>Marlas (p. 45)</td>
<td>1</td>
</tr>
<tr>
<td>15. Modes of address/reference</td>
<td>Jana (p. 6); jee, jee, jee, jee, jee, jee (p. 45); baba (p. 79); yaar, yaar (p. 89); baba, baba (p. 93); jee (p. 114); bibi (p. 166); Begum Bhutto (p. 167); baba (p. 185); yaar (p. 186); yaar (p. 188); baba (p. 189); boochimai, jee, jee (p. 215); baba (p. 232);</td>
<td>24</td>
</tr>
<tr>
<td>16. Money/banking/commerce</td>
<td>the hundred-rupee note (p. 1); rupees (p. 20); rupees (p. 42); rupees (p. 49); rupees (p. 75); rupees (p. 85)</td>
<td>6</td>
</tr>
<tr>
<td>17. Occupations</td>
<td>Maulvi (p. 45); maulvi (p. 67); maulvi, maulvi, maulvi, maulvi (p. 68); maulvi (p. 69); ayah (p. 199); Sipahi, maulvis (p. 216); maulvi (p. 235); maulvi, ayah (p. 249)</td>
<td>13</td>
</tr>
<tr>
<td>18. Place names</td>
<td>Bazaar (p. 118); bazaar, bazaar (199); bazaar (223); bazaar (p. 225); bazaar (p. 227); bazaar (p. 235); bazaar (p. 236); bazaar, bazaar (p. 237); bazaar (p. 249)</td>
<td>11</td>
</tr>
<tr>
<td>19. Race/racism and ethnicity/ethnocentrism</td>
<td>Mian Sahib (p. 28); Mian Sahib, Mian Sahib, Mian Sahib (p. 30); Mian Sahib (p. 32); Shah Sahib (p. 35); Shah Sahib, Mian Sahib (p. 36); Shah Sahib, Shah Sahib, Shah Sahib (p. 37); Mian Sahib (p. 45); Shah Sahib, Chaudrey Sahib, Chaudrey Sahib (p. 54); Chaudrey Sahib (p. 58); Chaudrey Sahib (p. 62); Chaudrey Sahib (p. 64); Chaudrey Sahib (p. 67); Chaudrey Sahib (p. 68); Makhdooms (p. 72); Chaudrey</td>
<td>45</td>
</tr>
</tbody>
</table>
Politeness markers or positive descriptive labels for people have been most frequently used in *IOROW*. The book shows how these descriptive labels become permanent titles for some people in a society and how they benefit from these titles. So like animals of transport,
subalterns of the society keep carrying the burden of the *sahibness* of their *Mians*, *Shahs*, *Chaudreys*, and *Makhdooms* for their whole lives.

Words for clothing from Pakistani culture i.e. “dupatta” (Mueenuddin, 2009, p. 24), “shalvar” (p. 15), “kurta” (p. 87), etc. have also been used. It is not just these words that have been mentioned but the way they function is also elaborated in the text. How easy it is to remove “shalvar” worn by poor—be it Nawabdin (see p. 15) or Saleema (see p. 38), or even Rezak (see p. 245)! In first two cases, it adds to the convenience while in the third to the vulnerability. Similarly the way dupatta can be used i.e., to cover head, to prevent from cold and to clean face, etc. has also been manifested. Cheap “kurta” and “shalvar” (p. 134) worn by the poor adds to their social distance from those wearing “saris” (p. 135).

There are thirty occurrences related to the edibles covering almost all the variety of food stuffs. It is the bread made of dough and called as “chapatti” (p. 21), and its oiled form called “paratha” (p. 34) that occur nine times in the text. This cheap food item is mandatory part of Pakistani meals. Snacks like “samosas” (p. 37), and “kebabs” (p. 239) are also mentioned nine times in the text. Desserts and sweets like “halva” (p. 203), “gulab jaman” (p. 235), “barfi” (p. 235), etc. are also used.

In rural settings, people even call their own relatives with honorifics, so relatively less use of kinship terms happens. “Chacha Latif” (p. 113), though a kinship term has been actually used for descriptive purpose as an honorific. There are other examples like “bugum” (p. 229), “bibi” (p. 131), “baba” (p. 101), which are kinship terms but have been used as either descriptive label or honorific for elders. “Baba” is an interesting kinship word that is used for father, for any old man, or as a discourse marker as in, “Okay baba” (Sidhwa, 1996,
p. 93) which means, “Okay man” or “Okay dear.” At one point in IOROW, a policeman says to a poor old man, “Shut up, Baba” (Mueenuddin, 2009, p. 243) which means the word is not being used as an honorific. Rather, here it means “you old man.”

IOROW also has a brief mention of local fauna and flora as we come across zoological breeds like “bhagariya” (p. 200) and “bulbul” (p. 204) and the botanical species such as “pipul” (p. 120) and “chinar trees” (p. 186). Both add to the authenticity of the book as representative of Pakistan.

Interestingly, only one local word is used from the context of law and order and that is “sipahi” (p. 216) that means policeman. Although the text is replete with criminal scenes, from dacoity to rapes and murders, yet not using local terminology for this context is surprising.

From the context of money and banking, Pakistani currency, rupee has been used for several times but as it is the anglicized form of Urdu word rupia (plural rupaey), all of them were not recorded here.

Maulvi is a religious figure in a village or urban mohalla. He is usually respected by the people around him. However, in the text under study “maulvi” has been used as a profession detached from respectable religious context. So all the respect that could be assigned by writing maulvi sahib has actually been shown as commanded by the landlords like Harouni in this society. Maulvi remains nothing more than a sipahi or ayah. This means that in this culture, as IOROW shows, being economically well off matters much more than being a religious figure. So Maulvi has very limited roles in Mueenuddin’s world that he succeeded to construct as a community immune and away from Zia’s Islamization of 80’s,
terrorism of 21st century, and a religious political party’s rule in a province of Pakistan, where maulvi is not merely a helpless figure. Some religious practices such as “purdah” (p. 155), “hajj” (p. 117), “azaan” (p. 216), “janaza” (p. 248) and “fatiyah” (p. 250) have also been mentioned.

Local drugs and addictions including cheap item for smoking i.e., “hookah” (p. 23) have also been mentioned. Two interesting items of this category are “naswar” (p. 225) and “bhang” (p. 38). Naswar, though in Pakistani popular culture indexical to Pashtun identity, has been shown in the text as used by a man from the mountainous area forty kilometers from Islamabad on Murree Road. This demonstrates writer’s accurate observation as against popular belief naswar is widely used by members of all ethnic groups in Pakistan.

“Charpoy” (p. 233) is a cheap bed made of wood and rope. It has been used by the characters of humble backgrounds with the elites using “divans” (p. 230). “Henna” (p. 24) is an item which may have a variety of functions: it is used for medication, to keep one from heat; it is a part of cosmetics for beautification; and it is applied to hair as a dye to hide aging.

4.3.3 Strategies of appropriation used in In Other Rooms, Other Wonders, and their frequency, and examples

*IOROW* does not have much of postcoloniality as its characters are never shown harboring the lines of resistance against the colonizers, neo-colonizers or imperialists. However, it is not totally devoid of postcolonial concepts as it voices the subalterns’ life histories, it exposes the locally colonized workers and their doubly colonized women, it exposes the hegemony of the landlords, it has an undertone of anti-industrialization and anti-globalization
desire, and it appropriates the language. Out of the five strategies of appropriation defined by Ashcroft et al. (2002), four have been employed by Mueenuddin in his *IOROW*. The table below lists their examples and frequencies.

**Table 4.14: Strategies of Appropriation, their Examples and Number in *IOROW***

<table>
<thead>
<tr>
<th>Strategies</th>
<th>Examples</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Glossing</td>
<td>The charpoy, a bed made of rope (p. 7); Allah Baksh, God-gifted one (p. 43);</td>
<td>2</td>
</tr>
<tr>
<td>2. Untranslated Words</td>
<td>chapattis (p. 20); shadi (p. 195); fatiyah (p. 250)</td>
<td>284</td>
</tr>
<tr>
<td>3. Interlanguage</td>
<td>“Sir, no. My house is empty, every night I come home and it’s empty.” (p. 67); “Khadim has eaten your salt.” (p. 97); HAPPY MARRAJ SIR WELCOME MADAM (p. 200); “the Atomic Bum” (p. 226)</td>
<td>4</td>
</tr>
<tr>
<td>4. Code Switching and Vernacular Transcription</td>
<td>As he read the salaam, Rafik had breathed, “Va leikum as-salaam” (p. 45); “Salaam, Chaudrey Sahib,” she said (p. 58); “Salaam, Chaudrey Sahib,” she said quietly. (p. 81); As-salaam uleikum, Baba,” I said. (p. 101); Sonya had said to Rezak as she passed, “Salaam, Baba.” (p. 231)</td>
<td>5</td>
</tr>
</tbody>
</table>

*IOROW* is the least glossed text. While *AAB* gives glossary in the end of the text, and *AAB* and *HB* employ pre-glossing and post-glossing techniques for several words and expressions, *IOROW* defines only two expressions by using the strategy of post-glossing alone. Glossing “charpoy” (Mueenuddin, 2009, p. 7) was probably necessary because it has been used for seven times in the text. “Allah Baksh” (p. 43) has been defined to give an idea of how common people in Pakistan think in religious terms and how they opt for their names which almost always have something related to religion. The common man’s identity has been represented through religious ideology as their names remain close to Allah, and His Prophet. Some characters from the elites also rely upon the terminology derived from

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31 As the number of untranslated words was large, only a few of them have been given here as examples. Appendix-1 includes all of them.
religion. *Shah Sahibs* and *Makhdoom Sahibs* are such characters whose names are indexical to their noble lineage that relates them to Prophet Muhammad (PBUH) and therefore makes them most respectable ones in the culture. The other type of names is that of modern westernized and anglicized names. So K. K. Harouni’s first and second names abbreviated with English letter ‘K,’ represent an identity that presents him as an alternative for the British colonizers. *Mian Sahib* is the title that gives its bearer the privilege of a lord. There are some interesting names usually those of the characters from the lower ranks of the society which are all inclusive, representing their religious commitments as well as the urge for upward movement. “Nawabdin” (p. 1) is a name of that type to which *Nawab* that literally means lord represents the desire and *Din* that means religion represents the faith. This suggests that many, mostly the poor, in Pakistan balance their worldly desires with those for hereafter.

Two hundred and eighty four words have been left untranslated. This shows the author’s determinacy to appropriate and Pakistanize English. However, this madness is not without method. Some of these words start making sense as they are repeatedly used in different contexts from where the reader may guess their meanings. Meanings for some of the words are supplied by the contexts. So the word “dupatta” (p. 24) has different contexts that show that it is something worn on head and it is loose enough to wipe face with it.

The strategy of interlanguage has been used for the language of the characters who are apparently not very educated and proficient in English. This shows that an interlanguage is in their use.

*IOROW* does not employ the strategy of code switching very extensively. All the occurrences of code switching at inter-sentential level (e.g., “As he read the salaam, Rafik
had breathed, “‘Va leikum as-salaam’”, p. 45) are for dialogues uttered for greeting purpose. There could be as many examples as untranslated words of intra-sentential code switching. So they have not been documented here.

### 4.3.4 Hybrid innovations in In Other Rooms, Other Wonders, their types, examples and number

Kachru (1983) introduced four types of hybrid innovations as discussed above in section 4.1.4 and 4.2.4. Only two of them have been employed in IOROW i.e., hybrid collocations and hybrid ordered series. The table 4.15 shows their examples and frequency in the text. It is followed by a brief discussion.

#### Table 4.15 Hybrid Innovations in IOROW

<table>
<thead>
<tr>
<th>Types of Hybrid Innovations</th>
<th>Example</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Hybrid Collocations</td>
<td>Carrot halva (p. 21); drugged samosas (p. 40); The village maulvi (p. 45); the cotton dhurrie (p. 74); white kurta (p. 87); the big sahib (p. 102); a fitted kurta (p. 117); pipul tree (p. 120); tan sari (p. 124); black kurta (p. 133); a cheap shalvar and kurta (p. 134); blue sari (p. 152); chinar trees (p. 186); the tikka ornament (p. 195); bhagariya breed (p. 200); quail pilau, brown curry, carrot halva (p. 203); light diyas (p. 207); chopped green naswar (p. 225); skewered kebabs (p. 231); hot chapattis (p. 236); unlit hookah (p. 238); important sahib (p. 241)</td>
<td>24</td>
</tr>
<tr>
<td>2. Hybrid Ordered Series of Words</td>
<td>white kurta (p. 87); black kurta (p. 133); tan sari (p. 124); blue sari (p. 152); the big sahib (p. 102); important sahib (p. 241)</td>
<td>6</td>
</tr>
</tbody>
</table>
Despite being himself a hybrid child of Pakistani father and American mother (Neary, 2009), Mueenuddin (2009) does not employ hybrid innovations as extensively as the authors of other two texts under study do.

Twenty one out of twenty four instances of hybrid collocations have Urdu words as head words while in four of them Urdu words have been used as modifiers. Some of these collocations seem to meet explanatory and descriptive purposes. For instance, in “light diyas” (p. 207) the word ‘light’ is used as a clue to what ‘diyas’ refer to.

Three instances of hybrid ordered series, with a total of six expressions, have also been used in IOROW. Four of them are clothing items which have been hybridized with words for colors such as white, black, blue and tan. The word “sahib” has been put in an ordered series by adding important and big to it. In Urdu it is usually understood that sahib is ‘big’ and ‘important’. These words (‘important’ and ‘big’) have to be used to create that impact in English. Sahib has also been used extensively with pragmatically loaded proper nouns like “Mian” (p. 28), “Makhdoom” (p. 86), “Shah” (p. 111), etc. It is also used with some professionals like “Doctor” (p. 15).

4.4 Three-Dimensional Model for Postcolonial Linguistic Critique

As it is clear from the discussion in previous sections, all the three models i.e., Muthiah’s model of linguistic features, Baumgardner et al.’s contextual model of semantic contexts, and Ashcroft et al.’s strategic model of appropriation have been found, with minor adaptations, valid for AAB, HB, and IOROW, and if generalized, in all Pakistani English fiction. It has
been established in the analysis of the present study that different dimensions of indigenization of language are used to perform the function of cultural and ideological representations. The results related to different aspects of the language used in three texts under study and their interpretation given above leads me to conclude that the process of Pakistanization of English in fictional texts is three-dimensional. These dimensions may be termed as structural, contextual, and strategic. Each of these dimensions of the indigenization has its own functions. So I propose to put together the structural aspects from linguistics, contextual aspect of World Englishes, and strategic aspect of postcolonial studies, and develop a three-dimensional model for postcolonial critique. This model should be taken as an advanced structural form of Roger Fowler’s conceptual framework that theorizes literature as language and allows a combination of linguistic analyses and literary criticism. The examples of categories and their possible functions have been borrowed from the analyses of the three texts as given above.

Thus drawing upon Roger Fowler’s conceptual framework that theorizes literature as language and allows a combination of linguistic analyses and literary criticism, I merge the three above mentioned models into a single three-dimensional model for postcolonial linguistic critique. I give this model in tabular and graphic forms below.

Table 4.16 Three-Dimensional Model for Postcolonial Linguistic Critique

<table>
<thead>
<tr>
<th>1 Structural Dimension</th>
<th>2 Contextual Dimension</th>
<th>3 Strategic Dimension</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Linguistic Features</strong></td>
<td><strong>Examples</strong></td>
<td><strong>Functions</strong></td>
</tr>
<tr>
<td><strong>Lexical hybrid</strong></td>
<td>e.g., “gora complex” (Sidhwa, 2012, p. 18); “quail pilau” (Muemaddin,</td>
<td>e.g., Hints on emerging linguistic hybridity and cultural celebrations/festivals/ceremonies</td>
</tr>
</tbody>
</table>
Only one category from each of the dimensions has been put to keep it uncomplicated. However, this model remains flexible and open to expansion, modification and adaptation. More categories may be added to thirty eight linguistic features of structural dimension, sixty three (fifty four by Baumgardner et al. and nine introduced through this study) semantic contexts of contextual dimension and five strategies of the strategic dimension. This will help improve this discursive approach to study literature linguistically. As for the functions, each category related to all the three dimensions may have more than one function or even a single category may demonstrate multiple functions. It is also possible that one function is performed by more than one category. The functions given in the table are just a few examples.

The following figure further illustrates the model that I propose for postcolonial linguistic critiques.
All postcolonial fictional works in English, particularly those from Pakistan, have three dimensions of their deviant or defamiliarized language as shown above. The X-axis of semantic contexts coupled with Y-axis of strategies of appropriation results into the Z-axis of Pakistani English linguistic features. To avoid repetition, some categories included in Baumgardner et al.’s (1993) contextual areas but related to grammatical aspects of the language may not be included in the X-axis i.e., “semantic contexts” of the above given model as these categories are extensively discussed in Z-axis i.e., PakE features. Similarly, strategies of glossing and untranslated words as suggested by Ashcroft et al. (2002) can also be found in Muthiah’s (2009) linguistic features as “native words.” Again to avoid repetition, “native words” may not be included in Z-axis of the three-dimensional model given above.
This model, as stated above, is open to adaptations to be used in linguistic critiques in other theoretical contexts. For instance, relevant models may be drawn from Marxist studies, feminism, postmodernism, etc. to develop three dimensional models for Marxist linguistic critique, feminist linguistic critique, for postmodernist linguistic critique, and so on.

4.5 Discussion

The results of the data were organized in the light of the models offered by Muthiah (2009) for linguistic features, by Kachru (1983) and Baumgardner et al. (1993) for semantic contexts and by Ashcroft et al. (2002) for strategies of appropriation. As one of the possible results of Pakistanization is a new hybrid variety, so Kachru’s (1983) hybrid innovations have also been included. In terms of number of words, AAB is the lengthiest of all the three texts with 105,000 words approximately with HB and IOROW consisting of 72,000 and 75,000 words, respectively. In terms of linguistic features employed AAB uses thirty four of them HB thirty two and IOROW twenty one. AAB also uses the highest number of semantic contexts i.e., forty one, while HB employs twenty five contexts and IOROW twenty nine. All the five strategies of appropriation and four types of hybrid innovations have been found in AAB. In HB, all the five strategies of appropriation, and three of the hybrid innovations have been found. As for IOROW, four out of five strategies while only two types of hybrid innovations are found. So, linguistically, AAB seems to be the most Pakistani English than

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32 See appendix 3 that illustrates this fact.
British or American English and she is aware of this as well, as she states in one of her articles:

I believe there is a difference between the writing of novelists like myself, who use English as a Pakistani vernacular, and that of the new crop of British writers of South Asian origin who have spent most of their lives in England and its educational institutions and who have absorbed the traditions of the language together with the thought patterns of the British. (Sidhwa, 1993, p. 219)

This literature, however, has an equally competent language according to an established approach of Kachruvian World Englishes that acknowledges all the varieties of English as equal attempting “to study the functions of varieties in their contexts and how they empower their users to realize certain goals” (Kachru & Smith, 2008, p. 182).

In terms of cultural manifestations, AAB with family matters, marriages, deaths, burial rituals, etc., seems rich. However, its major focus is Parsee cultural values, at least in the use of Pakistanized expressions. IOROW is also rich culturally owing to its rural themes. HB is also representative of Pakistani culture as the imaginary spaces the protagonists live in shift from a fabulized America and a Pakistanized New York of “Little Pakistan” to home boy’s Karachi of “Submarine Chowk”. AAB is relatively more a female dominated text while HB is a male dominated account. IOROW has a balance between the roles it assigns to the male and female characters in different stories. In terms of the diversity of ideological representations, however, AAB seems all inclusive as it has scenes incorporating issues related to national, political, religious ideologies, thus portraying Pakistan as a multicultural
state. Almost all major religions, Islam, Christianity, Hinduism, Zoroastrianism, Judaism, etc. have been given space in the text. However, showing Pakistan swept by fundamentalism and narrow-mindedness is ignoring historical proceedings in the region and thus, to some extent, misrepresenting it culturally and ideologically. If placed in broader context this fundamentalism was caused by wars between superpowers of the world with interest of regional powers in Afghanistan during 1980s and was temporary and on a limited space.

Some words and expressions seem to be more representative of Pakistan as they appear in all the three texts under study. The table below shows all those Pakistani expressions common in them.

### Table 4.17 Indigenous Lexical Items Common in the Texts under Study

<table>
<thead>
<tr>
<th>Pakistani Words</th>
<th>Meaning in English</th>
<th>AAB</th>
<th>HB</th>
<th>IOROW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Salam/salaam</td>
<td>Greetings</td>
<td>p. 304</td>
<td>p. 49</td>
<td>p. 29&lt;sup&gt;33&lt;/sup&gt;</td>
</tr>
<tr>
<td>2 Shalvar/shalwar</td>
<td>Loose trousers worn in Pakistan</td>
<td>p. 13</td>
<td>p. 130</td>
<td>p. 15</td>
</tr>
<tr>
<td>3 Sahib/sahib</td>
<td>Mr./ Ms.</td>
<td>p. 213</td>
<td>p. 34</td>
<td>p. 15</td>
</tr>
<tr>
<td>4 Begum</td>
<td>Mrs./wife</td>
<td>p. 167</td>
<td>p. 50</td>
<td>p. 229</td>
</tr>
<tr>
<td>5 Sari</td>
<td>A type of female clothing usually worn by upper and middle class members in Pakistan</td>
<td>p. 2</td>
<td>p. 60</td>
<td>p. 29</td>
</tr>
<tr>
<td>6 Baba</td>
<td>Father/ old man</td>
<td>p. 93</td>
<td>p. 48</td>
<td>p. 101</td>
</tr>
<tr>
<td>7 Pajama/pyjama</td>
<td>Skin tight trousers worn by men in some urban areas, and by women across the country</td>
<td>p. 2</td>
<td>p. 103</td>
<td>p. 122</td>
</tr>
</tbody>
</table>

<sup>33</sup> A word from this list might have appeared multiple times in the text. However, reference to only one of them is given.
There are many words that are common in any two of the texts under study. However, as the table above shows, those found in all the three texts are only seven in number. Four out of them are clothing expressions, and this is what demonstrates that they have been exploited by the authors for their cultural representability.

I have not given the quantified analysis of the PakE features used by different characters of the novels separately as these features have been used by the characters belonging to all social classes. Only one feature i.e., eye-dialect spelling and one strategy i.e. interlanguage, both very rarely used, seem to have been particularly attached with the characters lacking proficiency in English. But this, in no way, implies that status of Pakistani English is lowered, as Muthia (2009) asserts on her study on fictionalized Indian English. Secondly, use of these features very frequently by the narrator also shows that the authors’ intention is not to degrade Pakistani English.

It is also a fact that writers are aware of the importance of Pakistanization of English. So they do so consciously, though in a controlled and restricted way. The author of AAB has also written an article on this aspect (see its review in Chapter 2, under 2.2). In order to verify this and to know their opinions, I interviewed all the three of them electronically. Their responses have been quoted here to make this discussion more meaningful.

4.5.1 Opinions of the writers of the texts under study

An author’s opinions regarding indigenization of English are important for, in Ashcroft et al.’s words “he/she is not the object of an interpretation, but the first interpreter. Editorial

34 These interviews have also been used in another study by me that is to appear in proceeding of International Conference on Languages (ICL 2013) to be published by Cambridge Scholars Publishing in 2014.
intrusions, such as the footnote, the glossary, and the explanatory preface, where these are made by the author, are a good example of this” (2002).

As mentioned above, according to Ashcroft et al. (2002), different strategies are employed by the authors and frequency of their use has changed over time. For example, “Glossing is far less prevalent than it was twenty or thirty years ago,” and it is “the most obvious and most common authorial intrusion in cross-cultural texts. Although not limited to cross-cultural texts, such glosses foreground the continual reality of cultural distance” (p. 60).

So keeping in mind these authorial intrusions, the writers, Bapsi Sidhwa, H. M. Naqvi and Daniyal Mueenuddin were interviewed via email. Their relevant responses are interlaced with the discussion here.35

The first question I asked the authors was: What was/were the reason(s) for the use of expressions (lexical items/phrases, etc.) from Pakistani languages? What purpose(s), in your opinion, do these expressions serve? Bapsi Sidhwa responded: “I've included them to add authentic flavor to the dialogue or to certain sentences. I also included the Urdu, Gujrati and Punjabi idioms, but I translated those into English.” Sidhwa’s first concern is to deal with the question of authenticity. Every postcolonial writer would like to project his/her work as an insider’s view but Sidhwa, in fact, is an insider. She not only got her education from Pakistan but also began her writing career while still living in Pakistan. Her lived experiences allow her to give a very “authentic flavor” to what her characters and narrator say in AAB. However, including Urdu, Gujrati and Punjabi idioms as translated text has two implications: while she still wants to give glimpses from local culture, she does not want to over-

35 See complete interviews in appendix-4.
Pakistanize the language of her text to the extent that might hamper comprehensibility for her readers from outside Pakistan.

H. M. Naqvi’s response to this question was: “As a writer, I feel I must impress my sensibilities upon the Queen's English. So just as Ellison might use slang or patois, or Roth might employ Yiddish, or Diaz might slip in Spanish, I will always put Urdu to work, especially when I try to come at a subject like New City [sic!] at the turn of the last century. After all, Urdu is part of the fabric of city, from Coney Island to Little India. (I should mention in passing that I do use Yiddish and Spanish in Home Boy). In a way then, I can own the city. In a way then, I can own the language.”

By comparing his Urduization of English with other cases, H. M. Naqvi suggests that it is a natural process. However, his last sentence shows postcolonial language ideology. “In a way then, I can own the language.” This approach is similar to Bapsi Sidhwa’s subjugating the language (1993, p. 212).

To the same question, Daniyal Mueenuddin’s reply was: “To make the stories more "authentic" - to give the flavor of the place more effectively.” For Mueenuddin, Pakistanization of English in his fiction serves two purposes: making the stories of a “hybrid child” (Neary, 2009) more authentic, and giving flavor of the place. Giving flavor of the place is one of the findings of this study as well. This suggests that cultural depiction and ideological representation happens through the process of Urduization/Pakistanization.

Another question asked from the authors was whether further Pakistanization/indigenization of English in these books will make them better or worse. Bapsi Sidhwa answers: “I don't think it would have affected the book at all. But I choose not to use too many Indian vernacular words because the subject matter is complex enough for
the Western audience without bombarding them with Indian words. Wherever I've used Indian words, I've taken pains to explain them almost immediately.”

For Sidhwa, more Indianization/Pakistanization of the book would not have affected the book. But as the subject matter is already complex for the Western audience, and because the writer has to take pains to explain the words in context, so she avoids using many indigenous words. The interesting fact about this answer is that Sidhwa ignores my term “Pakistanization of English” and refers to it as “Indian vernacular words” and “Indian words” reminding me of her post-independence novel, Ice Candy Man (2000).

Upon being asked about the impact of further Pakistanization of English in his book, H. M. Naqvi says: “One cannot write a successful novel entirely in patois. It's not only grating but doesn't quite work. One must be cognizant of striking some sort of a[sic!] idiomatic balance.” H. M. Naqvi is aware and conscious of what readers want. He does not want to Pakistani the language of his novel to the extent of annoying them. So he suggests maintaining an “idiomatic balance.” Daniyal Mueenuddin’s brief answer to this question was: “Depends on how it is done.” This suggests the existence of different ways of executing the process of Pakistanization. So it is not only its extent that matters but also it is the strategies that make a text better or worse through indigenization. Reviewing Sidhwa’s article, “New English Creative Writing: A Pakistani writer’s perspective,” Khan (2012) suggests that indigenous words “if used in the proper context convey their meaning without recourse to translation” (p. 97).

The editors and publishers are usually more concerned about the readers’ demands. So the writers were also asked if the editors changed (suggested changes to) the Pakistani languages expressions into English or vice versa before the publication of the books. Bapsi
Sidhwa informs, “They added a glossary and advised me not to change anything.” This means that it was the editors’ idea to include glossary for fifty four indigenous expressions in AAB. Secondly, the editors’ advice “not to change anything” shows their idea that their audience actually like cultural representations through indigenized language if they are supplied with the meanings.

To this question about editors’ attitude toward Pakistanized language, H. M. Naqvi responds: “I don't recall any great discussion about the use of Urdu in Home Boy by Random House. I suspect, however, that my next publisher will bring it up. My next novel is set in Karachi and employs more Urdu than the last. I might have to negotiate certain concerns. I might, for instance, have to include a glossary. If my publisher is foreign, international, what have you, I am, in ways, beholden to concerns they might have given their audience, but I have to do what I feel I must.”

This statement leads me to another aspect of indigenization that is context and contextualization. This implies that if an author contextualizes a work in a particular linguistic environment other than English s/he has to do more indigenization of language. In this regard, two recent novels are relevant. Shazaf Fatima Haider’s How it Happened (2012) set in Karachi has, what I would call, if I compare it to the texts under study, over-Pakistanized English. In contrast, Mohsin Hamid’s How to Get Filthy Rich in Rising Asia (2013) which has no particular linguistic context has a pure English language.

Daniyal Mueenuddin again comes up with a brief answer which is: “Not at all.” This means that the publishers of IOROW approved the frequency of Pakistanization in it as done by the writer.
In order to do analysis of the ways editors’ reacted to or edited the indigenized English, I asked the authors if they would share a version of their book, or a part of it that might show editing of the use of Pakistanized language. Sidhwa’s reply was: “I don't like being edited and I am very lightly edited, so unfortunately I have nothing to show you that fits these parameters. As I said above, my expressions in the books were not altered, and from the start while writing I tailored the expressions to fit the intended audience.” This again shows that for Sidhwa indigenizing English and getting it through the editing process is not a problem because she knows how to tailor the expression “to fit the intended audience.”

To this request of sharing the edits, H. M. Naqvi responded: “Again, I cannot recall any great discussion on the matter.” Daniyal Mueenuddin’s response to this question was different from those of Sidhwa and Naqvi as he wrote: “Unable to do so, as I do not share unpublished versions of my work” which implies the possibility of some edits. However, if kept his answer to the other similar question given above, it seems there is no great deal of editing in IOROW too. Hence, Pakistanization of English in Pakistani-American fiction depends on writers’ own choice and the mastery of their skills.

The next chapter concludes the whole thesis, addressing and summarizing the assumptions made, research questions taken, methods applied and results found. It also gives implications of various findings.
CHAPTER 5
CONCLUSION

This section offers summary of findings, discusses their implications, acknowledges limitations of the study, makes some recommendations for the future researchers and concludes the whole thesis.

5.1 Summary of Findings

The point of departure for the present study was the assumption that the use of various Pakistani English features and strategies of appropriation is for cultural and ideological representations that heighten the value of indigenous variety. As against Muthiah’s (2009) finding, this study shows that only one PakE feature i.e., eye-dialect spelling, out of the thirty four employed in the texts under study and one strategy of appropriation i.e., interlanguage were associated with ordinary and uneducated characters. Secondly, several instances were also found where the narrators also use Pakistani English. For instance, narrating Parsee rituals, the narrator of AAB informs: “The atash—the consecrated fire in the agyari that is never permitted to go out—had been lovingly tended for eighty years by mobed Antia and his son, who was also a mobed” (p. 32). The omniscient narrator of AAB is neither a villain nor a loser in which case the PakE could have been termed as a lowered variety. So the narrator’s use of PakE cannot be interpreted as its projection as a sub-standard variety of English. For the above given extract, however, the counter argument could be that the narrator has to borrow these words to fill lexical gap in English as words for these
ideological concepts are not available in English. To counter-argue, there are situations where there is no lexical gap or any other compulsion of such type for the narrator to use native words. Consider the following sentence: “Feroza realized the dimensions of the gora complex…” (p. 140). The advertent use of gora complex that could be translated as “white-man’s complex” suggests that the writer of AAB does not fictionalize Pakistani English to subordinate it as a substandard variety.

Similarly, the first person narrator of HB also uses PakE features frequently. Apart from doing so in his dialogues, he also uses Pakistanized grammatical structures in his narration of the story. Consider the following sentences:

“I salamed Old Man Khan” (p. 58); and

“I figured I had one hundred and forty nine to kill, less an estimated fifteen minutes, the time it would take me to pack my belongings, an inventory that included a rug (which, Ma averred, could also serve as a prayer mat), an unnecessary stainless steel lota, three pairs of wash 'n' wear pajamas, and a lifetime supply of Chili Chips, jammed somehow into a single suitcase” (p. 126; emphasis mine).

The author of HB, as this extensive and innovative use of Pakistani English by the narrator implies, does not seem to subordinate PakE as a non-standard language.

PakE is also associated with the narrators of stories included in IOROW who frequently use PakE expressions at different linguistic levels. The narrator of one of these stories, “Provide, Provide” says: “A small cotton dhurrie covered the center of the brick floor” (p. 74). Similarly, the narrator of “A Spoiled Man” says: “He took a bag from his pocket, undid the elastic band, and tucked a quid of tobacco in his cheek, chopped green naswar” (p. 225). In both these extracts, PakE expressions were not inevitable. The narrators’
use of them shows the writer’s postcolonial language ideology that favors appropriation and acculturation of English.

Thus it may be established that the reason why writers of Pakistani-American literature employ PakE is not representing it as a substandard or non-standard variety. Rather its extensive use across varying contexts, characters and cultures implies that it is this Pakistanized language that represents and counter represents various ideologies and cultural norms.

Main research question, as given in the opening chapter of this study, was: To what extent and why do the Pakistani-American fiction writers Pakistanize English in their works? Quantitative results presented under first three subsidiary questions below show the extent of Pakistanization of English in Pakistani-American fiction. The summarized findings under the other two subsidiary questions show why English is Pakistanized in these texts.

5.1.1 Nature and extent of Pakistanization of English in Pakistani-American fiction

The first subsidiary question is regarding the characteristic Pakistani English features employed by Pakistani-American fiction writers in their texts. As the results show, as many as thirty four PakE features were found in AAB and HB while twenty one were found in IOROW. The number of features characteristic to PakE is sixteen in each of AAB and HB while ten in IOROW. Below, I give these characteristic features along with their frequency in the texts under study.

The instances for PakE Echo-word formations are five in AAB, and one in HB. No example of this feature was found in IOROW. Four examples of PakE Ideophones were found in AAB, two in HB and four in IOROW. Relatively higher frequency of occurrences of PakE Honorifics and kinship terms were found in the texts under study i.e., sixteen in AAB,
one hundred and forty eight in \textit{HB} and eighty eight in \textit{IOROW}. PakE blessings and imprecations were found in a higher quantity in \textit{AAB} i.e., seventeen times, than in \textit{HB} and \textit{IOROW} where they were found only two times each. No example of PakE epithets was found in \textit{IOROW}. Twenty of them were found in \textit{AAB} and five in \textit{IOROW}. Five expressions related to PakE greetings were found in \textit{AAB}, fifteen in \textit{HB} and fifteen in \textit{IOROW}. Instances of PakE idioms, proverbs, and similes were also found in all the three texts: eight in each of \textit{AAB} and \textit{HB} while ten in \textit{IOROW}. PakE interjections were not found in \textit{IOROW} while their fifteen instances were extracted from \textit{AAB} and five from \textit{HB}. Fourteen examples of PakE vocatives were found in \textit{AAB} and one in \textit{HB}. However, \textit{IOROW} does not employ this feature. Different types of lexical hybrids were found in all the three texts: forty five in \textit{AAB}, thirty seven in \textit{HB} and five in \textit{IOROW}. Of all the PakE features, native words were employed in the highest frequency. Three hundred and ninety four borrowed words were found in \textit{AAB}, while four hundred and thirty three in \textit{HB} and three hundred and forty in \textit{IOROW}. Five instances of Pakistani expressions for ritualized politeness were found in \textit{AAB}, and nine in \textit{HB}. \textit{IOROW} does not employ this feature. Three English words were semantically nativized in \textit{AAB}, two in \textit{HB} and six in \textit{IOROW}. Eye-dialect spellings were used eight times in \textit{AAB}, six times in \textit{HB}, and only one example of eye-dialect spelling was found in \textit{IOROW}. Fifty nine morphological innovations of native words were found in \textit{AAB}, one in \textit{HB} and thirty four in \textit{IOROW}. Words and expressions related to PakE endearments were found four times in \textit{HB} while once in \textit{AAB}. \textit{IOROW} does not have any example related to this feature.

The second subsidiary question was about the extent and types of contextual areas and semantic contexts for Pakistani words and expressions in Pakistani-American fiction. Native expressions related to forty different contextual areas were found in \textit{AAB}. Only
twenty four contextual areas have been exploited for Pakistanization in *HB*. Pakistani expressions from twenty eight different areas come from *IOROW*. Most of these contextual areas are semantic and lexical. However, one of them i.e., adjectives/adverbials is also grammatical in nature. Grammatical aspect of Pakistanization can be studied under PakE linguistic features, and therefore any contextual area related to grammar should be removed from here. However, as the present thesis employs Baumgardner et al.’s model, the only grammatical category found in two of the texts under study has been kept here. This category is the use of adjectives/adverbials from Pakistani languages the frequency for which is one in *AAB* and three in *HB*. The livelihood of more than sixty percent of Pakistan’s population is associated with agriculture. Almost all the rural population is directly or indirectly dependent on this field. However, this contextual field supplies only two instances and that too to only one i.e., *IOROW* of the three texts under study. This might be because of *IOROW*’s predominantly rural settings. Pakistan’s architectural traditions are linked with a complex of Indo-Perso-Arabic traditions, with some of them derived from Central Asia as well. Despite this richness only one native word related to this context could be found in *AAB* and three in *HB*. Art and literature are representative of the cultures they belong to. However, only two instances of this context were found in *AAB* and three in *HB*. No Pakistani expression from this context was found in *IOROW*. One example related to articles of use was found in *AAB*, three in *HB* and one in *IOROW*. As stated above in Chapter 4, *AAB* is more a feministic novel frequented with female characters and scenes of ceremonies and rituals. That is why the most number of native words i.e., six from this context have been used in *AAB*. No word related to the context of celebrations, festivals and ceremonies was found in the male dominated book

36 This is what has been done in the proposed three dimensional model of postcolonial linguistic critique. See 4.4 in Chapter 4.
HB. Three instance of this context were found in IOROW. All the three texts under study borrow Pakistani expressions from the context of clothing and accessories extensively. However, again as AAB is a mother-daughter story, and as it is a fact that women dresses are more culturally specific and diverse in Pakistan, therefore AAB uses as many as one hundred and five instances of native words from this context. Eighteen instances of Pakistani expressions for clothing and accessories were found in HB and thirty one in IOROW. Three native words related to different concepts were found in AAB, nine in HB while none in IOROW. Condiments are important part of indigenous life style in Pakistan. However, only two words related to this were found in AAB while none in HB or IOROW. Two Pakistani expressions related to crimes and sins were found in AAB but none in HB or IOROW. AAB is a text where three types of descriptive labels were found. Eight of them can be termed as negative descriptive labels, twelve as positive and twelve as religious ones. Only one example of descriptive label was found in HB. However, in IOROW as many as sixty five Pakistanized occurrences of this contextual area were found. Owing to its extreme weathers, Pakistan has a wide range of drinks for winters and particularly for hot summers. Five words for Pakistani drinks have been used in HB and one in IOROW while none in AAB. Words from Pakistani languages related to drugs and addictions have also been used in two of the texts under study i.e., five in HB and one in IOROW. However, no native word related to this semantic context was found in AAB. Pakistan’s dwellings and dera’s are different from the English speaking Western audience of the books under study. So some native words used for dwellings were also found in them: four in AAB, one in HB and twelve in IOROW. Pakistani cuisine, owing to its distinctive sub-continental ingredients and the feature of its being halal, is different from that of other parts of the world. The native words used for them are also not
found in English. Four such words were found in *AAB*, fifty eight in *HB* and two in *IOROW*. Seven native words related to snacks and prepared food were also found in *AAB*, while thirty such words were found in *IOROW*. Indigenous expressions for elements were used four times in *AAB* and once in *HB*. Three examples of native words related to different types of fabrics were found in *AAB*. However, this context was not exploited for native words in the other two texts under study. A few Pakistani expressions related to local fauna and flora were also found in two of the texts under study. Whereas no such word was found in *HB*, one in *AAB* and three in *IOROW* were extracted. Furniture is an important semantic context. However, local words for this were not found in *AAB* and *HB*. Eighteen Pakistani expressions for different types of furniture were found in *IOROW*. Four instance of local terminology related to the issues of gender and sexuality were found in *AAB* whereas none could be found in the other two texts. One expression for health and beauty was found in *AAB*, and three in *IOROW*. This area was not used for local words in *HB*. Pakistan’s musical instruments are famous for their distinctiveness. However, only one local word related to them was used in *HB*. Anthropologically, Pakistani kinship terms are perhaps the most researched area. Whereas *AAB* and *IOROW* give six and five local instance for kinship terms, respectively, *HB* has as many as one hundred and fifteen occurrences of Pakistani expressions for kinship. Law and law and order situation are also two very important contextual areas. Three occurrences of Pakistani expressions for law and one for law and order were found in *AAB*. One such word related to law was found in *HB* while none in *IOROW*. Similarly, only one Pakistani expression related to law and order situation could be found in *IOROW* despite the fact that the text is full of accounts related to criminology. The number of examples of native words from the context of marriage and divorce was two in *AAB* and three in *IOROW*. Local
expressions related to the units of measurements were used twice in AAB and one in IOROW, whereas no such word was found in HB. The contextual area of modes of address or reference is very extensively exploited to use local words in the texts under study i.e. twenty four times in AAB, one hundred and thirty one times in HB and twenty four times in IOROW. Two examples of currency, banking and commerce were found in AAB, one in HB and six in IOROW. Indigenous terminology from the contexts of different occupations was also found in the texts under study: twenty times in AAB, three times in HB and thirteen times in IOROW. Two occurrences related to ornaments could be found in IOROW. The other two texts, however, do not exploit this area. One local word related to perfumes and fragrances was used in IOROW. The other two texts under study do not employ this context for local words. Names from Pakistani of different places were also found in the texts under study: six times in each AAB and HB while eleven times in IOROW. Three occurrences of Pakistani expressions related to different political systems were found in AAB and one in HB. Local terms for political and social organizations were also found five times in AAB and two times in HB. Despite the fact that Pakistan is a Muslim majority country, most number of examples of Pakistani languages words for prayers was found in AAB where they come mainly from Parsee religion. Local expressions of prayers were given twice in HB. Three occurrences of native words from psychological contexts could be found in AAB. Words of Pakistani origin related to the issues of race, racism, ethnicity and ethnocentrism were also used in the text under study: eleven times in AAB, once in HB and eleven times in IOROW. Islamic religious context has also been exploited through the use of native words in all the three texts studied: five times in AAB, nine times in HB and twenty three times in IOROW. As it has been mentioned above, AAB is predominantly a story of Pakistani Parsee community. So a number
of local religious terms related to Zoroastrianism and a few to other religions have been found forty seven time in AAB. Pakistani slogans and ritualistic sayings were used twice in AAB and four times in HB. IOROW does not employ any local words related to this context. The contextual areas of social gatherings and meetings have native words which do not have proper English equivalents. Two instance of this were used in AAB. Only one occurrence from local languages the types of social systems has been found in AAB. The other two texts do not have such expressions. Two instances of local words for the indigenous modes of transportation have also been used in IOROW. However, AAB and HB do not employ this context. Urdu expression ---wallahs which is also spelt as ---wallas was used with different other words prefixed with it for five times in AAB. HB and IOROW do not employ this expression.

The third subsidiary question was regarding the strategies of appropriation employed by the Pakistani-American fiction writers in the English language. Instances for all the five strategies of appropriation as suggested by Ashcroft et al. were found in AAB and HB. All but one strategy were found in IOROW as well. The strategy of glossing has been employed eleven times in AAB, four times in HB and two times in IOROW. Of all the five strategies, the frequency of untranslated words is the highest in the texts under study. Different words from Pakistani languages have been used two hundred and forty one times in AAB, four hundred and eighteen times in HB and two hundred and eighty four times in IOROW. Instances for the strategy of interlanguage have been used five times in AAB, three times in HB and four times in IOROW. The strategy of syntactic fusion was not found in IOROW. However, its four occurrences were found in AAB, and one in HB. “Code switching and
vernacular transcription” was also used in all the three texts. Ten examples of this strategy were found in AAB, thirteen in HB and five in IOROW.

5.1.2 Implication of Pakistanization of English in Pakistani-American fiction

The fourth subsidiary question was meant to explore the linguistic implications of Pakistanization of English. The above given results show that words and expressions from Pakistani languages, particularly Urdu, related to a very wide range of contextual areas are used to Pakistanize the fictionalized English of Pakistani-American fiction. The results also show that a diverse range of Pakistani English features are employed in Pakistani-American fiction written in English. The general statistics of the texts under study are as under: 1.20 native words and 10 indigenous proper nouns per page were found in AAB; 1.70 native words and 1.80 indigenous proper nouns per page were recorded in HB; and 1.20 native words and 5.7 indigenous proper nouns per page were found in IOROW (see tables 4.1, 4.6 and 4.11 in Chapter 4). This means that, by average, every page of these texts is Pakistanized (see illustration in appendix-3). Although this Pakistanization is not very extensive, and is a mere “chutnefication” to quote Snell and Kothari (2011), or as if “salt in flour” to recall Bapsi Sidhwa’s Ice Candy Man (2006), or “samosa-quoting” to refer to Sheeraz (2013), yet it is significant owing to the representations that it is used for. This trend is, in Uzair’s words, promoting Pakistani English (2011; emphasis mine). I also believe that currently a controlled and rather restricted use of Pakistanization will in future contribute towards the development of an Urdu-English hybrid variety that will be culturally appropriate to be used in and for Pakistan. Bapsi comments on this aspect in AAB: “The English she used while speaking to her friends in Lahore was informal because it had a mixture of Urdu and Punjabi words tossed in for emphasis, expression or comic effect” (2012, p. 141). This reflects Bapsi’s lived
experience of speaking English in Lahore which “had a mixture of Urdu and Punjabi words.” This mixture implies the existence, at a developing stage, of a hybrid language, notwithstanding Bapsi considers it “informal.” This “Pakistani English,” “Pakistanized English,” “Pinglish,” “Urdish,” or as Bapsi, in the above given quote, calls “informal” English, whatever name it is given, has emerged and already developed some characteristic features as given above.

At a micro level, the results of this study related to the use of hybrid innovations also imply the rise of this type of linguistic development. Out of the four types of hybrid innovations introduced by Kachru (1983), two, i.e., hybrid collocations and hybrid ordered series, have been employed by all the texts under study. Out of the other two, one, i.e., hybrid lexical sets, has been used in two texts, namely AAB and HB, and the other, i.e., hybrid reduplication, in one text, AAB. Frequency of hybrid collocations is twenty eight, twenty four and twenty five in AAB, HB and IOROW, respectively. Instances related to hybrid lexical sets are thirteen in AAB, and five in HB. Hybrid ordered series of words have been employed eight times in AAB, seven times in HB and six times in IOROW. Three occurrences of hybrid reduplications were found in AAB. If the process of hybrid innovations at this micro level in fiction continues, and if its frequency further increases, as it does in the case of works with indigenous settings e.g., Mohammed Hanif’s Our Lady of Alice Bhatti (2011) and Shazaf Fatima Haider’s How it Happened (2012), and as H. M. Naqvi reveals about his upcoming novel (personal communication, September 24, 2013; see appendix-4), it will eventually contribute towards linguistic hybridity of English and Pakistani languages. Sonntag calls this as “creeping homogenization” (2003, p. xi) under the colossal influence of linguistic globalization.
5.1.3 Cultural and ideological representations through Pakistanization of English

The last and most important subsidiary question was: What ideological representations and cultural manifestations are made by Pakistani-American fiction writers through characteristic Pakistani English features and through the strategies of appropriation and why?

Although cultural and ideological representations are interdependent as there are crossovers between them, e.g., cultural norms related to clothing of rich and poor, and those for Parsees and Muslims are sometimes influenced by social and religious ideologies i.e., Capitalist/Marxist and Islamic/Zoroastrian, yet in order to summarize the results systematically without hampering the conceptual clarity, I summarize findings separately beginning with the ways Pakistanization of English contributes toward cultural representations.

As shown above, words of Pakistani origin from as many as forty nine different contextual areas are employed in Pakistani-American fiction texts. Each of the contexts is in one way or the other related to cultural concepts and practices. Similarly, as many as sixteen characteristic Pakistani English features are employed in this fiction. All of them, coupled with strategies of appropriation and contextual areas represent various cultural norms of Pakistan and Pakistanis. “English … introduced by a global (colonial) power, has become part of the local political (and linguistic as Kachru would argue) landscape” (Sonntag, 2003, p. 73). So it has been embraced but by asserting Pakistani cultural differences. This is what the Pakistanized expressions do. Each of the words, phrases and clauses from Pakistani languages employed in these texts under any of these linguistic, contextual or strategic categories introduces a cultural concept or practice from Pakistan to non-Pakistani audience.
Some of these cultural manifestations as reflected through Pakistanization of English in the texts under study are summarized below.

Major cultural themes projected through Pakistanized English are marriages, art forms, cuisines, clothing, kinship and families, dwellings, socialization, loyalty, and mimicry, etc.

There are many scenes related to the theme of marriages in *AAB*. In this context, PakE features and native words are also employed frequently. In the novel, complete story of Manek’s marriage is narrated. Some events and rituals are also informed by Zareen when she meets Feroza’s boy friend David in the USA. This representation of wedding and its ceremonies is unique as it informs the readers of the proceedings of a Parsee marriage. So, madasara ceremony and the adarnee (Sidhwa, 2012, p. 290) are not only new to foreign readers but also for many of the Pakistanis. However, some expressions related to the proceedings of match-making and bridal dresses and ornaments are representative of Pakistan’s general cultural norms. PakE feature of lexical hybrid has some expressions related to costumes, e.g., “sari-sets” (p. 290) meant for marriages which hint on westernization of some of Pakistani cultural norms.

*HB* does not have any particular Pakistani expression related to the theme of marriages. *IOROW* not only includes the Urdu word for marriage, i.e., “shadi” (Mueenuddin, 2009, p. 195) but also some words related to different ceremonies, e.g., “mehndi” (p. 169), “valima” (p. 195), “nikah” (p. 235). These words not only demonstrate the inadequacy of equivalent English expressions in Pakistani settings but also show Pakistan’s cultural distinctiveness from Western countries, particularly the word “shadi” for which English equivalent is available emphasizes the fact that “shadi” in Pakistan has different cultural
meaning from that in any English speaking country. A PakE feature of eye-dialect spelling shows how people try to wish Happy Marriage to the marrying couple: “HAPPY MARRAJ SIR WELCOME MADAM” (p. 200).

Culture is also believed to be carried through the art that is produced in a country. *AAB* mentions an Urdu poetic form, “Ghazal” (2012, p. 304) that came to Urdu literature from Persian. It usually consists of four to eight thematically independent but formally similar couplets, first one rhymed while the rest of them unrhymed. Strategy of code switching and vernacular transcription is employed to include a sad song of Pakistan’s classical singer Iqbal Banoo “Ulfat Kee Naee Manzil Ko Chalay” (p. 304).

*HB* also introduces its readers to Pakistani poetic genre, “ghazal” (2009, p. 130, 133), and a music genre, “qawwali” (p. 163). It also includes a very popular Pakistani musical instrument, “tabla” (p. 79). Through a strategy of appropriation i.e., code switching and vernacular transcription, employed in *HB*, we also come to know how a character from Pakistan, AC, “had started singing raucous bhangra numbers for our heartsick friend’s benefit—Saday naal ravo gay to aish karo gay / Zindagi kay saray mazay cash karo gay” (p. 75). This hints on a practice of singing songs to cure heartsickness, a Pakistani healing approach. No particular expression related to music and poetry was found in *IOROW*. Introducing ghazal, qawwali and tabla and not defining them showcase them as important cultural *objets d'art* which the readers must know about, and if they do not, they should find their own knowledge deficient.

Pakistan’s cuisines are also famous for their spicy halal foods. Eight types of edibles have been mentioned using native expressions in *AAB* which are: “roti” (2012, p. 13); “dhandar” (p. 36); “dal” (p. 105); “Basmati” (p. 255); “pakoras” (p. 28); “patia,” “Dhansak lentils”
Basmati is a type of rice that is already available in the markets of the west (see Mukherjee, 2008). Roti (chapati/chapati), dal and pakoras are also found available at South Asian restaurants in the UK and the US, and thus known to some of the readers of *AAB*.

H. M. Naqvi employs an Urdu idiom, “boti banana,” in a sentence, “If something untoward happened, he would make boti out of me” (2010, p. 54) which means if the speaker commits some mistake, she will be punished severely. *HB* has relatively wider range of food items, including everything from Pakistan’s regular meals (karahi, p. 51) to desserts (gulab jamuns, p. 213) to snacks (shami-kabab, p. 17). *HB* also hints on the blend of Pakistani and western flavors by including those edibles that show hybrid cuisines, e.g., “shami-kabab-and-butter sandwiches” (p. 53). It also includes drinks such as “Kashmiri chai” (p. 185); “chai” (p. 187, 188), and “saccharine chai” (p.189). The book also shows how drinking is proverbially attached with youth and physical pleasures: “kabab, shabab or sharab” (p. 183) in Pakistan.

*IOROW* also introduces indigenous cuisines. Extracted as a PakE ideophone, “taka tak” (2009, p. 199) is a dish made of kidneys and testicles of halal animals particularly goats and sheep. Cultural shame is associated with these names of animal body parts, kidneys and testicles translated as “gurday” and “kapooray” in local language. So instead of uttering these words, “taka tak” has been adopted from “the sound made by the skillful chef while frying these organs and hitting the pan with two sharp slicers in a captivating rhythm” (Ahmad, 2008, para. 2). *IOROW* employs PakE feature of morphological innovations by using pluralized names of local foods such as “parathas” (2009, p. 34), “chapattis” (p. 35), “samosas” (p. 37), “ludhoos” (p. 235), “kebabs” (p. 239). As a PakE lexical hybrid, “quail
pilau” (p. 202) has been used. Whereas in urban areas of Pakistan “chicken pilau” (also spelt as chicken *pulau*), is eaten, in the rural areas, particularly among landlords, “quail pilau” is more popular. Desserts like “halva” (p. 21, 203), “barfi”, “ludho” (p. 235), etc. are also given in the text representing the diversity of flavors.

As five out of eight stories included in *IOROW*, mainly focus poor characters, food items, particularly, expensive ones, are important in that they are used to bargain many things, to the extent of objectifying female body. Harouni’s maid, “Saleema,” who lived in servant quarters with her afeemi husband, “slept with Hassan the cook,” in return for which “Hassan gave her—the best parts, things that should have gone to the table, foreign things, pistachio ice cream and slices of sweet pies, baked tomatoes stuffed with cheese, potato cutlets. Things that she asked for, village food, curry with marrow bones and carrot halva” (p. 20-21). Saleema then sleeps with Rafik who one day told her how Harouni’s managers stole his wealth as he complained: “Mian Sahib made these people—the fathers ate his salt, and now the sons have forgotten and are eating everything else.” To this, Saleema responds: “At least their bellies are full” (p. 30), which shows how important for her is keeping bellies full. Whereas the local reader is aware that through these exaggerated scenes the author gives severe social criticism, a reader from other cultures may generalize and misperceive such happenings as a regular part of the culture which is not the case. Traditionally, for people in Pakistan, *izzat or ghairati* i.e., honor which is usually associated with female body is more important than anything else. Therefore, bargaining food for sex is rare. If compared to the west or several countries of Asia, woman in Pakistan is probably least commoditized. So if such cases are shown frequently in a book, that book does not remain realistic and would be interpreted as misrepresentative.
However, by bringing these expressions related to different types of edibles in their fictional works, the authors have not only added cultural flavor to the texts but also shown how important, at times, these edibles become in the lives of people living in Pakistan or more generally in all the third world countries.

Clothing norms are fashioned mainly by constant negotiations between culture and climate. Pakistan’s culture is partly governed and regulated by teachings of the religion, and partly influenced by illusions of globalization. Religion, particularly Islam, teaches people to remain covered, and is therefore in alignment with extreme winter weathers of some part of the country. Westernized clothing becomes more obvious in summers when some people particularly those belonging to globalized middle class of Pakistan depart from religious norms by going bare-shouldered. It is interesting to note that Islamic conception of purdah or hijab has been delimited by its interpreters to women, thanks to patriarchy. Therefore, while nobody objects to the westernized men’s wear, many keep showing their concerns for any such trend in clothing for women.

AAB, owing to its cultural and ideological argument emerging at the borderlines between conservative Islamic Ziaism and liberal Parsee post-Ziaism, is very rich in this regard. However, most of the types of clothing and accessories mentioned in AAB are for women. Words, such as “shawl,” “pyjama,” “sari,” (2012, p. 2), “burkas” (p. 3), “cholis” (p. 5), “shalwars” (p.13), “kusti,” “sudras,” “sari-blouses” (p. 23), “dopattas” (p. 40) have been repeated more than once. All of these are types of dresses for women except for pajama and shalwar that may also be used by men. Out of all these dresses, pajama and shalwar are specific to Indo-Pak Sub-continental culture but are not considered against Islamic ideology; cholis and saris are also specific to the culture of the Subcontinent but owing to their
indexicality to Hinduism and revealing tendency, they are considered anti-Islamic clothing; burka, shawl and dupatta are considered more like Islamic cultural clothing accessories and therefore appreciated by most of the men generally and those who practice Islamic beliefs, particularly. As Islamic dresses are considered more appropriate and decent, even Parsee men like Cyrus believe that women should wear them: “Zia or no Zia, I'd much prefer she stay narrow-minded and decently dressed than go romping about looking fast and loose.” This infuriates his wife’s feminist sense: “‘What d'you mean?’ demanded Zareen…‘It's okay for you to run around getting drunk every evening, but I must stop wearing sleeveless blouses.’” Dresses like kusti and sudra are specific to Parsee cultural norms and are therefore worn only by Parsees. They are also considered protective and decent by Parsee elderly figures and therefore their importance is emphasized by Zareen’s mother, Khutlibai: “You've stopped wearing your sudra and kusti; you prefer to show your skin at the waist. What kind of example are you setting for your child?” This is how tradition is kept intact, by setting example for young ones. However, Zareen always compares herself to women in her in-laws: “Mumma, even Cyrus's sisters don't wear sudras beneath sari-blouses anymore.” To this Khutlibai retaliates by exploiting an indigenous proverb: “If they jump into a well, must you also jump into the well?” This shows that a tug of war is going on between tradition and modernity as far as the cultural norms related to dressing are concerned. This negotiation is resulting into hybrid clothing designs which have been shown by exploiting PakE features of morphological innovations and lexical hybrid. “Pyjamaed” (p. 3), “cholis” (p. 5), “sari-blouse” (p. 2), “shalwar-and-shirt outfit” (p. 235) are some of the expressions of this kind. AAB also underscores the importance of dressing appropriateness across ages. Feroza’s grandmother,
Khutlibai, passes a comment on Freny’s red bright hand bag by employing PakE proverb i.e., “Old mare, red bridle” (p. 184). This conveys that as it is inappropriate for an old mare to insist on having a red bridle, it is indecent for an old woman to have bright red purse. This type of boldness is related, by Sidhwa’s authorial interference, to the fact that she is in “a country of paradoxes” (p. 184).

*HB* is not very rich in terms of clothing expressions. However, like *AAB*, most of the types of clothing and accessories mentioned in *HB* are also for women. Words, such as “pajamas” (2009, p. 103); “hijab” (p. 49); “sari” (p. 60); “shalwars” (p. 130); “dupatta” (p. 189), have been repeated more than once. Difference of dressing norms across various social classes or religions has not been made explicit in *HB* except for hijab which is worn by Amo (Jimbo’s sister and Old Man Khan’s daughter) along with “blue jeans, and red and white Puma sneakers” (p. 49). Why she donned a hijab, was unknown to the protagonist as he “did not particularly care for it” (p. 49). So it has not been tightly fastened to any ideological context but it seems to have cultural relevance as it associates its bearer to a larger context giving her the identity that is risked in a diversified society.

*JOROW* has a harmonious balance in the representation of dresses across genders and classes. “Kurta” (2009, p. 65), “pajama” (p. 122), “shervani” (p. 196), “khakis” (p. 208) are dresses usually meant for men. “Shalwar” (p. 15) is worn by both, men as well as women. “Saris” (p. 135), “shawl” (p. 212), and “dupatta” (p. 235) are meant for women. The book shows that while shervanis and saris are only worn by the individuals belonging to middle and upper classes, the other dresses may be worn by all.

Kinship terms as employed in a particular community interest not only cultural anthropologists but also socio-cultural linguists. *AAB* uses kinship terms such as “kaka,”
“kaki” (2012, p. 125) and “baap” (p. 185). Baap refers to father. In glossary, Sidhwa defines kaka as, “father’s brother (i.e. uncle)” and kaki as, “father’s brother’s wife” (p. 313). This conveys existence of multiple kinship terms in Pakistani cultural context, as in Sidhwa’s words, “Each aunt and uncle has a special name denoting special relationship. For example, mother’s sister is masi, mother’s brother is mama, and his wife is mami” (p. 313). However, in different parts of the country, different names denoting a relationship are popular which are understood across the country. For instance, for father’s brother “Chacha” and for his wife word “chachi” are also used. Similarly father’s eldest brother is called “taya” and his wife “tayee.” This is actually linked with the concept and practice of extended families where it becomes necessary to have different names for different relationships. “Chacha” (2009, p. 113) has been used in IOROW as an honorific which shows that these kinship terms are also used to show respect or to show that the person referred to is older in age than the speaker and is more or less the age of relation attached to him/her. The trouble with this type of kinship term is that sometime it is used as an honorific and is taken for age. In IOROW, when a man greets Saleema by saying: “Salaam, Auntie.” Upon being called auntie, she thinks spitefully, “I’m younger than you, you country fool” (p. 47). In HB, when Amo calls Chuck as “Lala” (2010, p. 52) that means that he is more or less the age of her brother Jimbo so in order to pay respect to him she refers to him as Lala, a word that she uses for her elder brother. Other variant of lala that has been used in HB is “bhai” (p. 184). This also introduces the Pakistani concept of family friends where different relationships are considered as respectable as the real ones.

AAB introduces different types of dwellings such as bungalow (2012, p. 27), haveli (p. 34), and jhuggees (p. 230). The first two refer to luxurious living places whereas the third
one i.e., jhuggee is for people living in utter poverty. *IOROW* introduces a type of dwelling i.e., “dera” (2009, p. 56) which is meant for feudal lords usually in rural areas.

The texts under study also represent the way people socialize with each other in different situations. In *AAB*, there is a situation when Feroza is offered help by a polite Pakistani youth at Heathrow Airport: “Jee, can I help you carry something, jee?” (2012, p. 45). He repeats this *jee* for six times for a rapport building purpose. This expression is again repeated by Cyrus in a scene which describes Indian journalist Khushwant Singh’s arrival to Lahore in order to cover Bhutto’s hanging: “What brings you to Lahore, *jee*?” (p. 114). This and other such expressions are also used frequently in *IOROW* where the ordinary people are shown concerned about their masters’, the feudal lords’ happiness. Politeness for the purpose of socialization is also offered through gestures coupled with PakE. The protagonist of *HB* comments on how he met his friend Jimbo’s father: “It was my turn to pay my respects to the Pathan patriarch. Raising my hand to my forehead, I approached him and said, ‘Salam, Khan Sahab’” (2010, p. 49). This demonstrates how socialization is situated in Pakistani verbal and non-verbal linguistic features.

Loyalty is a concept that is usually expected from servants in Pakistani context, as the texts under study show. *IOROW* repeatedly refers to a Pakistani idiom i.e., *namak khana* or *namak halali karana* (eating someone’s salt). This idiom is to show loyalty as well as a right to something. It is the servants themselves who keep reminding themselves of this as a duty and a right. Nawabdin electrician tells K. K. Harouni: “I’ve eaten your salt for all my years” (2009, p. 4). He uses this statement to communicate that owing to the service of many years he deserves to be rewarded with a motorcycle. Rafik tells Saleema: “Mian Sahib made these people—the fathers ate his salt, and now the sons have forgotten and are eating everything
else” (p. 30). This shows that the sons are no more loyal and dutiful to Mian Sahib. Culturally, this quality is associated with Pathans of Pakistan. This is what Sidhwa also suggests in AAB: “The blue-eyed Pathan chauffeur, who had the fierce loyalty and light skin of the tribes in the northern areas, shepherded his charge into the car, lifted her shawl clear of the door, and shut it” (2012, p. 26).

Different PakE features and expressions have been used in the texts under study that have been employed to show how imitation and mimicry are also a vital part of Pakistani culture. One of the major themes of AAB is learning modernity from Americans. For this purpose, Feroza is sent away to the USA in a hope that “She'll come back a tip-top madam-ni-Mai” (p. 113) as Khutlibai sarcastically foresees. In AAB, Sidhwa also mentions “gora complex” (p. 18) which means people in Pakistan want to have white skin. In IOROW, servants at Murad’s farm welcome him and his bride by installing an electronic sign that reads: “HAPPY MARRAJ SIR WELCOME MADA M” (2009, p. 200). As it happens to all imitators, Murad joked and passed a satirical comment: “The poetry of arrival” (p. 200).

Similarly, in HB, on 37th Avenue, there stood Pakistani restaurant “Kabab King” (2010, p. 181) which suggests imitation of famous American chain of restaurants, Burger King. Same is done through the description of famous “Landa Bazaar” of Lahore (2012, p. 6) in AAB mocking the way poor would purchase “second-hand American garments that rained on Lahore every winter and clothed its freezing populace” and “one occasionally saw bearded clergy and hardy villagers floating about in outmoded women’s coats in startling colours [sic!]” (p. 6). This statement reminds its readers of E. M. Forster’s A Passage to India (1984), as owing to its writer’s ideological commitment and liberal authorial strokes, it
critiques imitation and imitators not sparing the poor men who do so not for appearances but to protect themselves from cold. This colonial way of giving imaginative reflection of indigenous societies is partially maintained in all the three texts under study. In doing so, these works misrepresent and stereotype members of the society. Showing a clergy wearing “outmoded women’s coats in startling colours [sic!]” is nothing more than authorial intervention purposefully made to reinforce the key argument of the text that all bearded clergy i.e., Islamists are ignorant and backward creatures. The fact, however, is that most of the clergies prefer Pakistani dresses and avoid wearing bright colors. Having said that, I do not deny the fact that in following the western route of historicism, some members of indigenous communities have developed gora-complexes, just like Tariq Rehman’s snail who wants to get rid of his shell to look charming as the two legged creature that he saw in his pond (2002, p. 58ff).

As discussed in Chapter 2, Phillipson rightly points out that in countries like Pakistan, “it is only a fraction of the population who actually speak the language of power” (1994, p. 10). So if that fraction is also inclined toward the cultural appropriation of the language, this means that there is a shift from blind mimicry to educated adaptation of the Western cultural products. This increases the chances of the language of power being more useful and less threatening to any cultural entity. Thus, through Pakistanization of English, the texts under study, as it has been summarized above, represent a number of local cultural manifestations.

Representations and counter representations of ideological domains can also be found in the Pakistanized language of texts under study. The dominant ideologies $AAB$ deals with are social and religious whereas the ideology $HB$ represents is mainly religious. Short stories in $IOROW$ focus mainly on social ideologies.
AAB critiques Zia’s fundamentalism, thus theorizing post-Ziaism. Zareen decides to send her daughter away from Pakistan as “this narrow-minded attitude touted by General Zia is infecting her” (2012, p. 2). She goes to the extent of saying: “If everything corrupts their pious little minds so easily, then the mullahs should wear burkas and stay within the four walls of their houses!” (p. 3). Zareen names those in favor of burkas for women as “goondas” (p. 3), “mullahs” (p. 3), and “fundos” (p. 4). Although AAB shows acceptance to Sufism and positively represents Qawwali and even goes to ask for Data Gunj Baksh’s37 favors at this Muslim saint’s shrine (p. 10-11), yet it criticizes, through Zareen’s and narrator’s voices, many Islamic values, hijab being one of them. As discussed above, the narrator informs the readers how second-hand American garments arrive in Lahore’s Landa Bazaar and are worn by poor people. Constructing a stereotype, the narrator states: “One occasionally saw bearded clergy and hardy villagers floating about in outmoded women’s coats in startling colours” (p. 6), as if the bearded clergies were clowns. AAB’s protagonists, Zareen and Feroza prefer Bhutto’s socialist ideology to Zia’s fundamentalism as “He [Bhutto] had promised them roti, kapra, makan—bread, clothes, shelter” (p. 13). However, Zareen is a staunch believer of Zoroastrianism and practices Parsee religion. AAB has an undertone of Zareen’s success, owing to her “Yathas” and “Ashems” (p. 260, 266), in getting Feroza away from both Islamic fundamentalism and her marriage to a Jew, the “parjat” (p. 264), David in Denver. However, Zareen is also somewhat angry at rigidity of High Priest of Parsees. Her thought in this regard rebalances Bapsi’s apparent ideological bias as well: “These educated custodians of the Zoroastrian doctrine were no less rigid and ignorant than the fundos in Pakistan” (p. 299).

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As Zareen performs Parsee practices, the readers come to know about the prayers and rituals Parsees do on different occasions. The book also informs the readers about the hierarchical structure of Parsee “Panchayats” (p. 280) and “anjumans” (p. 281). Representing Hinduism, Shashi states, “We’ve left it in Bhagwan’s hands.” To this Feroza extends her help saying, “Come on, you Bhagwan-walla” (p. 246). This liberalism is never expressed in the book against Zoroastrianism. The book, overall, gives a better representation of Parsee ideologies which shows author’s committed association. Intizar Husain quotes Waris Alvi who is of the view that “every ideology, be it political, religious, or nationalist, stands as the enemy of the freedom of the writer” (2014, para. 4). AAB also represents feminist and anti-imperialist ideologies, though there are no specific Pakistanized expressions in the relevant scenes.

Written in the backdrop of 9/11 tragedy, HB is a counter representation of the Muslims of the region who, as the novel suggests, are of three types: “Mujahideen—the Holy Warriors” who “were called rebels, freedom fighters” (2010, p. 10); the Westernized middle class like the three friends—AC, Jimbo and Chuck—who would become Japs, Jews, Niggers; and traditional people like Old Man Khan and Chuck’s Ma. America was a country where Muslims like Old Man Khan spent perfect life: “… ma’shallah, I have lived a full life in America” (p. 52). However, as the story proceeds, owing to the detention, investigation, racist attacks, etc. even AC, Jimbo and Chuck re-embrace their Muslim identity as Ali Chaudhrey, Jamshed Khan and Shehzad Lala, which suggests that the best way to deal with stereotyping is having a proper identity. Chuck finally becomes a home boy, his only home being Pakistan. HB also has some references to Pakistan’s nationalist ideology. Pakistan’s founding father Jinah’s words, “unity, faith, and discipline” (p. 35) are invoked by Abdul
Karim whose life was guided by these golden principles. As Abdul Karim offers Chuck a job, the scene suggests that Pakistanis help each other not because they are Muslims but because they are Pakistanis. The novel in general adopts Homi Bhabha’s negotiatory tone suggesting its annoyed audience that those living in liminal spaces should be accommodated. If anyone is to blame it is the Mujahideen who were actually produced empowered, and hailed by Americans themselves.

Some representation of Islamic ideology can be found in *IOROW* through the use of PakE greetings e.g., “As-salaam uleikum, Doctor Sahib,” (2009, p. 15), some names e.g., “Allah Baksh, God gifted one” (p. 43), and by employing words related to clergy e.g., “maulvi” (p. 69). The book mainly represents postcolonial socialist ideology by making the subalterns speak. For this kind of representation of the poor, Khair argues, writings in English cause alienation and disempowerment as it happens through hegemonic appropriation and/or occulsion in a multilingual society where the coolie and the Babu classes are separated both socio-economically and linguistically (2001, p. xi). Artistically knit clauses like “the maulvi in the plain but large marbled mosque built by the Harounis had finished the Maghreb call for prayer” (p. 67) in *IOROW* suggest the existence of and critique the conspiratorial nexus of ideological superstructure and economic base.

Phillipson asserts: “Linguistic dominance has invariably been butteressed by ideologies that glorify the dominant language: as the language of God (Arabic, Dutch, Sanskrit), the language of reason, logic, and human rights (French over several countries), the language of the superior ethonational group as advocated by imperialist racism (German in Nazi ideology), the language of modernity, technological progress, and national unity (English in much postcolonial discourse)” (2009, p. 3). But in the light of the above given discussion, I
argue that, if further appropriated and Pakistaniized, English would be in a position to be glorified for its being associated with many of these ideologies. Apart from being a lingua franca of the world, it has also become language of religion (see e.g., Mahboob, 2009) as well as language of national unity (see e.g., Rahman, 1996), in Pakistani context.

The writers of the texts under study also seem to believe in postcolonial language ideology according to which they can indigenize the language to make it perform some functions. H. M. Naqvi believes that the reason he uses Urdu is that this language is “part of the fabric of city” i.e., New York where HB is mainly set. So he does so to present what he observes realistically. The objective he believes to have met in doing so is “to own the city” and to “own the language” (H. M. Naqvi, personal communication, September 24, 2013; See appendix-4; emphasis mine). On the other hand Daniyal Mueenuddin’s purpose of using expressions from Pakistani languages is simple and straightforward: “To make the stories more “authentic”—to give the flavor of the place more effectively” (D. Mueenuddin, personal communication, June 18, 2013; See appendix-4). Bapsi Sidhwa also has a similar view when she asserts: “to add authentic flavor to the dialogue or to certain sentences” (B. Sidhwa, personal communication, October 15, 2013; See appendix-4). From writers’ point of view, Pakistanization of English also exoticizes the stories for their Western audience. For instance, consider the following sentence: “The sky had darkened, and the maulvi in the plain but large marble mosque built by the Harounis had finished the Maghreb call for prayer, standing on a platform, his voice reedy” (Mueenuddin, 2009, p. 67). As the western readers of IOROW are not familiar with the concepts of “maulvi” and “maghreb call for prayer,” the description helps create an interesting exotic setting for the reader. The language is also indigenized for the sake of authenticity. As stated above these writers spend their lives on
border lines between the East and the West. In order to emphasize that their works are the insider’s view, they use nativized language that authenticates their position as writers who are aware of the local culture, languages, belief system, etc.

Cultural manifestations and Pakistanization are directly proportional to each other. Pakistanization of English happens when the authors want to represent culture and ideologies. Cultural and ideological representations happen whenever the authors Pakistanize English. It should also be noted that the indigenous expressions used are limited and make a very small percentage of the total words. Examples for each of the above given strategies are also limited. This shows that the texts under study i.e., AAB, HB and IOROW, employ a restricted approach to the indigenization of English, a minimum percentage that might be used to serve the purpose of representations and avoid lack of communication.

5.2 Limitations of the Study

The data explored consists of only three texts which do not suggest much generalizability of all the findings of this study. Secondly, the core texts were not available in soft form at the earlier stages of data collection and analysis, so most of the quantitative data collection has to be done manually. Though verified by two other persons, it still might not be flawless.

5.3 Recommendations for Future Research and Policy Making
This study presents a three-dimensional model for postcolonial linguistic critique which may be employed and further developed by the future researchers planning to conduct their studies on Pakistani English.

Extension studies may be conducted on other types of Pakistani texts in English i.e., newspapers, magazines, autobiographies, historical accounts, poetry, etc. to figure out the direction and impact of Pakistanization of English.

Pakistani spoken texts, conversations, speeches, discussions, oral literary works also need to be studied using the framework of postcolonial linguistic critique.

Allowing more interdisciplinarity, and drawing upon more theoretical frameworks such as Marxism, feminism, postmodernism, deconstruction, etc., Marxist linguistic critique, feminist linguistic critique, postmodern linguistic critique, etc. of literary as well as other texts may also be conducted to extend the existing debate in the fields of linguistic criticism, World Englishes, postcolonial studies, etc.

The example of the creative writers’ use of Pakistanized English also suggests the possibility of its use as a medium of instruction in education by culturally appropriating the language of the texts included in syllabi. One of the objections against English is owing to the cultural baggage that it carries that can be shed away if the English language curricula is prepared by the team of expert linguists, particularly those working in the field of World Englishes. However, to deal with the question of level (primary, secondary, tertiary) at which English may be adopted as medium of instruction, relevant studies in syllabus and curriculum designing, need analysis, psycholinguistics and applied linguistics should be consulted.
5.4 Conclusion

The thesis began with the introduction of the key areas, terms, and frameworks relevant to the present study. Interdisciplinary field of linguistic criticism and its inclusiveness of sociocultural linguistics, code switching World Englishes, and postcolonial concepts of representation and language appropriation were discussed. A brief historical overview of the English language in the Subcontinent, post-independence status of English, Pakistani fiction in English, and introduction to Pakistani-American fiction texts selected for the study were also given in the opening chapter. The main question that this study addressed was regarding the nature, and extent of and reasons for cultural and ideological representations through Pakistanization of English in Pakistani-American fiction. A comprehensive review of literature relevant to the research problem was given in the second chapter of this thesis establishing that no linguistic critique of the nature of this study was yet available on Pakistani-American fiction.

The conceptual framework that comes from linguistic criticism, and multiple structural models that were adapted from the research in World Englishes and linguistic criticism were given in Chapter 3. The next chapter employs these models and gives analyses of all the three texts separately. The discussion includes the opinions of the authors of the texts as well.

As it has been shown through the quantitative analysis and qualitative interpretations and discussion in Chapter 4, and summarized findings in this chapter, Pakistanization of English does various representations and the process implies the onset of linguistic hybridity that will generate linguistic difference with intrinsic sameness.
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Appendix: 1 Complete list of Pakistani words and proper nouns found in the texts under study

a) *An American Brat*

Words from Pakistani Languages used in *AAB*

**Chapter 1**

p. 1 nil

p. 2 shawl, pyjama, veranda, sari-blouse,

p. 3 mullahs, burkas, pyjamaed, Ayah, goondas, mullahs,

p. 4 fundos,

p. 5 sari-blouses, cholis, ayah, mullah-ish, mullah, mullah,

p. 6 Landa Bazar, Jana,

p. 7 sari

p. 8 shawl

**Chapter 2**

p. 9 nil

p. 10 ayah

p. 11 sufi, gurdwaras, lungi,

p. 12 dopattas, shawls, shawls,

p. 13 shatoose, roti, kapra, makan, zindabad, shalwars, shawl

p. 14 nil

p. 15 ayah

p. 16 nil

**Chapter 3**

p. 17 nil
Chapter 4

p. 32 agyari, atash, agyari, agyari,
p. 33 Tandarosti, agyari, kusti, atash,
p. 34 atash, Jasa-me-avanghe Mazda, haveli, shalwar-kamize,
p. 35 Shoo, shoo, palloo, tanchoi sari
p. 36 ayah, dhan-dar, sagan,
p. 37 maulvi, ahun-haam, maulvi, maulvi, maulvis, maulvi, shalwar-kamize, cashmere,
p. 38 Aa-meen, saris, Yathas, Ashem Vahoos, May you return home safe and soon. May you marry a rare diamond among men. May you have many children and become a grandmother and a great-grandmother, and live in contentment and happiness with all your children and their children. May you live a hundred years and always be lucky like me, and happy and God-blessed ... Aa-meen!
p. 39 atash,

p. 40 dopattas, hai!, Alllll-ah!, Hai Allah

p. 41 saris, oye, shamelesses, an-tee, an-tee, Don’t you have mothers and sisters? Go stare at them.,

p. 42 kaka, kaka, doria

p. 43 nil

Chapter 5

p. 44 nil

p. 45 Jee, can I help you carry something, jee?, Excuse me, jee., Jee…, Can we get you something to drink, jee? It’s a long wait, jee., gup-shup,

p. 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56 nil

p. 57 choop kar,

Chapter 6

p. 58 You’re the same old uloo., izzat, honour-shonour,

p. 59 Vekh! Vekh! Sher-di-batian!, pyjamas,

p. 60 pora-chora,

p. 61 boochimai, boochimai,

p. 62, 63 nil

Chapter 7

p. 64 shalwar-kamize,

p. 65 nil

p. 66 desi, desi!, nylon-satin kamize, desis,

p. 67 nil

p. 68 nil,

p. 69 nil,

p. 70 nil,
p. 71 boochimai, heejras, heejras, heejras, heejra, a fifty-fifty,
p. 72, 73 nil
p. 74, 75 nil
p. 76 gora, afeemi,

**Chapter 8**
p. 77 nil
p. 78 nil
p. 79 ‘I know, I know, baba’, shalwar,
p. 80, 81
p. 82 Kemma Mazda, May the Evil utterly vanish and never destroy Your Creation ...
p. 83, 84, 85, 86, 87 nil

**Chapter 9**
p. 88 nil
p. 89 yaar, memsahib’s, yaar,
p. 90 gangee, pooch-pooch
p. 91 Mujahadeen
p. 92 nil
p. 93 Okay baba, okay, baba, desis, desis,
p. 94 nil
p. 95 desi
p. 96, 97 nil
p. 98 “O menu ghoor-ghoor ke vekh raha see. He was making big big eyes and staring at me!”\, police-thana, “how’d you like if our men stared at your sisters? Mind your eyes you shameless! Don’t you have mothers and sisters at home?”
p. 99 dhoties, saris,
p. 100 nil
**Chapter 10**

p. 101, 102 nil

p. 103 ‘How will I show my face to the world if you go back?’, izzat, ‘You lesson walla! You lesson-walla I’ll teach you a lesson, you lesson-walla!’

p. 104 nil

p. 105 dal

p. 106 prawn *patia* or Dhansak lentils

p. 107, 108, 109 nil

**Chapter 11**

p. 110, 111, 112 nil

p. 113 ‘So you must also jump into the well?’, madam-ni-mai, ‘But even He can’t do anything if you chop off your own foot with an axe’, ‘You know Manek will guard her like a lion!’, ‘Do you know your grandfather would not allow even our pigeons to stray? If one of the birds from our loft spent the night on another’s roof, we’d have pigeon soup the next day’

p. 114 shalwar-kurta, ‘What brings you to Lahore, jee?’

**Chapter 12**

p. 115 boochimai

p. 116 ‘All the money spent on you was plucked by your grandfathers from trees.’, whisky-pani,

p. 117, 118 nil

p. 119 boochimai,

p. 120 ‘You’re nothing but a local yokel after all’,

p. 121, 122, 123, 124,

p. 125 boochimai, (Rohinton) kaka, (Jeroo) kaki,

p. 126 ‘Some looking after! And you’ve the nerve to say I’m doing a song and dance? Granny will show you what a song and dance really is! She’ll straighten you out. She’ll cut you off without a *paisa*.

p. 127 goonda,
Chapter 13
p. 128 nil
p. 129, 130, 131, 132 nil
p. 133 gora-chittas,
p. 134 dal and rice
p. 135, 136, 137 nil

Chapter 14
p. 138, 139 nil
p. 140 gora complex,
p. 141 nil
p. 142 shawl
p. 143, 144, 145, 146, 147, 148, nil
p. 149 shawl,
p. 150 nil

Chapter 15
p. 151, 152, 153 nil
p. 154 ayah, mullahs,
p. 155, 156 nil
p. 157 kusti, sudra, kusti, Hormazd Khoda-ay prayer, kusti, kusti, May the Evil One be vanquished!
p. 158, 159, 160, 161, 162, 163, 164 nil

Chapter 16
p. 165 sari,
p. 166 bibi, saris, sari,
p. 167 Begum Bhutto,
p. 168 nil, (19)

p. 169 sari, sari, sari,

p. 170 sari, ayah,

**Chapter 17**

p. 171, 172, 173, 174, nil

p. 175 ayah’s,

p. 176, 177, 178, 179, 180, 181, 182, nil

**Chapter 18**

183, nil

p. 184 shirts and shalwars, khaki, ‘old mare, red bridle’!, ‘Allah-ditta’, sari-blouse,

p. 185 ‘Okay baba, okay I’m going’, khoos-poosing, ‘O baap ray! Oh dear Father!’,

p. 186 taxi-wallas, ‘O mahara baap! Oh my father!’ yaar,

p. 187 salaamed, ‘May I die for you’,

p. 188 Sala badmash, yaar,

p. 189 Raj, shalwar, kurta-shirt, fakir-like, ‘Na, baba’,

p. 190 kurta,

p. 191 desis, kurta,

p. 192 nil

p. 193 easop-gol, paans,

p. 194 nil

p. 195 Yoo Ess of Ay,

p. 196 Jeroo made the traditional circling motion with her jeweled hands and cracked her dainty knuckles on her temples to ward off any evil to the paragon., ‘May I die for you’, navjotes, saris,

p. 197 nil

**Chapter 19**
Chapter 20

p. 212 sudras, forty-yard than, thaans,

p. 213 sari, General Sahib, saris,

p. 214 sari, saris, saris, saris, khandani, ‘her daughter in law would be welcome if she came with nothing but the clothes on her back’,

p. 215 boochimai, madasara ceremony, Cyrus-jee, jee, Cyrus-jee,

p. 216 goondas, ‘is someone’s bottom burning?’ Oof, ‘it’s so hot – somebody’s bottom is burning’,

Chapter 21

p. 217, 218, 219, 220, 221, nil

p. 222 desi,

p. 223, 224, 225, nil

Chapter 22

p. 226 nil

p. 227 ‘May you go *laughing-singing* to your in-laws’ home soon; may you enjoy *lots and lots* of happiness with your husband and children.’ May you go laughing-singing to your in-laws’ home soon

p. 228 zina
p. 229 Zina Ordinance; zina

p. 230 jhuggees

p. 231 jhuggees

p. 232 graduate-shaduate nonsense; ‘Your father and I offered you our finger and you grabbed our whole arm!’ Okay, baba; ‘hand-som is as hand-som does’

p. 233 nil

Chapter 23

p. 234 nil

p. 235 shawl; ‘khush ho—happy?’; shawls; kurtas; shalwar-and-shirt outfit;

p. 236 nil

p. 237 sari

p. 238 Kashmiri shawl

p. 239 nil

p. 240 nil

p. 241 feta

p. 242 nil

p. 243 nil

p. 244 nil

p. 245 sari; palloo; ‘Hai Bhagwan’;

p. 246 ‘We have left it in Bhagwan’s hands’; Bhagwan-walla;

p. 247 nil

p. 248 nil

p. 249 nil

p. 250 atash

p. 251 nil
Chapter 24
p. 252 nil
p. 253 nil
p. 254 The prawn *patia*

Chapter 25
p. 258, 259, nil
p. 260 Yathas; Ashem Vahoos;

Chapter 26
p. 266 Yathas; Ashem Vahoos;

Chapter 27
p. 277 nil
p. 278 sari, sari
Chapter 28
p. 288 spicy pora

p. 289 nil

p. 290 the madasara ceremony; the adarnee and engagement; sari sets; sari; saris; saris; tanchoi, May you have as many children as the tree bears mangoes

p. 291 sari sets

p. 292 Anjuman; sari

p. 293 saris

p. 294 nil

Chapter 29

p. 295 sari scarf;

p. 296 May the mischief of malign and envious eyes leave you, may the evil in my loving eye leave you, may any magic and ill will across the seven seas be banished, may Ahura Mazda's protection and blessings guard you,

p. 297 sari, palloo

p. 298 nil

p. 299 fundos

p. 300 salaaming servants; ayah

p. 301 nil

Chapter 30
Pakistanization of English in Pakistani-American Fiction 238

p. 302, 303 nil
p. 304 Ulfat Kee Naee Manzil Ko Chalay; Wah-wah, wah-wah; salaam; mehfil; ghazal; mushairas; ghazals
p. 310 sudra, kusti, kusti, atash
p. 311 nil

Pakistani proper names

Chapter 1
p. 1 Zareen, Ginwalla, Zareen, Zareen, Feroza, Zareen, Zareen, Feroza,
p. 2 Zareen, Zareen, Zareen, Zareen, Lahore, Zareen, Feroza, Feroza, Geral Zia, Kinnaird College
p. 3 Zareen, Gujrati, Pakistan, Zareen, Bhutto, Peshawar, Zulfiqar Ali Bhutto, Feroza, Lahore, Karachi, Bhutto
p. 4 Bhutto’s, Pakistanis, Bhutto, Zareen, Zareen, Punjab, Gymkhana Clubs, Zareen, Zareen, Feroza, Zareen’s, Zia, Zia, Zareen,
P. 5 Zarathustra, Zareen, Zareen, Junglewallah, Zareen, Zareen, Zareen
p. 6 Lahore, Zareen, Feroza, Zareen, Zareen, Feroza, Bhutto, Feroza, Zareen, Zareen, Feroza, Feroza, Zareen, Zareen, Zareen,
p. 7 Feroza, Lahore, Feroza, Feroza, Zareen, Feroza, Feroza, Feroza, Feroza, Feroza, Feroza, Feroza
p. 8 Punjabi, Feroza, Feroza, Feroza, Feroza, Feroza, Feroza, Feroza,

Chapter 2
p. 9 Feroza, Zareen, Zareen, Feroza, Zareen, Zareen, Zareen, Feroza, Zareen, Feroza, Zareen, Feroza, Zareen,
p. 10 Feroza, Zareen, Feroza, Feroza, Zareen, Zareen, Main Gulberg Market, Zareen, Zareen, Zareen, Data Gunj Baksh’s, Zareen,
p. 11 Pakistan, Feroza, Zareen, Zareen, Feroza, Data Sahib, Zareen, Feroza, Zareen, Zareen, Qawali, Zareen, Feroza
Chapter 3
Chapter 4

p. 32 Manek, Feroza, Manek, Feroza, Feroza, Feroza, Zareen, Liberty Market in Gulberg

p. 33 Feroza, Feroza, Feroza, Feroza, Feroza, Lahori, Feroza, Feroza,

p. 34 Feroza, Feroza, Feroza’s, Ginwalla, Ginwallas, Zareen,

p. 35 Feroza, Feroza’s, Ginwalla, Gulberg Main Market, chutney-green, Zareen, Zareen, Feroza, Khutlibai, Zareen,

p. 36 Lahore, Kot Lakpat, Khutlibai, Feroza, Bhutto, Zarren,

p. 37 Khutlibai, Soonamai, Khutlibai, Soonamai, Zareen, Kot Lakpat, Lahore, Ginwalla, Khutlibai, Soonamai,

p. 38 Feroza, Khutlibai, Zareen, Soonamai, Zareen, Khutlibai, Feroza’s, Feroza, Khutlibai, Feroza’s, Feroza’s, Feroza, Soonamai’s, Feroza, Ginwalla, Feroza, Feroza’s,

p. 39 Feroza’s, Lahore, Ravi, Badshahi Mosque, Feroza, Lahore’s, Feroza’s, Feroza, Lahore, Feroza, Feroza, Behram,

p. 40 Feroza, Feroza, Urdu, Urdu, Feroza’s, Feroza’s, Feroza,

p. 41 Zareen’s, Behram, Rawalpindi, Jeroo, Behram’s, Jeroo, Karachi, Feroza, Feroza, Feroza, Ginwalla, Feroza, Zareen, Khutlibai, Soonamai, Feroza, Zareen, Khutlibai,

p. 42 Khutlibai, Zareen, Feroza’s, Behram, Manek, Zareen, Khutlibai, Feroza, Feroza, Khutlibai, Feroza’s, Feroza, Gujrati, Manek, Lahore, Feroza’s,

p. 43 Manek, Zareen, Feroza’s, Feroza
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p. 44 Feroza, Feroza, The PIA flight, Feroza, Manek,

p. 45 Feroza, Pakistani, Feroza, Feroza, Feroza’s, Feroza, Feroza, Feroza, Feroza, Feroza, Feroza,

p. 46 Government College, Feroza, Pakistani, Karachi, Feroza, Pakistani, Feroza, Pakistani, Feroza, Feroza

p. 47 Feroza, Feroza’s, Feroza, Manek Junglewalla, Feroza, Feroza, Feroza, Feroza, Feroza’s, Feroza,

p. 48 Feroza, Feroza, Feroza’s, Feroza, Feroza, Feroza, Feroza, Feroza’s, Feroza, Manek, Zareen,

p. 49 Feroza, Feroza, Feroza, Feroza, Feroza, Pakistani, Feroza,

p. 50 Feroza, Pakistan, Feroza, Feroza, Manek, Manek, Feroza’s, Feroza, Manek, Feroza’s,

p. 51 Feroza’s, Feroza, Feroza’s, Feroza, Feroza, Manek, Feroza, Feroza, Feroza’s, Feroza’s, Feroza,

p. 52 Feroza, Feroza, Feroza’s, Feroza Cyrus Ginwalla, Pakistan, Feroza, Feroza’s,

p. 53 Feroza, Feroza, Feroza, Feroza, Feroza,

p. 54 Feroza, Zareen, Feroza, Manek, Feroza’s, Feroza, Feroza, Manek, Feroza, Manek, Feroza, Manek,

p. 55 Feroza’s, Manek, Manek, Manek, Feroza, Manek, Feroza, Feroza, Feroza,

p. 56 Feroza, Zareen, Feroza, Feroza, Feroza’s,

p. 57 Manek, Feroza’s, Manek, Pakistan, Manek, Feroza, Feroza, Khutlibai, Soonamai, Feroza’s

p. 58 Gujrati, Manek, Lahore, Feroza, Manek, Feroza’s, Manek, Manek, Feroza’s, Manek,

p. 59 Feroza, Manek, Feroza, Feroza, Manek, Feroza, Punjabi, Manek, Feroza, Manek,

p. 60 Feroza, Manek, Feroza, Feroza, Manek, Manek, Manek, Feroza, Feroza, Manek, Manek, Feroza’s, Manek, Feroza

p. 61 Gujrati, Manek, Gujrati, Feroza, Gujrati, Khutlibai, Kalay Khan, Manek, Feroza, Manek, Manek, Feroza, Feroza, Feroza,

p. 62 Feroza, Feroza, Feroza, Feroza, Feroza, Manek, Manek, Feroza, Feroza’s, Feroza, Feroza, Feroza,
Chapter 7

p. 63 Feroza, Feroza,

p. 64 Feroza, Manek, Feroza, Manek, Feroza, Manek, Feroza, Manek, Feroza, Manek, Feroza,

p. 65 Pakistan, Feroza, Manek, Feroza’s, Feroza, Feroza, Feroza, Manek’s, Manek, Feroza’s, Manek, Feroza, Feroza,

P. 66 Feroza, Manek’s, Manek’s, Feroza, Paki, Manek, Feroza, Feroza, Manek, Feroza, Feroza, Feroza, Feroza, Feroza,

p. 67 Manek, Feroza, Manek, Feroza, Manek, Feroza, Manek, Feroza, Manek, Feroza, Feroza,

p. 68 Manek, Lahore, Manek, Feroza, Feroza, Lahore, Feroza, Manek, Pakistan, Feroza, Feroza, Manek, Manek,

p. 69 Feroza, Manek, Manek, Feroza, Manek, Manek, Manek, Manek, Feroza, Manek, Feroza, Manek, Feroza,

p. 70 Feroza, Manek, Feroza, Manek, Pakistan, Feroza, Manek’s, Feroza, Manek, Feroza’s, Manek, Feroza, Manek, Manek, Feroza, Manek, Feroza’s,

p. 71 Manek, Feroza, Feroza, Feroza, Lahore, Lahori, Feroza, Lahore, Manek, Feroza, Manek,

p. 72 Feroza, Manek, Manek, Feroza, Manek, Manek, Manek, Feroza, Manek, Feroza, Manek, Feroza,

p. 73 Feroza, Feroza, Pakistan, Manek, Feroza, Manek, Manek, Feroza, Manek, Feroza, Manek, Manek, Manek, Feroza,

p. 74 Manek’s, Manek, Feroza, Manek, Manek, Feroza, Feroza, Feroza, Manek, Feroza, Feroza, Manek,

p. 75 Feroza, Manek, Manek, Feroza, Manek, Feroza, Feroza, Feroza, Manek, Feroza, Lahore, Feroza,

p. 76 Manek, Feroza, Manek, Manek, Feroza, Manek, Feroza, Feroza, Manek, Feroza, Manek,

Chapter 8

p. 77 Feroza, Feroza, Manek, Feroza, Manek, Feroza, Manek’s, Feroza, Manek’s, Manek, Feroza, Feroza, Manek,
Chapter 9

p. 88 Manek, Feroza, Pakistani, Manek, Feroza’s, Manek, Manek, Manek, Pakistani, Feroza’s,

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Appendix: 2 Glossary of fifty four words given in *An American Brat*
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Paras ceremony that takes place before the wedding at which the groom plants and waters a mango sapling to ensure fertility.

Sala

Paras ceremony of initiation into the Zoroastrian faith.

Poonch-chah

Shami

Shami, also known as ring-shawl, because it can be passed through a man’s ring. The material is woven from the fine hair on the underside of the neck of the male mountain goat.

Sindhi

Shami refers to the Yehu, Ahu Varro prayer, which promises God’s Good Mind and the Lord’s light and half in abeyance. As a principle, Zarman (Ahmali) is the Father of God (Azmazd) and Evil.

Sindhi

Shami is an obscure Zoroastrian concept of time and endlessness (eternity), with half its face and light and half in abeyance. As a principle, Zarman (Ahmali) is the Father of God (Azmazd) and Evil.

Sindhi

Shami is an obscure Zoroastrian concept of time and endlessness (eternity), with half its face and light and half in abeyance. As a principle, Zarman (Ahmali) is the Father of God (Azmazd) and Evil.

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Sindhi

Shami is an obscure Zoroastrian concept of time and endlessness (eternity), with half its face and light and half in abeyance. As a principle, Zarman (Ahmali) is the Father of God (Azmazd) and Evil.
Appendix: 3 Illustration of the concept of Pakistanization of English

Hugely satisfied by the astonishment unhinging his niece’s jaw, he cryptically said, ‘You’ve a lot to learn, boochinai.’

After a little while, it occurred to Mamu that the lissome women with the plunging necklines and fabulous bosoms strutting about so gorgeously on high heels were transvestites. He nudged Feroza and, with an unobtrusive movement of his chin in their direction, whispered, ‘I think these are American-style heejaras.’

Feroza looked about with eyes widened to absorb knowledge nothing had prepared her for. She was woolly about the distinction between eunuchs and transvestites, and the heejaras in Lahore were about as different from these glamorous creatures as earthworms are from butterflies. The Lahore variety looked much more like men with long hair, many of them balding, dressed up as women. This made their coy antics ludicrous and amusing, perhaps only because she had been accustomed to seeing them as clownish figures since childhood.

Whether it was a mad June noon or a freezing midnight in December, come earthquake, flood, tear gas or riots, if a son was born in a palace, hovel or hospital, the heejaras would materialise clapping hands and hoarsely singing their congratulations. And sometimes they would claim a child as their own — they would know, no matter how secretly the baby was delivered, if it was a heeja, a fifty-fifty.

As they walked further, Feroza felt she had gained so much knowledge — of the type denied her in Lahore — in the past few days that Mamu did not need to point out the pimps with their gold chains and open shirt collars or the miniskirted prostitutes who were decidedly less alluring than the elegant transvestites. Feroza also began to notice odd embraces and movements in shadowed spaces.

‘What’re you doing?’ Mamu said. ‘Don’t stare, it’s dangerous — they don’t like it.’

Standing in a dark corner, a young man in jeans, wearing a hooded jacket over his T-shirt, caught her attention. She noticed him because, unlike most people on the sidewalk, he was not merely loitering. He looked like he was there for a purpose: focused, alert as a panther — and as dangerous.

She observed other young men in their twenties and thirties, wearing
Appendix: 4 Interviews with the authors of the texts under study

Your Questions
SikhwaB@aol.com

You replied on 10/16/2013 4:16 PM.

Sent: Tuesday, October 15, 2013 3:33 PM
To: Muhammad Sheikh

Dear Muhammad,

Here are the answers to the questions you asked me.

1. What was/were the reason(s) for the use of expressions (lexical items/phrases/sentences, etc) from Pakistani languages? What purpose(s), in your opinion, do these expressions serve?

I’ve included them to add authentic flavor to the dialogue or to certain sentences. I also included the Urdu, Gujarati and Punjabi idioms, but I translated those into English.

2. In your opinion, would further Pakistanization/indigenization of English in “An American Brat” have made the book a better or worse text?

I don’t think it would have affected the book at all. But I choose not to use too many Indian vernacular words because the subject matter is complex enough for the Western audience without bombarding them with Indian words. Wherever I’ve used Indian words, I’ve taken pains to explain them almost immediately.

3. Did your editors change (suggest changes to) the Pakistani languages expressions into English or vice versa before publishing “An American Brat”?

They added a glossary and advised me not to change anything.

4. Would you mind sharing a version of your book that might show editing of the use of Pakistanized language? A chapter or even a single page with editing (of the Pakistan language expressions to English or vice versa) would work.

I don’t like being edited and I am very lightly edited, so unfortunately I have nothing to show you that fits these parameters. As I said above, my expressions in the books were not altered, and from the start while writing I tailored the expressions to fit the intended audience.

I also request your permission to quote your responses in my thesis, and later on, in book/papers.

You can certainly quote me.

Wishing you all good luck with your thesis,
Bapai
http://www.bapaisidhwa.com
1) As a writer, I feel I must impress my sensibilities upon the Queen's English. So just as Ellison might use slang or patois, or Roth might employ Yiddish, or Diaz might slip in Spanish, I will always put Urdu to work, especially when I try to come at a subject like New City at the turn of the last century. After all, Urdu is part of the fabric of city, from Coney Island to Little India. (I should mentioned in passing that I do use Yiddish and Spanish in *Home Bay*). In a way then, I can own the city. In a way then, I can own the language.

2) One cannot write an successful novel entirely in patois. It's not only grating but doesn’t quite work. One must be cognizant of striking some sort of a idiomatic balance.

3) I don't recall any great discussion about the use of Urdu in *Home Bay* by Random House. I suspect, however, that my next publisher will bring it up. My next novel is set in Karachi and employs more Urdu than the last. I might have to negotiate certain concerns. I might, for instance, have to include a glossary. If my publisher is foreign, international, what have you, I am, in ways, beholden to concerns they might have given their audience, but I have to do what I feel I must.

4) Again, I cannot recall any great discussion on the matter.

I hope that is helpful.

Warmly,

HM
Re: Linguistic Criticism of In Other Rooms, Other Wonders

You replied on 6/23/2013 12:41 PM.

Dear Mr. Sheeraz -

Please find short answers below.

Best regards,

Danial

1. What was/were the reason(s) for the use of expressions (lexical items/phrases, etc.) from Pakistani languages? What purpose(s), in your opinion, do these expressions serve?

To make the stories more "authentic" - to give the flavor of the place more effectively.

2. Will further Pakistanization/indigenization of English in these short stories make them better or worse?

Depends on how it is done.

3. Did the editors (of literary magazines or the collection) change (suggest changes to) the Pakistani languages expressions into English or vice versa before the publication of In Other Rooms, Other Wonders?

Not at all.

4. Would you mind sharing the version of all or any of your stories that might show the editing of the use of Pakistanized language? Even a single page with editing (of the Pakistani language to English or vice versa) would work.

Unable to do so, as I do not share unpublished versions of my work.

I also request your permission to quote your responses in my thesis, and later, book/papers.

Please do so.