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## Depiction of Pakistani Culture through Code-Mixing: Critical Examination of the Novel *Holy Woman* by Qaisra Shahraz

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### Abstract

*Code mixing is a process that is unconscious which helps to establish communication in a multilingual group. The study in question examines the use of code-mixing throughout the book "The Holy Woman" by "Qaisra Shahraz." The study examines the socioeconomic and cultural lives that are in Sindh and Karachi. The marriage ceremony was analyzed using words like amazing Rishta three talaqs sister's Mehandi, Nikkah, and jahez. Through code-mixing, the author has not just shown the languages but also the depiction of Pakistani culture. The research found that the author is able to see the light in the regional languages that sound more familiar to the reader as well as Pakistani English to fulfill the language gap. The information has been examined by using Baumgardner, Kennedy, and Shamim's (1993) and Kachru's (1983) model of code-mixing. The researcher has discovered 400 terms (English-Urdu words) within the thirty-two contexts of semantics.*

**Key Words:** Code-Mixing, Borrowing, English Language, Urdu Language

### Introduction

Code mixing isn't an exclusive term for a multilingual or bilingual community such as Pakistan. English is the official language in Pakistan, and following the arrival of colonization, English literature and language flourished as time passed as well. Pakistani English writers utilized English to express themselves and employed words from regional and national languages. This research paper is primarily built upon an examination of the code-mixing within the book "*The Holy Woman* by Qaisra Shahraz."

Colonization, power, as well as status, can have a significant influence on the language and can cause changes to indigenous languages. From a historical perspective, the Indo-Pak subcontinent, it also faced similar circumstances. Colonialization in the Indo-

Pak subcontinent had a huge impact on regional languages, and in particular on the Urdu language.

(Grierson, cited in Mushtaq and Zahra 2012). And [Grierson \(1991 and 2005\)](#) studied the impact of conquest, colonization on the regional languages in India and Pakistan; he concluded that native languages are spoken in India not of that pure form because mother tongue is mixed with the English language. And [Grierson \(1991 and 2005\)](#) studied the impact of conquest, colonization on the regional languages in India and Pakistan; he concluded that native languages are spoken in India not of that pure languages because mother tongue is mixed with the English language. The native speakers uttered words

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and phrases in the English language in their native language.

English is not just the official language of the people but also the official language of Pakistan and also the language of the administration. In Pakistan, the English spoken in Pakistan has an important and intricate part in education and the like. English is among the top languages on earth in the present, so the power of the English language. It is the language spoken by an elite class that has had an impact on or influence over Pakistan since independence, so there is a Pakistani version of English is being discovered ([Rahman 2010](#)).

This research focuses on the analysis and analysis of how to code mixing is used in "The Holy Woman" by Qaisra Shahraz. It also analyzes the social customs, values, and customs and customs of the society depicted in the novel via code-mixing. [Maschler \(1998:125\)](#) describes "code-mixing" to mean "using two languages such that a third, a new code emerges, in which elements from two languages are incorporated into a structurally definable pattern."

[Meyerhoff \(2006\)](#) is of the view that code-mixing is an exchange between codes, dialects, or varieties in the clause. This exchange or alternations are restricted to word level.

English is a global language all over the world, but the English language gained almost a dominant position in Pakistan. Pakistan can be read in the English language. There are times when the slang term "Penglish is employed, and Pakistani English shares the broad characteristics in South Asian English. Certain characteristics in Indian English are shared by Pakistani English, and English words appear at all levels of society. There is a clash between the local languages and the English language through switching, mixing, hybridization, among other things. The loans or borrowed words from various indigenous or local languages of Pakistan exist in local dialects of English. (Nordquist, 2020).

Pakistani English fiction used Urduised words to create an ethnic and cultural identity, and this is evident with the use of many borrowed or loaned words from Urdu or another language of the region that have made their lives simpler to use in Pakistani English. ([Baumgardner, 1993](#)).

[Parveen \(2016\)](#) investigates the impact of Urdu and other regional languages on Pakistani English Literature and language socialize people and raises the culture of any society. Pakistani English literature has improved its roots and is being acknowledged as a separate entity. It has explored manual fiction to find out the impact of Urdu and other languages. The linguistic part showing cultural, religious, and ethnic grounds and the way of using Urdu words, sentences, and speech acts in Pakistani literature has been discussed. She said that it is the awful need to adapt our languages to create unity, confederation, and confidence in our people.

[Rasool \(2013\)](#) believes that English phrases are a heavy borrower and mixing into different languages around the globe. English vocabulary is often borrowed and mixed into Urdu as the official dialect of Pakistan. This trend is not just restricted to spoken language, but it can be seen in written language too. In his research, you will discover the trend in Pakistani children's magazines. Taleem-o-Tarbiat as well as Hamdard Naunehal are the two children's monthly magazines. They serve as a model for the paper. Code mixing practices and borrowing are studied to determine their origins, causes of their frequency, and the functions they play.

Code-switching and code-mixing are observable in the community of bilinguals. [Cakrawarti \(2011\)](#) did a study "Analysis of Code-Switching and Code-Mixing in the Teen Lit Canting Cantiq Written by Dyan Nuranindya." The protagonist employed a distinct language dialect, dialects, and variations when interacting with other characters due to other characters from different backgrounds. In this situation, multilingual and bilinguals employed code-mixing and switch-switching in their speech or conversation to communicate the message or message to the audience. The author employed descriptive qualitative techniques for her research, and all data was gathered as words. The study was based on Hoffman's theory which explains the various types of code-switching and code-mixing in this novel for teens and the motivations behind code-mixing and switching in the teen novel Canting Cantiq by Dyan Nuranindya.

A similar study was suggested by [Ayoub, et al. \(2016\)](#) for an "analysis of Code-mixing in Pakistani English Postcolonial novels" and explored the significance, scope as well as causes that code-mixing is prevalent in Pakistani Postcolonial novels. In this study, qualitative research technique was used to identify the prevalence of mixing words, as well as Urdu terms in English novels. The data were collected to conduct research on novels. Researchers referred to frameworks created in the works of Flower (1996) as well as Muthiah (2009) and referenced the models provided by [Kachru \(1983\)](#), [Baumgardner, Kennedy, and Shamim \(1993\)](#). To conduct the study, researchers chose five novels: American Brat, by Baspi Sidhwa Burnt Shadows by Kamila Shamsie, My Feudal Lord by Tehmina Durani Reluctant Fundamentalist of Mohsin Hamid as well as The Home Boy written by H.M Naqvi. Researchers found that the code-mixing used in the novels does not just reflect the culture, values, and practices, as well as the culture, and in some cases, the words were not properly substituted for words within the language. The implications of the English language were additionally considered. The authors of these books stressed the importance of using the English language, in addition to the regional dialects, to satisfy the communication requirements of the local population. They also mentioned that code-mixing, or the Urdu words that are used in the stories, is Architecture: verandah, verandah, and the list goes on. Art forms: mudras dholki and bhangra, qawwali, and many more. Code mixing can be observed with regard to celebrations, clothing as well as occupations, political/social gatherings, ritualistic chants, and interests, etc. Local terms were utilized to demonstrate the importance of the local languages and emphasize the importance of Pakistani English that sometimes English could be ineffective at meeting the communication needs of locals.

[Claros, as well as Isharyanti \(2009\)](#) investigation the subject "Code-switching and Code-mixing in internet chat." This study revealed that during conversations in chatrooms had been observed code-mixing as well as code-switching in experts in English with Spanish as well as Indonesian backgrounds. Researchers cited Fischer (1972), which suggested that Code selection in communities in which multilingualism or bilingualism is a term must be

considered depending on the context in which the conversation occurred. Fischer claimed that three context factors: the interaction between the speakers, the setting in which speech is conducted, and the subject being debated, and the speech that takes place in a computer-mediated conversation environment trigger the change of code, such as English conversations suddenly switching to Spanish. Researchers took 12 participants for this study. Six of them were of Indonesian origin and six of Latin America and represented five countries: Chile, Colombia, Uruguay, Mexico, and Argentina. In this study, data were extracted from 84 transcripts and written conversations accumulated through MSN Messenger. They concluded that there were significant differences in the amount of code-mixing and switch-switching that took place between backgrounds of sociolinguistics and 20 conversations carefully studied for Spanish speakers 119 alternations, of which the code-switching is 81 and 35 agrees with code-mixing. Indonesian-speaking participants had an abundance of changes in code 174—110 corresponding to code-switching as well as 64 for code-mixing. The researchers found that Indonesian speakers modified the code more often than Spanish people; the Indonesians changed code more than 174 times, whereas Spanish participants switched codes at 116 times. Certain terms are borrowed from English in both languages, and their users had distinct backgrounds in terms of culture and language, such as the most used word related to computers, such as email, PC, and so on. This study examined the possibility of code-mixing and code-switching within computers-mediated communications. It also reveals that there is little information available about the internet chat habits of people who use English who come from Indonesian and Spanish native backgrounds and identified the common themes, topics that led to Code-switching and mixing within each culture, and topics that were similar to the two cultures.

Based on [Ali, Ranjha, and Jilani \(2010\)](#) studied their findings on the "effects of code-mixing in Indian film songs." This study identified the causes and effects of code-mixing Indian films on the young. The researchers examined that the colonization by British colonists. British throughout the Indo-Pak subcontinent, which had a significant impact on local

languages, specifically, that of the Urdu language. They stated that English is now an official language in both countries and is also a highly regarded language, and people embraced it to express a sense of modernity. So, code-mixing between English and Urdu was common in conversations, music, etc. The discussion on code-mixing of English in Urdu was a popular feature in Indian music videos of today, and the composers of Indian film songs are usually multilingual or bilingual, and they are able to detect code-mixing within their songs. To gather data, researchers utilized questionnaires to analyze the data. They then chose five idols (Amir Khan Salman Shahrukh Khan and Khan) Ranbher Kapur Akshay Kumar) and conducted a survey to gather information about the population. The survey was based on 100 students from Lahore. Researchers found a few reasons for the code-mixing of Indian films: a) code-mixing was a way to make the songs more appealing. 2.) mixing code between English songs and Urdu songs resulted in a pleasing rhyme scheme. C) The public preferred mixing English words and songs in monolingual versions due to the status symbol of Urdu. D) Songs that were code-mixed could be easy to learn by the listeners) Code-mixing songs were a requirement from the producers. Researchers concluded their study of analysis of code-mixing within Indian films that were part of the is a part of the bilingual cultural (indo-Pak) subcontinent that improves the way for multilingual and bilingual interactions; this situation is a trend towards borrowing and code-mixing. Code-mixing or the use of English words is a common feature in Indian films is due to the fact that English was a sought-after language in the world, even in the present. This is why people use it to entertain, motivate as well as to attract attention, and many other reasons.

Similar research was suggested by [Riaz \(2019\)](#) on "language variation: code-mixing and code-switching in Pakistani commercials." This study looked at the extent to which code-mixing and switch-switching were used in the television broadcasts on Pakistani channels on TV. The effects that were imposed by English in Pakistani TV commercials resulted in a shift in that of the Urdu language. The researcher gathered information from 70 commercials aired by different channels over the

period of 2011-2015. She was particularly interested in how often they used English words. The data was manually collected on three sites: YT Pak, YouTube Daily motion, and Daily Motion. The frequency of code-switching and code-mixing was noted. The data total was 4746 words. It also contained on different advertisements the data collected manually and qualitatively analyzed by examining frequencies, percent's and the expressions. She examined data 4746 words. Eight hundred seventy-one words were coded mixed, and 121 were code switched. The frequency of code-mixing was 18.35 percent, while the frequency of code-mixing brands was 3.09%, total code-mixing was 21.44 percent, and the rate of switching was 2.54 percent, and the overall frequency was 23.98 %. The effect of English influence on the Urdu language has been influenced by new innovations, technological advancement and new fashions, and more. The commercials and TV aids focused on English words that are spoken in the Urdu language to draw the attention of the viewers and grab their interest. Code-mixing and switching in Pakistani commercials is not just the impact of the viewers but also reflect their preference for a particular language

[Akhtar et al. \(2016\)](#) conducted an investigation in the area of "Code-mixing and Code-switching in EFL/ESL context: a sociolinguistic approach" languages represent society and changes in the language is caused by code-mixing and switch-switching within the multilingual or bilingual communities. The research was is related to the phenomenon of linguistics codeswitching, and code-mixing were always preferred and separated into theoretical and functional studies. The first functional studies focused on the sociolinguistic aspect and background or context of code-mixing and switching. The second type of study, theoretical studies, favored the structure aspects of code-mixing as well as code-switching and their kinds. The purpose of this study is to concentrate on the sociological angle that was specifically connected to the functions and motivations for code-mixing and switching in the context of ESLEFL. This study utilized an analysis of text to assess earlier studies on code-mixing as well as code-switching within the context of ESLEFL. Code-mixing and Code-switching have specific motivations and the context of specific

tasks. The researchers finished with their research and analyzed the research on the purposes and motivations for mixing and switching codes in the ESL/EFL settings in which English is not the primary or the mother language. The research focused on two primary aspects. The first was a functional perspective that focuses on the sociolinguistic aspect and it focusing upon the contexts of switching codes as well as mixing code. The other was the theoretical perspective that was focused on the context of code-mixing as well as code-switching. Bilingual speakers are attracted to code-mixing as well as code-switching because of a variety of social and socio-psychological factors that are crucial in the context of EFL/ESL, such as Pakistan.

## Methods

The present part of the paper focuses on the method of research. The goal of this study is to examine the features of Code-mixing within The Holy Woman's novel "The Holy Woman" and, in addition, to examine the repeated use of Urdu words throughout the novel. This research paper will outline research methodology as well as the data collection process, the motives for collecting information from the novel, theories of linguistic characteristics, as well as their contexts in South Asian English, data analysis.

## Research Design

The research employs the qualitative approach to analysis which delves into the vast amount of data, and then the in-depth examination of the novel to discover the characteristics of code-mixing and the local cultural realities, and the gap in lexical meaning.

## Data Collection

The data was gathered in a 'tables' format. A single novel has been chosen in Pakistani English Literature, but a thorough explanation or analysis is available. In this novel, the codes-mixing (English or Urdu) and the usage of Urdu words often occurs.

## Reasons for accumulating data from this novel

There are numerous reasons to gather data that stem from novels like "The Holy Woman"; the novel was

more popular than other genres due to the fact that novels are a rich source of the language. Another reason is the fact that a large amount of information is needed to study Code-mixing. In this novel, Code-mixing appears to be frequent. The motivation behind this novel is that by Code-mixing, the author embodies the customs, traditions as well as the beliefs, values, and values. of our culture.

## Models of Linguistic Features

[Baumgardner, Kennedy, and Shamim's \(1993\)](#) study of Pakistani English has made more explanations within [Kachru's \(1983\)](#) list of. On a structural level, Kachru separates the lexical innovation in South Asian Englishes into two levels: the first is single Items innovation focuses on the introduction of regional or local elements of lexical use into the structure of the South Asian Englishes. The second is Hybridized Items consisting of mixing two or more components, in which there is one item that comes originated from the regional languages that are spoken in South Asia and one from the English like lathi charge. Kachru classified Hybrid developments further into four categories:

- Hybrid Collocations (khilafat movement etc.).
- Hybrid sets of lexical terms (purdah-system and so on.).
- Hybrid Order Series of Words (angers-chair etc.)
- Hybrid Reduplications (white-bridge etc.)
- Kachru has divided the four groups into 26 semantic regions based on practical contexts for these items.

Following [Kachru's \(1983\)](#) important research in the field of South Asian English's, [Baumgardner Kennedy and Shamim \(1993\)](#) described the borrowed words of South Asian regional languages focusing specifically on Urdu and looked at the semantics and grammatical aspects. They focus on the one-item exchange between Urdu in English. Baumgardner further divided the list of items into 54 contextual zones.

## Data Analysis and Discussion

The data is analyzed qualitatively. There are many Pakistani words are used in code-mixing in The Holy

Woman by Qaisra Shahraz. They represent culture, society, traditions as well as values, norms, religious beliefs, and many more show the results of the qualitative analysis and the data gathered from the novel. The use of code-mixing in this novel occurs

frequently since the novel was been written in an English medium, but due to its close ties to the Urdu language it can result in the gap in lexical meaning. The novel different shades of meanings that are connected to local socio-cultural contexts.

**Table 1.**

S. No	Baumgardner et al. Contextual Areas	Code-mixed words that Depicts Socio-Cultural Contexts
1.	Administrative jobs	Munshi's land accounts (22), our Chaprassi (29), the Chaprassi (208), Master Sahib (277).
2.	Agriculture	Tobacco (34), (69), the Wadarias (184), fresh tobacco (353).
3.	Architecture	The Bhatta (43), own madrassa (154), a darbar (175), Bhatta complex (323).
4.	Art forms	Chug-Chug sound (39), Bismillah Bismillah (32), (114), song Cheltah Cheltah (
5.	Celebration	Chaleesema (78), Eid (90), Bano's veiling ceremony (138), nikka wedding ceremony (155), Sehrabandi ceremony (465), baraata party (469), the doli (471). Good Kismet (25), (50), (60), (71), (100), (102), woman izzat (27), our izzat(37), (75), (134), a handani (40), our Shahzadi Ibadat (62),(67), (68), (85), (136), (137), (138), (172), (287), Zulm (68), Kala Jadoo (73), a taweez (73), (112), the baesti (75), the izzat (85), Majnoon (112), the Kismet (152), labelled beshram (173), his izzat(416), (416), that Chural (211), her taweez( 218), a kanjari (249), Kismet (250), nobody's izzat(416), a shahzadi ibadat (446), her izzat (473), Pakeeza woman (349). Chador firmly (33), silk chador (33), the Chador (34) (144), her chador(37), chadors and shawls (55), no dupatta(56), white chador(63), a burqa (83), (129), (144), (162), (200), (432), Black Kashmeri chador (197), her dupatta (117), (122), (139), (151), her trousseau (139), (140), the burqa (140), (143), (174),(284), (431), Shalwar kameeze suits (140), night shirt kurta (160), my dupatta (182), kameze dress (187), her burqa (203), (240), (243), Shahriah outfit (244), Holy burqa (245), studded-kullah (250), the hijab (284), (284), (284), (285), simple burqa (284), black burqa (289), (440), blue shangai (415), trousseau packed (430).
6.	Concepts	
7.	Clothing	Large haveli (25), our zamin (83), the haveli (89), (106), (416), the bazaar (121), the Kothi (138), (158), father's haveli (276), the madrassas (484), a darbar (175) Young Sahiba (13), Chaudrani Sahiba (96), the buzarg (96), (153), (155), (157), khan family (101), our buzarg (106), (155), a Bibi (190),(190), a fakir (217), your dadi Ama (365), Maharani (49), Karachities (50), Zemindars (116), powerful Zeminders (126), ignorant Bibis (190).
8.	Dwellings	
9.	Descriptive labels of people	
10.	Drugs/Narcotics	A hookah (39), (189), tobacco (34), hookah-pipe (189), his paan (256), hookah tooped (353).
11.	Edibles (foodstuffs)	Buttered chapatti (102), lassi (118), karela ghost dish (178), hundred chapattis(317),

S. No	Baumgardner et al. Contextual Areas	Code-mixed words that Depicts Socio-Cultural Contexts
12.	Edibles (snacks and prepared food)	Another ludoo (31), pink Shabz tea (43), halwa puri (72), chana curry (72), parathas (72), two parathas (389).
13.	Fruits/dry fruits	Ripe Satsuma (38), (39).
14.	Funeral	A mansoleum (54), chalseesema (75).
15.	Home furnishings	The takkia (33), the palangs (33), (33), a palang (54), (216), a charpoy (69), style palang (189), other charpoy (189), her palang (258), (260), his palang (312), edge of charpoy (321).
16.	Kinship Terms	Baji Jan (16), (142), Baba Jee (32), Aba Jan (33), (44), (320), (475), Auntie Jee, Habib Khan (196), Jee (106), (114), (135), (161).
	Mode of reference	Habib Shahib (19), Sikander Sahib (20), (39), (40), Chaudrani Kaniz's (24), second Chaudrani (25), Sahiba Jee (32), (315), Sahiba (38), Bibi Bibi (68), (82), the chaudrani (74), Chaudhury Habib (76), Baba Siraj Din (93), Fatima Jee (104), Sahib Jee (181), Baba Jee (209), (211), (429), Kaniz Shahiba (419), (420),
18.	Marriage/Divorce	The rishta (24), Bano's Rishta (47), (47), (179), (290), suitable rishta (92), (104), (323), one rishta (104), the mehndi (243), her Jahez (139), Jahez marquee (140), sister's mehndi (247), with talaqs (320), wonderful rishta (413), salami presents (431), daughter rishta (424), Nikkah ceremony (463), a doli (461), (461), new doli (462), the jahez (403), two tolas (462), bridal palanquin (472), my rishta (479).
19.	Money/Banking/Commerce	A paisa (25), (418), lakhs of rupee (101), 500 rupee note (105), coins paisas (115), lakhs of rupees (476), every paisa (477).
20.	Musical Instruments	Tabula drum (158), a dholki (243), a cassette (177).
21.	Modes of transport	The tanga (253).
22.	Names of places	Tanda Adam (14), Karachi (39), (35), (49), (51), (59), (126), (132), (133), Chiragpur (58), (89), (138), (347), (26), India (89), in Hyderabad (121), (181), Pakistan (132), (141), (353), Karachi Airport (177), Miser in Egypt (184), in Jeddah (190), (295), the Al-Kaba (295), of Muzdalifah (295), in Cairo (292), over Minah (304), the Safa-Marwa (305), to Sindh (352), Kaula Lumper city (450),
23.	Occupations	Zeminder's wife (25), the Dhoban (183), gentle zemindars (185), a Malika (260), zemindar (25), (25).
24.	Particle of use	Muswak stick (98), Chapatti oven (115), tandoor (116), same pinjara (171), like dunda (182), (182), (183).
25.	Political and social organization	Women's APWA movement (126), (169), Zia-ul-Haq Policies (174), Women's Jamaat-i-Muslimeen (439), Jamati men (450). Gosh Mashallah (16), Bismillah, Bismillah (32), Oh Allah Pak (53), (130), (238), (240) (289), (290), Isha prayers (65), (388), only Ibadat (169), muezzin's call (70), du'ah Allah (70), Jennat (71), further ajar (81), the Holy Quran (88), (138), (156), a holy woman (85), (88), (120), white minaret (89), Ibadat (154), Imam (155), purdah (166), (166), our Shariah (173), Insha'allah (176), (429), (476), a gunahgar (178), Juma prayers (202), her du'ah (241), devotion Ibadah (271), haram for me (272), (483), I shia or Hanafi or Shafia or Ismaili (281), my
26.	Religion	

S. No	Baumgardner et al. Contextual Areas	Code-mixed words that Depicts Socio-Cultural Contexts
		hajj (288), (292), hajj salutations (294), become hajjis (295), (365), hajan now (296), Shaitan site (296), Bano's mehram (300), perform Umrah (305), your Tawaf-e- Zialet (305), kiss Hajar-e- Aswad (305), tawaf circumbulation (305), words Haram Haram (366), Amin Yes (388), Tawez-amulets (402), married Allhumdullah (429), in hijab (431), a ghairmerd (364), (364), (364), (366), (437), the Imam (437), in mafi (468), Amin (475), holy Zam-Zam (486).
27.	Salutations	Bade Salaam (20), (211), Assalam-o-Alikum mother (29), (270), Assalam-o-Alikum (33), (182), (197), (203), (363), (418), Wa-alikum- Salam (33), (170), (418).
28.	Social gatherings	Mela mela (20), (40), (49), (132), In Eid-ul- Adha (297), the mela (440), (486), the baraat (469).
29.	Slogan/Ritualistic sayings	Wa-wa (158), (182), (197), (203), (363), really Saat Samunder Paar (186), welcome Ehlan Sehlan Marhaba (196).
30.	Terms of gratification	Mubarak (155), (157), (300) (429) (474), Allah Hafiz (387), (404), (429) Khuda Hafiz (176), (293).
31.	Vegetables	Karelas (178), matr (279).
32.	Adjectives/ Adverbials	Ghustys (27), palangs (33), karachities (50), with talaqs (360).

## Discussion

According to the information provided in the methods section of this research, [Kachru \(1983\)](#) as well as [Baumgardner \(1993\)](#) studies are mostly due to code-mixing, which is borrowing from different contexts, is the result of two primary factors. one is to fill in the gap in the language: and the second is to represent the different shades of meaning, which is usually associated with regional or local social-cultural realities and also portrays the ideas of the author in relation to religion, culture or society, and so on.

The figure above illustrates these two elements; the majority of the words above that are code-mixed are related to social-cultural or cultural contexts. The writers used specific words to portray different communities, such as; Karachi ties, Arabics, Zemindars of Sindh, the Khans to represent the racial divide in society. In addition, the novel reveals diverse shades of meanings that reflect the social and cultural realities of the region.

The most striking aspects of the novel is the strong identity of the regionalist that depicts the socio-cultural life of Karachi. Thus, the novel mainly utilizes regionalized objects that relate to kinship in various terms, such as clothing, food and forms of

address and occupations, residence, and so on. The terms "Jan", "Jee" and "Sahib" are repeatedly used by the writer throughout the novel to provide an example of reference. This is commonplace in Pakistani society. This is evident from the

information that is in the above illustration include Baba Jee, Baji Jan, Aba Jan, Sahib or Sahiba Jee, and others. The novel uses additional regional Kinship terms. Kinship terms carry feelings and emotional meaning. This type of word plays a significant function in a language as they are essential to the society and language that they are employed and used. Terms like "kinship" are considered social indicators, and, in this case, their use in English is significant as they contribute to the local or regional setting of the novel. They generally affirm the social-cultural identity of the writer.

The above information highlights a variety of items for clothing, such as the Shalwar Kameze suit, studded kullah holy burqa blue Shangai with no dupatta Black Kashmiri chador and more. These are generally for women and reflect the regional appearance. Most often, dupatta and burqa are clothes in addition to them. Their suitable usages show the religiousness and modesty of wearers and the writer has utilized these items in both meanings.

The novel uses to depict the locale Concepts category from the above code-mixed information for examples of good kismet, women's Izzat, handani, Kala jadoo, and a taweez. They are also tagged as the basharm as that churail etc. The author often used this category to describe the Pakistani social structure and religious beliefs of the people. One of the words that are frequently used is "Shahzadi Ibadat" (a gorgeous young girl educated and married with Quran requires by her grandfather and father to be the Shahzadi Ibadat or The Holy Woman.) It is used repeatedly within the story to illustrate certain aspects of society.

The novel is a reflection of social-cultural aspects of our society, the regionalized salutations are also a part of the novel. The salutations like salam, Assalam-Alikum, Wa-Alaikum, Alaikum-salam, Mubarak, and so on express their regional and religious ritualistic sayings. In addition, the category of religion is filled with a variety of code-mixed words such as Ibadat du'ah, du'ah to Allah and the Jannat further ajar an agunaghar, haram to me, hajen right now, Bano's mahram as well as a ghairmerd and other words that signify that religion and the religious system play an essential role in the lives of the people, as illustrated in the novel written of the author.

The researcher's Code-mixing reflects what social customs are in society that reflect the social and cultural and social life that is prevalent in Sindh, Karachi, and other communities (Tanda Adam, Chiragpur, Hyderabad, Cairo cities in Aswan, Miser, Jeddah, Minah, Kaula Lumpur city). The various categories that are listed in the table above are

weddings, social gatherings, and the cultural and social norms that are: fantastic three talaqs, rishta sisters' Mehendi salami, salami-themed gifts and the mela Nikkah ceremony as well as a doli. baraat, jahez and the sharbandani wedding ceremony, and many more. The category of home furnishings shows the local culture, such as the style palang, takkia edge of charpoy writer used these words frequently in his novel to depict the society and culture.

The writer frequently used these words in the novel to show culture and society.

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

In one of the categories, Adjective/Adverbials, the researcher explains some terms borrowed from one language. they attempt to define those words to match their own languages, as the writer Qaisra Shahraz illustrates in the novel, for instance: three talaqs, Karachities palangsand so on.

In both the extensive and pervasive use of lexical items and categories that are at least 400 (the number in brackets indicates that the words code-mixed are used throughout the story) contextual meanings Qaisra Shahraz, through code-mixing, has made it difficult to distinguish the peripherals of English phrases, words and phrases by using words, expressions, and phrases that are native to the language, with an unique capacity to convey the social, culture and environment of Pakistani society in its appropriate language of its own.

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

S. No	Linguistic Features	Example
1.	Echo-word formation	Chug-chug (39, 89); wa-wa (158,182, 197,203,363); yo-yo (402).
2.	Greetings	Salam (20, 121, 211); Salaam (295); Khuda Hafiz or Allah Hafiz (176,293, 387, 404, 429).
3.	Interjection	Wh (81); Ugh! Hey (195); Hash (239, 316); Hum (450).
4.	Vocatives	Shush (102); Barra; Oh Allah Pak (130, 136,248); gunahgar (178).
5.	Idophones	Cum-cum (146); willy-hilly (181).
6.	Morphological Innovation of native words (adjective/plural/formation)	Ghusty (27), palangs (33); talaqs (47, 179, 290, 320); rishtas (92,104,111,323); karachites (50); chadors and shawls (56); parathas (72); merlas (104); paisas (115); zeminders (116,185);

S. No	Linguistic Features	Example
7.	Repetition	izzat's (134); Shahzadi Ibadats (138); buzergs (153); drums (158); Bibis (190); hajjis (295); tolas (462); Madrassas (484). No!No!No! (56,162,332); Bibi,Bibi (68); Fatima! Fatima! (73); Ruby Ruby (82); Ok,Ok (107); He said He said (238); please please (280, 348), Hush hush (316); Yes yes (328), I,I (367,404); It It(402). Tete-a-tete (26, 78, 148); our izzat-our honour- well-manicured (40); He-He (48); Dry-eyed (55, 88); fortieth-day (78); twenty-six-year-old (90); everyway-well-educated (91); good-looking-land-owning (91); graces-self-important (97); twelve-year-old (101); tell-tale (137); heart-to-heart (141); forbid-ding (166); me-thick-skinned (195); Al-Azhar (199); ex-fiance (224); Eid-ul-Fitar (336); him-almost-the (484); Sikander-ever (378).
8.	Hyphenated Words	Lahoriwoman (30); washerwoman's (92); own madrassas (154); milkwoman's (183); whatsoever (206).
9.	Telescoped Words/Sentences	IN THE PRONINCE OF SINDH (11); CHAUDRANI KANIZ (24); BABA SIRAG DIN (32); SIKANDER AND ZARRI BANO (38); THE SMARTLY DRESSED (49); SURELY MOTHER (63); SHAHZADA WENT DOWN (72); THE VILLAGE OF CHIRAGPUR (89); FATIMA RETURNED TO (96); FIRDUS AND HER (99); AS A FAITHFUL (113); IT CANNOT BE! (119); ZARRI BANO STAYED (129); SIKANDER SAT (132); ON THE DAY (138); TOGETHER ZARRI BANO (150); PROFESSOR NIGHAT SULTANA (168); AT KARACHI AIRPORT (177); LEAVING NAIMAT BIBI (188); IBRAHIM MUSA (196); IT WAS A FRIDAY (202); KANIZ AGGRESIVELY PUSHED (216); ZARRI BANO (234, 281, 247,341)); HER ROOM SOAKED (240); FATIMA HIRED TANGA (253); DURING EID-UL-FITR (265); RUBY, RUBY (308,309); THE DOLI (471); KAWAR AND HIS BARAAT ( 478); ZARRI BANO'S EYES (485).
10.	Capitalized Words	

## Discussion

Echo-word formation is among the common regional characteristics that characterize South Asian languages (the Urdu language is the subject of this research), where the basic version of words is partly formed periodically. Reduplication can occur when a consonant or syllable in the base form is substituted by different phonemes. Due to language contact via the code-mixing and borrowing process, these morphological elements are slipping to South Asian Englishes. The South Asian greetings (Khuda hafiz salam) are also utilized throughout the novel.

Morphological innovation of native words is a striking feature of Pakistani English in this novel, in which the main native words change on the patterns

of English grammatical patterns (adjective/plural/formation) for example Ghusty, palangs, talaqs, tolas, and so on.

The writer also used other features of local characteristics of the language, such as repetitions like: Bibi Bibi, No! No! No! Etc. The author used Hyphenated words without following the conventional rules of punctuation marks like hyphens; some words are every-way-well-educated, me-thick-skinned, him-almost-the, and so on. The author also used words that appear to be insignificant, but are often used in the novel.

The author utilized Capitalized expressions or words throughout the story on a vast scale to emphasize different situations, beliefs and thoughts

of characters, based on the grammatical rules the local language is used. So, it is presumed that Qaisra Shahraz is a follower of the pattern of grammatical conventions of sub-continental languages or regional dialects.

### Findings

The researcher has found 400 code-mixed words (English-Urdu words) in the thirty-two semantic contexts out of fifty-four semantic aspects by [Baumgardner et al \(1993\)](#) which is an extension of [Kachru \(1983\)](#) twenty-six semantic areas. In the above data which is mentioned in the figure No 1, a page number of the novel has been given with each word in the bracket. The researcher also highlights that code-mixing is a prominent feature of this novel. From the data, the researcher mentions that the local or regional socio-cultural realities like religion, norms, values, beliefs, customs of the society have been shown. And presents the reasons behind the lexical gaps; the data shows that some words (the charpoy, Shahzadi Ibadat, dupatta) are there which not part of English culture and language are but exist and have importance in our culture and language.

### Conclusion

The current research has professed the fact that every language is very significant amongst its users and shows that no language is submissive. The researcher has found code-mixing to a greater extent in *The Holy Woman* by Qaisra Shahraz. In the novel "The Holy Woman," the author uses Urdu words from the native language as code-mixing. From the data, it is clear that the writer uses Urdu words intentionally in the novel to highlight our cultures and society and depict native values, morality, and judgment of morality, culture, and tradition in the native terms. Sometimes there is an equivalent or the proper word in the English language; despite that, the author refers to the Urdu words like Good kismet, our chaprassi, with talaqs, and so on, which propagates the concept of Pakistani and familiarize Pakistani tradition and social ceremonies with the international world. Apart from this, it is shown how

the societal norms are strictly followed by people like our Shahzadi Ibadat, her izzat, etc. The social norms are even followed more than the religious norms.

The present study, "The Representation of Pakistani Culture through Code-Mixing: A Critical Analysis of The Holy Woman by Qaisra Shahraz," is mainly based on the model of linguistic features of contextual areas of [Baumgardner, Kennedy, and Shamim \(1993\)](#), based on these models the researcher finds out thirty-two semantic areas and data collected as in figure No 01.

In this study, the researcher studies, firstly, code-mixing as a significant feature of this novel because of the immense data collected from the novel. Second, the author Qaisra Shahraz depicts the religion, values, norms, beliefs, customs, traditions of the society through various contextual categories like edibles, clothing, marriage/divorce, religion, concepts, kinship terms, salutations, descriptive labels of people, names of places and so on to display a complete picture of the society.

The regionalized English features reflected from this novel and a large-scale data which is mentioned in the figure No 02 explores the regional characteristics of the English language. They are echo-word formation, greetings, interjections, and vocatives, morphological innovation of native words, hyphenated words, repetition, telescoped words, and capitalized words. The data analysis chapter highlights regional characteristics of the English language. Apart from this, the writer uses Urdu words through code-mixing because the writer/reader is more familiar with them. The author has not humiliated the significance of regional varieties but reveals the importance of Pakistani English.

It has been concluded that the analysis of code-mixing in the novel "The Holy Woman" by Qaisra Shahraz contains 400 code-mixing (English and Urdu word in figure No. 1) are found in the novel so it is one of the clear features of this novel. These thirty-two different categories as Code-mixing depict religion, regional culture, ideals, cosines, values, customs, beliefs, and various norms.

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