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DOI:	https://doi.org/10.32350/llr.92.03
History:	Received: Feb 09, 2023, Revised: July 05, 2023, Accepted: Aug 16, 2023, Published: September 30, 2023
Citation:	Qazalbash, F., Irfan, H., & Batool Z. (2023). Hybridisation and lexical variation: An in-depth analysis of *The Ministry of Utmost Happiness*. *Linguistics and Literature Review*, *9*(2), 47–73. https://doi.org/10.32350/llr.92.03
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Conflict of Interest:	Author(s) declared no conflict of interest

A publication of
Department of Linguistics and Communications Institute of Liberal Arts
University of Management and Technology Lahore, Pakistan

Hybridisation and Lexical Variation: An In-depth Analysis of *The Ministry of Utmost Happiness*

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Abstract

Hybridisation and lexical variation are phenomena that are prevalent in many cultural domains, which as a process define the instances of hybridity in language and culture. The current study aims to investigate the variation English language in Arundhati Roy's, *The Ministry of Utmost Happiness* to study the incorporation of code mixing between L1 (Hindi-Urdu) and L2 (English). This research also investigates how code-mixing results in lexical variation and hybridisation in the context of South Asian languages. The findings of this research revealed that) the writer borrowed words, phrases, and sentences from both Hindi and Urdu languages to construct a specific form of hybrid identity. She has frequently used metaphorical language as an organism to convey its social and cultural backgrounds, indicating a linguistic hybridity submerged within a cultural context. Additionally, the findings also indicates that most of the borrowings stem from various sources, such as religion, cuisines, clothing, poetry, caste system, and untranslatable expressions. Roy in particular resists translation of expressions, such as 'Razai (Quilt), Masjid (Mosque), Baba (Father), and Inqilaab (Revolution) to create nuances of meaning embedded in the South Asian cultural context. Thus, the findings also revealed that the hybrid use of language by South Asian writers is in actual an attempt to reject the normative hegemony of Standard English and promote Hindi-English and Pakistani-English as an idea of celebrating hybrid identity.

Keywords: code-mixing, hybridisation, Hindi-English, lexical variations, South Asian English

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Introduction

This research analyses Arundhati Roy's *The Ministry of Utmost Happiness* to study how the author has used an indigenised version of English language in her writing. In the twentieth century, a process of Language Revolution was witnessed (Shneider, 2007), as a result, English attained the status of lingua franca (McArthur, 2001). Several factors encompassing social, historical, cultural, and linguistic features have contributed to establishing a homogeneous status of the English language. Transformation of English into multiple varieties is termed as a shift from English to Englishes/englishness (Ashcroft et al., 2003; Schneider, 2007). There are different ways to identify multiple varieties of English, such as Chinese English (Bolton, 2003), South Asian English (Aggarwal, 1982), and Pakistani English (Baumgardner, 1993; Khan, 2012).

Pakistani English is a non-native variety of the English language. It developed as having multiple factors, such as language contact, seepage of technology, globalisation, social networking, colonisation, and immigration (Mahboob, 2009). When a language meets any other language there is an exchange of influence, and as a result, new varieties of languages develop (Trudgill, 2003). Kachru (2006a) described Pakistani English variant as a distinct variety of English and postulated that it is a part of Outer Circle of language. He further contended that Pakistani English is institutionalised as a second language variety in Pakistan and the said variety shares common features with other South Asian varieties of English (Kachru, 1986), such as Hindi English, which is also known as Hinglish.

The aim of this study is to explore and analyse the linguistic strategies used by Arundhati Roy to indigenise English within the context of subcontinental language. Moreover, the study also uncovers the ways in which Roy (2017) used language to add sophisticated layers of hybridisation and lexical variation to her work, which makes it globally intelligible and locally resonant. Already existing research, for example, that of Gautam (2001) and Bolton (2003) have touched upon mixing of Hindi and English in various discourses including pop songs and films. Other researchers like Kachru (2006a) focus on the familiarity of English language with the Indian society. Kachru (2006b) contends that English is assimilated into multiple domains of communication. Furthermore, the mixing of English with Hindi is one manifestation in which the process of Englishisation has taken place, a process whereby the interplay between

traditional and modern/global forms of language can be witnessed. Many songs in Indian movies are an example of this process of Englishisation. Moreover, this process consequently leads to the production of blended or mixed linguistic items, which creates a fusion of meaning; it is a combination of elements from both the local language and the foreign language. The subcontinent, which was once colonised by the British has taken the English language from its coloniser, internalised this language, and imbued it with their own sense of culture through its daily use. English literature expanded with the expansion of English language and resulted in novel productions of the said literature by non-English writers (Talib, 2002).

In this regard, this paper examines the rejection of a standard use of the English language by Arundhati Roy in her novel *The Ministry of Utmost Happiness* to analyse how she has used language to add a subcontinental flavour of Urdu and English to the English language. Additionally, this research investigates the use of various lexical variations including borrowing, code-mixing, appropriation, compounding, lexical innovations, and hybridisation.

Significance of the Study

Many studies have been carried out to investigate the process of indigenisation of English language. They have focused on different aspects and uses of localisation, indigenisation and hybridisation of language through the tools of code-switching and code-mixing etc. The current study is unique because it is twofold, firstly, it fills a gap in existing literature by carrying out an analysis on the subcontinental use of English to delineate the idea that language South Asia has its own variety. While the previous researchers like Quinto and Santos (2016) examined the Filipino authors' engagement with English, and Sarfraz (2021) explored variation in lexical patterns in Twilight in Delhi, none has focused on the subcontinental use of English as a South Asian Variety.

Secondly, the current study also aims to analyse the tactful use of language by Roy to show how she uses English as a product of South Asia and localise it to strengthen the identity of subcontinental English. While the previous researches like that of Asghar (2014) in this area have attempted to understand English in South Asian literature as a tool for identity-construction in a globalised world, and Rahman and Rahman have

analysed hybridisation in talk shows of Bangladesh, none have focused on the identity of language. It is also significant to note that the influence of subcontinental languages on English literature has long been addressed by previous scholars, however, none have analysed how the subcontinental writers have infused English-Hindi as the way to indigenizes English within their cultural narratives.

Research Questions

1. How lexical and semantic variations have been introduced by Arundhati Roy's in *The Ministry of Utmost Happiness*?

2. How does Roy use hybridity, converging Hindi and English languages to indigenise English language?

Literature Review

The universal recognition and wide use of English language has gained a prestige and dominance; it is a 'truism', which is acknowledged universally (Aravamudan, 2006). However, with its growing dominance there is also a recognition of its indigenisation because when a foreign language is introduced in a society it is always exposed to rearrangement in terms of its patterns of syntax, morphology, and some areas of vocabulary (Weinreich, 2011). English in South Asia especially in India and Pakistan is prone to the "consequences of interference" (Weinreich, 2011) This interference can also be observed in terms of language communication (Kachru, 1986). Furthermore, this interference is both linguistically and culturally pluralistic in nature. Kachru (1990) has described the interference of languages as pivotal to indigenisation. Ashcroft et al. (2003) postulated that the language of the centre is replaced because it is not possible to convey certain traditional and ethnic practices without this replacement; hence a divergence is created to form a discourse that is appropriate to the colonised world. Appropriation of language is a tactic used to decolonise the existing form of language to bring forth conceptual differences (Tuck & Yang, 2021). The aim of this appropriation is to build a counter- narrative, which acts as a narrative of resistance against the language of colonists. Furthermore, it is also a response to assimilationist policies of the imperial centres of the world.

Weinreich (2011) contended when two or more than two languages come in contact with each other, it becomes imperative for them to borrow words from each other. Kachru (1985) postulated that language contact

fosters bilingual creativity and adds to the enrichment of linguistic diversity. Weinreich et al. (1968) in this regard posited that "Interference phenomena," (p. 1). is the result of use of languages in contact and involves "those instances of deviation from the norms of either language, which occur in the speech of bilinguals as a result of their familiarity with more than one language"

Thus, the existence of hybridity in English language is due to its prolonged history of connection with multiple languages and the creativity of people who use languages bilingually. It is also true that this kind of hybridity exists on multiple levels in contact situations. Moag (1992), Kirkpatrick (2007), and the Dynamic Model of Schneider (2007), suggested that nascent multiple hybrid varieties are a result of situations produced by language contact. The situation continues to persist and as long as both language and culture come in contact with other languages and cultures, they keep on producing multiple varieties of hybridity.

Schneider (2016) used Bhabha (2012) and his concept of contact zones to elaborate that overriding presence and usefulness of English in those zones produce new types of hybrid linguistic usage. What Canagarajah (2013) later referred to as "code-meshing" was first postulated by Schneider (2016) who stated that since English was used extensively and had multiple contact zones, it could always produce more hybrid instances than other languages. To this idea, Kachru (2011) added that 'hybridity' could be better understood through studying contact linguistic and contact literature. It is also important to know that it is not just the language contact which gives birth to hybridity; the latter is also contributed to by the creativity of the people speaking two or more than two languages. This expresses not only the competence of the speakers but also the blend of various languages and literary traditions providing English language the required expansive context in which it produces hybridity (Kachru, 1987).

When this same context is shifted to South Asian literature, it expresses the innovative uses of languages by those writers who know or speak more than two languages, in which English language is one of those languages (Kachru, 2011). It is this capacity of the bilinguals that they can create new meanings and innovations appropriate to the new cultural contexts. Bhabha (2012) postulated that the reading of English studies mostly tended to portray English language as pure and homogenous as compared to being heterogenous and hybrid in multiple contexts. It was these scholars who

problematised this apparent purity of homogeneity of English language and introduced the notion of a hybrid speaker.

She also problematised the category of 'the other' and stressed the manufacturing of new, hybrid subjects. It is in this context that hybridity in opposition to purity has become an important part of post-colonial studies, and this notion has also generated the hybrid nature of English language. In his novel *Kanthapura*, Rao (1938, p. 7) talked about hybridity in these words: "We cannot write like the English. We should not. We cannot write only as the Indians. We have grown to look at the large world as part of us". This perspective highlighted hybridity as convergence of multiple ideas and visions for English to be used in the pluralistic contexts and a linguistic consequence of this convergence results in formally distinct Indian variety of English (Kachru, 2011).

Research Methodology

The current study deploys a qualitative and interpretative approach to study *The Ministry of Utmost Happin*ess by Arundhati Roy (2017). The researcher chose this text as a representative of postcolonial discourse. For this purpose, the degrees of hybridity as proposed by Nelson (1982) were used to understand the hybridisation in Roy's novel. The aim was to study how Roy (2017) uses English language and create distinctive linguistic forms by using open-set and closed-systems of language. Additionally, Nelson (1982), identifies four prime degrees of hybridity that depict of Englishness.

1. borrowing lexical items

2. mixing

3. switching between other languages and English

4. forming a distinctive variety of English, which is more or less stable

Using degrees of hybridity (Nelson, 1982) all the Hindi-Urdu words have been analysed manually by reading. The current study analyzed and revealed thatthe use of Hindi and Urdu languages along with the English language is a form of lexical variation and hybridisation that has been vividly used by the writer.

Data Analysis and Findings

Table 1

The Religious Borrowed Vocabulary

Words from Novel	Reason of Usage	Pg. no
Gayatri Mantra	Religious terminology in the native language	52
Vande matram	Writer is referring to religious prestige	54
Rati Sadhana	Writer is adding religious term	55
Pandits	Writer is doing cultural promotion	60
Khuda	Writer is using religious terminology	63
Ai Hai! Jaan	Writer is using native slangs to give personal touch	63
Masjid	Writer is promoting her native language	77
Allah-hu-akbar	Writer is using religious slogans	83
Shia, Sunni, Deobandi,Barelvi Tanzeehi, Tafkeeri, Tanzeehi Azmati, Tanzeehi Farhati, Tanzeehi Farhati Jamia ul-uloom Ajmer, Tanzeehi Farhati Jamia-ul-noor Mewat, Gujjar	Writer is using religious caste	84, 85
Allah-hu-akbar	Writer is using religious slogans	83
Ikhwan-ul-muslimoon	Writer is referring to religious brotherhood	86
Brahmin	For diversification.	92
Jihad	Used due to prestige	111
Gurdwara	By using this word, the writer is giving promotion to her culture	142
Dargah	Author prefers an Urdu word to not give in to the white supremacy idea	169
Imam Sahib	Imam Sahib	5

Words from Novel	Reason of Usage	Pg. no
Such Khuda Hai, Khuda he Sach hai	The writer tries to associate the idea of truth to God using Urdu language.	5
Kalma	Kalma is not a Hindi or Urdu word, but the writer uses it to refer to the religious concept of Muslimhood.	9
Qazis, Maulanas	Both of these words are Urdu and there is no equivalent available in English language	9
Jama Masjid	Here instead of using the word Mosque, the writer uses word Masjid to localise the idea	10
Madrasah	The equivalent of Madrasah in English language is school; however, the said word doesn't comprehensively cater to the idea of Madrasah	11
Musalman	There is equivalent available, but the writer does not use that	41
Babri Masjid	Here instead of using the word Mosque, the writer uses word Masjid to localise the idea	44
Allah Miya	The writer uses the Hindi collocates together to personalize the concept of God	44

Roy (2017) uses an array of words both from Islam and Hinduism to pronounce the identity of her characters, thus, depicting a religious metaphor. These borrowings act as a mode of resistance and identity construction. Here, it can be postulated that although there are translation equivalents available for certain words, Roy does not employ them in her writing and uses a fusion of Hindi and English languages to promote her identity as a Subcontinental writer. There are words such as "*Khuda, Masjid, Musalman, and Sahib*", which have equivalents available in English language. However, there are certain words, which cannot be translated due to their cultural restraints, therefore, Roy (2017) intentionally uses them in a great frequency to delineate on this idea that English is not sufficient to convey the South Asian culture. Hence, she emphasized the

idea that it is a language, which has to be localised to convey the meaning in totality.

Table 2

Nationalistic Borrowed Vocabulary

Words from Novel	Reason of Usage	Pg. no
Inqilab Zindabad	Writer native slogans which mean long live resolution	
Lathi goli Khaayenge! Andolan Chalaayenge	Writer is referring to someone in native manner	59
La sharakeya wa la garabeya,islam	Writer is referring to Islamic slogan	64
Azadi	Writer wants to promote the idea of freedom in her own language	87
Jaanbaz	She is using traditional words in her writing to make it more personal to the reader	90
Azadi ka matlab kya? La ilaha illallah	Quote – per – quote slogan	172
Hindustani	Instead of Indian the writer uses nationalist word from her own vocabulary	176

Stockwell ([2002](#)) postulated that *code* is a hallmark of nationalism. Language is used in a specific way and in peculiar moments to convey certain meanings. These meanings are a part of specific language, register or shoptalk. Roy ([2017](#)) uses language in a manner to promote nationalism. Roy ([2017](#)) in this regard uses words that highlight Indian nationalism. Furthermore, the writer used Hindi words in English language because there is a lack of translation equivalents, for instance the phrase "Lathi goli Khaayenge! Andolan Chalaayenge" that cannot be translated in English language. However, there are certain words who have equivalents available in the English language but Roy ([2017](#)) does not translate them, because contextually they convey a nationalistic sense. It can, thus, be construed that Roy uses language to convey her meaning embedded in Subcontinental culture. She manipulates the English code and localises it to create a

nuanced form of meaning, which is comprehensive enough to convey the intensity of situations. In the examples above words like "Azadi, Jaanbaz, Hindustani" are riddled with nationalism and their available English equivalents like "freedom or daring person" cannot convey their cultural sense, which Roy wanted to convey through her metaphorical idioms.

Table 3

The Borrowing from Indo-Pak Culture of Royalty

Words from Novel	Reason of Usage	Pg. no
Badhshah	It means king, but the writer uses this to give localised idea to Mughal emperor	60
Zenana	The said word has English equivalent of Feminine, but here the writer uses it to localise the language	49
Dewan-e-Khas	It is no direct equivalent, so the writer uses it as it is	50
Maharaja	Explaining a particular culture style	52
Hindustan	Writer is using the native name of India to promote its culture	55
Patiala shalwar	Writer is doing cultural promotion	57
Cummerbund	To expand the language	91

Kachru (1983) contented that writers switch codes from one language to another to employ certain markers of attitude, emotional intensity or to form an array of identities through language. The examples above, states the tactful use of language to connect to a lost heritage of the pre-colonial past. Throughout her novel Roy makes several references to a few Mughal emperors including Jalal-ud-din Muhammad Akbar (third Mughal Emperor) and Muhammad Shah Rangeela (Thirteenth Mughal Emperor), and fuse them with English-Hindi words to signify the lost past as a loss of language too.

Table 4

The Borrowing of Clothing Terminology

Words from Novel	Reason of Usage	Pg. no
Pathani Kapre	Pathani Kapre	65
Dhotis	It is borrowed to increase cultural Contact between two communities	91
Kurta	To enrich the language	91

Words from Novel	Reason of Usage	Pg. no
Sari	Because there is no suitable existing word in target language	91
Hijab	Roy prefers localised version of English for her readers	173
Chadar	She is using traditional words in her writing to make it more personal to the reader	193

Table 5

Comprising Noun Borrowings

Words from Novel	Reason of Usage	Pg. no
Razai	It is a term used for Quilt, translation is possible, but Roy resists it	48
Guriya	An expression for doll	51
Amaltas	Writer is trying to promote her native language	51
Saala	Writer is giving her cultural touch by adding native slangs	53
Murdabad	Writer is quoting the words of protesters	55
Hijra	A term used for transgender. This shows the acceptance of this gender in south Asia	56
Dupata	Writer is doing cultural promotion	57
Begum	Writer is removing the barrier of prestige by introducing native terms	57
Chunni	Writer is showcasing her culture	64
Hamesha	Writer is using this word to introduce to world vocabulary	74
Bad qismati	Writer is using this word to introduce to world vocabulary	74
Verandah	To expand the language	90
Khoon	The writer used this word to emphasize on the sentence	152
Mazar-e-shohadda	This word is used to know the true impact of the word graveyard in Kashmiri people's heart	154

Words from Novel	Reason of Usage	Pg. no
Dastarkhan	Writer used this word to show the variety of her language	156
Salwar kameez	Writer has used this Urdu representation of dress code to promote clarify the true image of the disguised army officers	157
Soo-soo	Quote – per – quote text	204
Intizamiya	She used this word to describe that her version of language is also acceptable	134
Sarpanch	She used this word to manifest that her language is allowable	135

Nouns and verbs require embedding when they are transferred from one language to another. They are the core of a determiner phrases (Alaiyadi, 2021). Roy (2017) uses nouns from Hindi language and mixes them in English language as they have great importance to the culture of any language. Words like Dupatta have a special significance in Subcontinental culture and Roy (2017) uses this metaphorical idiom as it's English equivalent is available in the other language that is 'scarf', however, it does not convey the cultural appropriateness of the word Dupatta. Similarly, words like Chunni, Salwar Kameez, and Sarpanch are all nouns that leave a cultural specific mark on readers.

Table 6

The Borrowing of Kinship Relations

Words from Novel	Reason of Usage	Pg. no
Ustad	Writer is trying to introduce her native language to world	64
Bibi	Writer is using this word to refer to a native idea of an old woman	77
Dupatta	Writer is using this word to refer to a nativised idea of scarf	25
Maaji	The writer is trying to enhance her language	141
Badi Nani	The writer is trying to show the variation of relationships here	143
Chooti Nani	The writer is trying to show the variation of relationships here	143

Words from Novel	Reason of Usage	Pg. no
Baba jaana	She is using exact cultural addresses in her writing to make it more relatable and personal to the reader	169
Abba jaan	She is displaying her culture through her writing	193
Bhai	She is displaying her culture through her writing	194
Baaji	Refers to elder sister	8
Appa	Again, refers to elder sister	31
Bari Naani	Elder grandmother, an idea which does not convey any sense in English language	31

Roy (2017) introduced South Asian idioms and lexical variations in English language to depict the differencing between the source and target languages. Myers-Scotton (1993) contended that code-switching is a complex phenomenon, which is used to form social identity and intends to perform a certain social function. Furthermore, it was also identified that code-switching has several functions that can also be used to promote individuality or individual identity. Roy (2017) incorporates culturally specific terms/idioms to identify culturally specific roles or relations through the effective use of language. There are English equivalents available for all the words, however, Roy used different words from Hindi and Urdu languages to indigenise English language and to form a specific identity of her characters. For instance, Roy uses adjectives and nouns to form a specific identity of grandmothers in her novel as Badi Nani "Elder Grandmother" and Choti Nani Younger Grandmother, this specific use of cultural idioms does not convey the actual meaning of Badi and Chooti because they cannot be translated into the target language, due to the lack of cultural knowledge.

Table 7
The Vocabulary for Greetings

Words from Novel	Reason of Usage	Pg. no
Jeenab	This word is used to show various aspects of context	148

Words from Novel	Reason of Usage	Pg. no
Khuda Hafiz	She is displaying her culture through her writing	176
Salaam	Quote – per – quote text	198

Alaiyadi (2021) contended that lexical items of greeting, evaluation, and appreciation are the most common features of code-switching. Contextually, in Roy's (2017) work this can be corroborated. Greetings are conveyed from one language to another because they are embedded in one's culture, which cannot be translated same as a targeted language. Here, Roy mixes Hindi-English languages to indicate her hybrid identity, which is a result of hyphenated status of the subcontinental people.

Table 8

The Vocabulary of Abusive Language

Words from Novel	Reasons of usage	Pg. no.
Saali Randi Hijra	Saali Randi Hijra	20
Khushi khor	Khushi khor	24
Haraamzaadi	Writer is referring to someone in abusive language	59
Maakichoot	Writer is referring to someone in abusive manner	63
Bewakoof	Roy is proving her version of language is also acceptable	171
Bhonsri Ka	Bhonsri Ka	27

Myers-Scotton (1993) posited that codes are switched to express both negative and positive feelings. People tend to switch between codes to display feelings and emotions extensively. Roy (2017) made use of Hindiness and Englishness to corroborate to this idea as her novel is packed with abusive language, which in peculiar depict the globe of social, political, and economic reasons to refer diverse communities. In her character formation, she makes sure that her characters imitate a true sense of Subcontinentalism, depicting renunciation of home. Furthermore, it was also identified that there are no translatable equivalents for abusive

language used in Hindi, through this, the writer in true sense intended to depict an involuntary use of Englishness.

Table 9

The Vocabulary Borrowed from Urdu and Hindi Poetry

Words from Novel	Reason of Usage	Pg. no
Keh gayee sayyad se k apni sunehri gaand mai tu thoons le fasl-e-bahar	The writer is using her native cultural literature	68
Ab wahan khaak udhaati hai khizaan *Phool hi phool jahaan thay pehle*	The writer is using her native cultural literature	149
Le saans bhi ahista ki nazuk hai bahut kaam *Afaq ki iss kargah-e-shishagari ka* *Mohabbat goliyon se bo rahe ho*	The writer is using her native cultural literature	136
Watan ka chehra khoon se dho rahe ho *Gumaan tum ko ke rasta katt raha hai* *Yaqeen mujhko ke manzil kho rahe ho*	The writer is using her native cultural literature	146

South Asian writings in English have been struggling to engage in the process of adapting the language of colonisers to befit their needs and to add their own idiomatic and metaphorical touch in the said language. This hybridisation of language emerged from the Indian English poetry that was a prevalent form of Subcontinental writers in the Nineteenth century (Wong & Hassan, 2013). The excerpts above have been used to add Hindi-Urdu poetry into English language. Roy (2017) attempts to establish through this that it is not possible for English to translate all the native expressions into it. Only a Subcontinental Language can transport the exact emotion and feeling of the situation.

Table 10

The Code-Switching

Words from Novel	Reason of Usage	Pg. no
Doodh mango gay tou kheer deingein	Writer is adding National slogan of her native language	55
Doosri duniya mumkin ho	Writer is quoting someone in her native language	57
Hum doosri duniya say aye hain	Writer is quoting someone in her native language	58
Chheen li tumne garib ki rozi roti, Aur laga diye hain fees karne pe tatti	Writer is quoting a national slogan of poor class	59
Bhai bacha kis ka hai	Writer is referring to someone	61
Bharat mein gadhey ,giddh,aur sooar raj kartien hain		
Jis Kashmir ko khoon se seencha, woh Kashmir hamara hai	Writer is referring to the national slogan of her people	87
Hum hoonge kamyab	Urdu version of we shall overcome	124
Arre uss bewakoof ko agar yahan mintree ke saath rehna nahi aata tha, to phir woh saala is duniya mein aaya hi kyuun tha?	Quote-per-quote dialogue	167
Garam garam Thanda Thanda		34

The above excerpts from Roy novel, code-switching can be identified in both word and sentence levels. Here, she makes a deliberate effort to give authentic Subcontinental touch to the language of her characters. There are translatable equivalents available for many sentences like "bhai bacha kis

ka hai" (Brother, whose child is this), however, Roy (2017) deliberately used Hindi repeatedly to remove any chance of ambiguity, and localises English language to promote a sense of Indianism.

Table 11
The Borrowing of Ethnic Words

Words from Novel	Reason of Usage	Pg. no
vaeka dhoondhoon re? Dhoondat dhoondhat baura gaeli rama	Writer is using folk song to promote her culture	88
Mazaar	She prefers using traditional terms in her writing to make the culture in setting more understandable	193

Mixing of Hindi sheds light on the semantic limitations of English language because standard English language is incapable to axiologically capture the depth of Subcontinental culture. For instance, the phrase "Gujarat ka Lalla" can be translated as "A boy from Gujarat", which certainly fails to take into account the connotation that Lalla has, such as a boy who is dearly loved. Roy (2017) translated this phrase in her novel as 'Gujarat's beloved' to clarify the meaning of this phrase, however, her very attempt was to clarify the meaning of this phrase that sheds light on the idea that both the phrases are not equivalents for each other, they are rather two different utterances, having different styles and semantic use.

Table 12
Table comprising the Code-Mixing of Local Cuisine Words

Words from Novel	Reason of Usage	Pg. no
Samosa	Writer is referring to native food	67
Lassi	Writer is referring to native drink	67
Jamun	Writer is referring to fruit in her native language	69
Paratha	Writer is referring to her cultural food	70
Beedi	Writer is promoting her native language	77
Chai		157

Words from Novel	Reason of Usage	Pg. no
Roti	There is not an exact alternate in English	175
Kahwa	She is displaying her culture through her writing	175
korma, samosas, halwa, falooda, phirni, Zamzam		45

Food is a representative of different cultures because people differ in their food related behaviours just as they do in their language (Gerhardt, 2013). Roy's (2017) novel is loaded with food imagery and nouns, which are profoundly accessible only in India and Pakistan and their English equivalents are either not found or they fail to grasp the semantic meaning of these local Hindi-Urdu words. For instance, Roy (2017) used the word Chai to refer to tea. The said word is identified in English as Chai-tea (*Chai Tea - Definition of Chai Tea by The Free Dictionary*), which if translated back to Hindi simply means chai-chai, which makes no sense in Hindi language. Simply, roti if translated in English means Flat bread, which again fails to import the culturalness of the Hindi word roti if translated to English language. In this regard, Roy used language in a hybridised manner because English Language cannot transport the required Indianism or an Indian idiom to itself.

Table 13

The Hybridisation of Verbs in English Sentence

Words from Novel	Reason of Usage	Pg. no
Khush	Writer is using this word to introduce to world vocabulary	74
Dekhte	Writer is promoting her native language	75
Bindi	It is borrowed to increase cultural Contact between two communities	91
Zulm	Because there is no suitable existing word in target language.	103

Words from Novel	Reason of Usage	Pg. no
Mubarak	The writer used this word to give her language some identity	130
Ahista	The writer used this word to show the beauty of her own language	130
Kaam	To show that urdu was used as a medium of poetry by Indian writers	130
Ahista	The writer used this word to show the beauty of her own language	130
Sahara	The writer used this word to show that her language is also admissible	140

Muthiah (2009) studied the indigenisation of the fictionalised English in South Asian works and found that the writers' experimented with English lexicon and syntax. In a likewise manner, Sheeraz (2013), stated that indigenisation is a process in which innovations are adapted into a language with the communicative habits of the non-native speakers of the target language. Roy (2017), rigorously used language to signify certain actions through her use of Hindi language. In the light of (Nelson, 1982) it can be postulated that this hybridisation of Hindi verbs in English reflect the South Asian variations and idioms.

Table 14

The Hybridisation and Collocate Innovations

Words from Novel	Reason of Usage	Pg. no
Inside Purana Qila	Writer is promoting her native language	78
Anaat Guest house	It is a collocation used to refer to a place where orphan children are placed	
Madam Haramzaadi	Madam is an English word which is collocated with a Hindi abuse here to intensify the idea that a certain woman although is rich, but she is not a good person	

Words from Novel	Reason of Usage	Pg. no
Sari Palace	Hindi Noun has been collocated with English noun to refer to a place where Sari (a traditional Indian dress is sold)	66

Pennycook (2006) argued that English language is exposed to a diverse context in which new identities are fashioned, and as a result changes occur where English language is used for local purposes. Thereby, locality of the said language is produced through borrowing, blending, remaking, and returning (Kirkpatrick, 2007). In this regard, Roy (2017) used collocations of Hindi-English words to localise English language. Here, the phrase "I am Mehfil" is not a coincidental collocation. Roy (2017) through her characters revealed her social and cultural identity, a performance fixed in Subcontinentalism. Similarly, other collocations also exposed English to a local version of its usage. In the light of Nelson, (1982) it can be contended that hybridisation, here leads to the formation of a new variety of English, which is marked with lexical variations rooted in the English culture.

Discussion

The research identified that Roy (2017) subsumed code-switching to construct a specific form of hybrid identity. The characters in the novel negotiate meaning as a product of their South Asian context and add words, expressions and sentences from Hindi and Urdu to convey their social and cultural backgrounds. The suggested findings aligned with Nilep (2006) who contended that code-switching can be seen as an attempt to negotiate meaning and to convey a specific form of identity. This means that when individuals code-switch, they might be using language to express their identities and to convey their social, cultural, and linguistic backgrounds.

Code-switching as a linguistic phenomenon can also be a way for individuals to navigate different social and cultural contexts that helps them to communicate effectively with a diverse range of people. This study's findings also revealed that there are certain expressions for which translation is possible, however, Roy (2017) did not use English language to denounce the standards set by the normative hegemony of the said language, rather her aim was to depict the hybridisation that exists within Hindi-English language. The findings were also in lined with Trudgill (2002) who postulated that speakers could manipulate and influence

situations through their conscious use of language, which conveyed nuances of meaning and personal intentions. This research also identified that the South Asian writers resisted the translation of nouns, which had important cultural and contextual meaning. Certain nouns used in the text indicate both the South Asian culture and experiences. Although the corresponding words were available in the English, the writer use their agency to convey nuances of meanings embedded in their local cultures. These findings were in lined with Parafita Couto and Gullberg (2019) 'asymmetry constraint', according to which it is a challenging task to accurately translate important nouns from one language to another, as it may not be possible to fully capture the nuances and connotations of the original word in the target language. Language of Roy (2017) is hybridised because she combined elements of English with Hindi and Urdu languages to create innovative lexical and syntactic patterns in her fictional writings.

Wong and Hassan (2013) contended that the emergence of hybridisation as an Indian English variant reflects the influence of Indian languages and culture on the development of this literary tradition. Roy (2017) carefully incorporated various couplets from famous classical Urdu literature writers, namely Mirza Ghalib and Mir Taqi Mir to create a distinct literary voice and to showcase the diversity and richness of Indian culture and its languages. Moreover, Roy (2017) used various Hindi words to refer to local cuisine, which carry a mark of South Asian identity and retain a specific cultural sense. According to Counihan (2018), language is a way of construing identity and different social groups have their own foodways, which refers to the ways in which people relate to food and use it to construct their identities. This idea suggested that language and food are closely interconnected and they can both be used as significant tools to express and shape cultural identities.

Roy (2017) challenged what Pennycook (2006) called 'the homogenous role of English language' and rejected English as a monolithic language. Thereby, using hybrid forms of language, she also incorporated Pennycook (2006) concept of 'performativity' and produced and reproduced social and cultural realities and identities rooted in the cultural context of Indianism and Pakistanism.

Conclusion

The influence of English over other South Asian languages was noy only a result of direct importation or colonisation but more importantly it was the outcome of hybridisation of source languages and blended culture. The current research identified that code-switching, code-mixing, and borrowing was a prominent element in the South Asian writings, particularly in those writing, which were set in the post-colonial settings and had various social purpose. While the obvious purpose of Arundhati Roy's blending of languages seems appropriation of Standard English to the indigenous context of the characters, the act of borrowing becomes a source of strengthening some of the stereotypes and notions as well. Her use of linguistic varieties through a rich tapestry of religious and nationalistic idioms makes her characters realistic and perfect, with a blend of Hindi language. For non-English and non-Indian writers, their interaction with first Indian language is with Hindi which is the language of majority; this helps the case of hyper-Indian nationalism promoted by BJP, and the need for the whole India to speak one language to express a particular brand of nationalistic unity. In case of religious vocabulary, she uses from the Hindi language, it serves to bring out a certain stereotypical prototype of Muslims and reinforces some of the biased notions harboured against Muslims. Moreover, to experiment with language and invent novel ways of communication through linguistic variation Roy skilful use of hybridisation added complexity and thought-provoking depth to her characters, making her work more universal for Subcontinental cultural writers.

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