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Indigenization of Pakistani English in Kanza Javed's *Ashes, Wine and Dust*

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Abstract

This article explores the indigenization of English in Pakistan in Kanza Javed's English novel 'Ashes, Wine and Dust'. This exploratory and interpretative research employed a close reading of the novel to analyse lexical borrowing in Pakistani English, utilising a note-taking technique to identify incorporated Urdu words, examining linguistic features such as semantic fields. The analysis following established frameworks that focus on lexical borrowing and variation as reflections of socio-linguistic practices. The research aimed to explore two key questions regarding lexical variation in this novel. First, the study examined how Javed incorporates various lexical borrowing in her novel. These include words related to food, living styles, clothing, forms of address and titles, religious terms, Indo-Pak history, traditional wedding events, ethnic identity, languages representing cultural identity, and places symbolizing cultural heritage. Each of these categories reflects the rich cultural and historical

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context of Pakistan. Second, the study analysed how these lexical variations reflect socio-linguistic practices in Pakistani English. The novel shows the use of code-switching and compounding, two prominent features of Pakistani English that highlight the engaging language use between Urdu and English, blending them to create a distinct linguistic identity. By integrating these cultural-specific words, the writer aims to enhance the authenticity of the story and connect with a broader audience. This shows how language variation reflects the socio-linguistic norms of Pakistani society.

Keywords: Indigenization, lexical borrowing, novel, PakE, sociolinguistic impact.

1. INTRODUCTION

This research article studies the indigenization process of English by studying the borrowing of lexical items in a selected Pakistani English novel. English in Pakistan has evolved as an independent legitimate variety (Irfan, 2022). Pakistani English manifests a distinct linguistic and cultural identity (S. Ahmad & Ali, 2014). Pakistani English has undergone the process of localization and the local languages have impacted English in Pakistan at various sociolinguistic levels (Baumgardner, 1993). Urdu, the national language of Pakistan, has greatly influenced English in Pakistan (Kalsoom et al., 2020). According to Talaat (1998), Pakistani English has witnessed certain lexical variations that make it an Urduized version. Baumgardner (1993) states that a lot of words have been borrowed from the Urdu language to Pakistan English (PakE).

The British left India but their language is still in use in South Asian countries which contributed to the emergence of English as a World Language. Reeves (1984) visited Pakistan and described it as the 'Second English Empire'. Errington (2007) states that English has gained the status of official language in previously colonized countries. This language was considered the symbol of superiority before independence, and this practice is still prevalent in this post-colonial era. English is used by the elite group in Pakistan to show hegemony (Mansoor, 2004). Khalique (2006) states that it is a fashion to start a conversation in Urdu and code-switch between English and Urdu. McKenzie (2008) is of the view that the English language affects societies, and the nativization of English loanwords is carried out. Rahman (2006) states that in Pakistan, due to the contact of English with national and regional languages, it is localized in terms of pronunciation, lexicon, and syntax. These variations were first considered as errors (Qazalbash et al, 2023). The concept of the emergence of a new variety of PakE got strength with Kachru's (1982, 1983) work on South Asian Englishes. There had been little attention on the linguistic aspects of PakE, this research topic has gained flux in recent years (Irfan, 2022).

In this research article, the sociolinguistic features of PakE are studied. English, the official language of Pakistan, is considered a symbol of superiority, and the English-speaking class enjoys hegemony over the others (Mansoor, 2004). Previously, speaking with an accent and using formal language were favoured for official purposes. However, the trend has shifted, particularly in Pakistan's education system,

where higher education is predominantly in English. Pakistan came into being in 1947 and English was initially viewed as a language of colonialism, thus now evolving to become a gatekeeper for social mobility and economic opportunities (Umrani & Bughio, 2017).

Moreover, the increasing trend of using social media platforms has motivated people to use the vocabulary of native languages that gives them the feel of affiliation with the English language (Saeed, 2021). Pakistani students exhibit a favourable attitude towards learning English, largely motivated by practical benefits, while still preserving a strong attachment to their native languages (Khalid, 2016). Notably, Pakistani English has evolved distinct features that embody Islamic values and the cultural sensibilities of South Asian Muslims (Mahboob, 2009).

By examining selected novels by contemporary writers, the researcher aims to highlight how non-native speakers of English are adopting the language through various linguistic strategies, including code-switching, compounding, lexical borrowing, and translation. However, this study is limited to the study of innovative techniques used by the writers for code-switching at the lexical level. An analysis of borrowing of words from Urdu to English language is conducted. Though English is an already enriched language; however, the purpose of lexical borrowing is to adapt it to Pakistani culture and social norms, fostering a sense of affiliation with the English language rather than any feelings of inferiority. Subsequently, this research explores the following questions:

1. How does Kanza Javed carry lexical variations in her English novel *Ashes, Wine and Dust*?
2. How does the lexical variation in the novel reflect socio-linguistic practices in Pakistani English?

2. LITERATURE REVIEW

English is widely used in Pakistan. Though it is not the mother tongue it enjoys the role of official language and is the language of education, media, court, and technology (Khan, 2012). English in Pakistan has emerged as a distinct variety as a result of interference, especially with the Urdu language (Mahmood et al., 2023). It has developed its own distinct linguistic patterns (Baumgardener, 1993). These distinct features of world Englishes are being studied widely, and based on their usage Kachru (1996) presented three concentric circles of world Englishes. Pakistan lies in the outer circle in which the emerging varieties are being standardized (Jenkins, 2007).

2.1 Indigenization in Pakistani English

Talaat (2002) believes that Pakistani English maintains its own distinct socio-cultural identity. Pakistani English has already borrowed a lot of lexical terms from the national language Urdu (Baumgardner, 1993). Pakistani English has been studied at various linguistic levels; morphology, semantics, phonology, and syntax, but there has been limited research on socio-cultural aspects (Khan, 2012). Mahboob (2008) works on the syntax, morphology, lexis, and phonology of PakE. Rahman (2020)'s work includes corpus planning in Pakistan.

Urduization of Pakistani English has deep roots in pre-partition British India (Talaat, 2002). The British came to India for trade with the consent of Queen Elizabeth in the seventeenth century, it was not until the eighteenth century that they took over the Indian government and English became the language of rulers who created a class of people 'Indian in blood and English in taste' (Irfan, 2022). English became the official language of Pakistan after independence in 1947; it is the language of media, courts, education, commerce, trade, and the internet (Rahman, 2020). English being the colonial language in Pakistan has an impact on Islamic values (Mahboob, 2009).

The literary work of Pakistani writers in South Asian Englishes was recognized in the 1980s at the national and international levels (Kalsoom et al., 2020). Pakistani English work has claimed global recognition. Since the independence of Pakistan, a lot of literary work has been produced (Jadoon & Ahmad, 2022) but this literature revolved around the problems raised as a result of partition and migration. Later on, the interest shifted towards the emerging challenges of changed governments and changes in the country like Islamization. However, Pakistani English writers could not gain the flux as their writings lacked Pakistani expression. One reason might be the response of the locals towards English as the language of the 'masters' which hindered them in the acceptance of the English language. In the 20th century, Pakistani writers gained global recognition by blending local language and culture into their works, leading to the acceptance of English as a representative local language (Mahboob, 2009).

Modern Anglophone Pakistani literary writers now confidently include local tastes, native moods, and diverse writing styles, and add Pakistani expression without feeling apologetic and giving extra information in brackets, or glossaries (Shamsie, 2017). Modern literary work has not only gained variety in the context (theme) of the literature but also undergone variation in the text including distinct linguistic, syntactic, and phonological features (Jadoon & Ahmad, 2022). A few of the contemporary acclaimed Pakistani English writers include Bapsi Sidwa, Mohsin Hamid, Kamila Shamsi, Alamgir Hasmi, and Nadeem Aslam (Saeed et al., 2021). Previously their work was studied from a literary perspective, but the recent trend has shifted towards the analysis of linguistic features of these works which studies English as a Pakistani variety from the perspective of world Englishes instead of focusing on the standard English language. Relevant research has been conducted in Pakistan which focuses on lexical variation, syntactic features, morphological constructions, and phonological shift in Pakistani English (Talaat, 2003). Kalsoom et al. (2020) studied the use of Urdu lexical items in Pakistani English fiction. Saeed et al. (2021) in their research studied sociolinguistic effects of Urdu lexical items on Pakistani English by analysing Mohsin Hamid's work *Moth Smoke*. Qazalbash et al. (2023) conducted research on hybridity and lexical variation in the literary work Roy (2007) *The Ministry of Utmost Happiness*.

2.2 Lexical Variations from Borrowing, Code-Switching, and Compounding

In literature, multilingualism takes many forms, as Lipski (1982) points out a lot of information about linguistic, historical, psychological, and aesthetic perspectives can be derived from the text. Lipski (1982) states that writing in another language creates an escape from the constraints of the mother tongue, as Milton wrote to his Italian lover in the Italian language. According to Mackey (1993), by using terms from

one language to text of another language, multilingual writers actually bring linguistic and cultural change, this phenomenon is known as lexical borrowing. Forster (2009) states that multilingual writing usually promotes the text and is meant to reach a wider audience. This section explores key aspects of multilingualism in literature, including lexical borrowing, code-switching, and compounding. Each plays a significant role in shaping linguistic variation and cross-cultural expression. These phenomena not only enrich the text but also reflect the interactive relationships between languages. This further contributes to the evolution of literary styles and broader cultural understanding.

Lexical borrowing, which involves incorporating words from one language into another, is a common occurrence in the evolution of languages (Daulton, 2019). This process includes various types, such as loanwords, compound blends, and loan translations (Kunalan et al., 2021). It is often motivated by factors like necessity and social prestige and generally requires some level of bilingualism (Durkin, 2020). As a global lingua franca, English has greatly impacted other languages through the introduction of Anglicisms (Spahiu & Nuredini, 2023). Nevertheless, borrowed terms usually adapt to align with the phonological, morphological, and semantic structures of the recipient language (Spahiu & Nuredini, 2023). While lexical borrowing can enhance vocabulary, there are arguments for restricting its use in specific contexts, such as Malaysian English newspapers, to uphold language quality (Kunalan et al., 2021). Analysing lexical borrowing offers valuable insights into language contact, evolution, and the intricate relationships between languages in a globalized context (Spahiu & Nuredini, 2023).

The study of code-switching in writing especially in literary work, has gained a surge in recent years (Gardner-Chloros & Weston, 2015). Schendl (2000) studied multilingualism of medieval period texts. Pahta (2004) worked on multilingualism in medical writing. Wright (2002) studied multilingualism of business texts. But the trend has changed, now there is more work on literary contexts. Code-switching in literature is carried out for different purposes for special effects, comic effects, and special characters or voices (Callahan, 2004). The problem is to what extent one can adopt a multilingual theoretical framework for analysis (Sebba, 2012). Lipski (1982) points out that one should not assume that there are two separate models for language and literature. Callahan (2004) concluded that the best-suited model should be applied; to a micro level (linguistic analysis that describes grammatical patterns), or a macro level (literary analysis that redefines social reality).

Compounding in texts with language variation involves complex morphological processes across multiple languages. For example, it includes gender and number variations in Spanish compounds (Buenaftuentes, 2014) and the separation of specialized terms in languages that do not typically rely on compounding, such as English and Russian (Clouet & Daille, 2014). In language mixing contexts, compound formation explains theories of mixing and the concept of word status, as seen in language pairs like Greek-English and Turkish-Dutch (Alexiadou, 2020). Cross-linguistic research shows universal trends in compounding, such as input and output categories, relationships between constituents, and the concept of headedness (Guevara & Scalise, 2009). Analysing compounding within language variation enhances our understanding of the interactions between morphology, lexis, and syntax (Buenaftuentes, 2014) and challenges some previously accepted views on universal compound formation patterns (Guevara & Scalise, 2009).

2.3 *Ashes, Wine and Dust* by Kanza Javed

The novel selected for this research is *Ashes, Wine and Dust* by Kanza Javed, published by India Research Press in 2015. This novel has been analysed previously from a literary perspective, emphasizing its themes and characters, as well as through psychoanalytic and sociolinguistic frameworks. These analyses highlighted themes related to the Electra complex and the incorporation of indigenized English (Raza & Tahir, 2020; Mittal et al., 2024). However, this present study adopts a sociolinguistic perspective to analyse its semantic features and their socio-cultural implications. This novel stands out as Javed has quickly established herself among the ranks of new and young literary writers through her modern and innovative use of language. In contrast to earlier authors known for exploring specific themes like social issues, Javed successfully depicts her cultural realities through an indigenized variety of English, gaining a positive reception from the literary community.

In *Ashes, Wine and Dust*, is the story of Mariam Ameen, who is shaped by the imperatives of middle-class life in contemporary Pakistan, and challenges traditional female roles as she embarks on a journey from Lahore to America in search of a better life while clinging to the memories of her deceased grandfather. However, her encounters with strangers in this unfamiliar land leave her feeling confused and vulnerable, particularly when she learns of her younger brother Abdullah's disappearance. This prompts a reverse journey back to her roots as Mariam confronts her past in pursuit of answers. Set against a backdrop of rigid social institutions and evolving individual identities, Mariam's quest becomes a steadfast determination to find her brother. The novel explores her struggle for self-identity, highlighting the complexities of social customs, stereotypes, and love, as disappearance emerges as an unexpected pathway to self-discovery.

3. METHODS

The novel by Kanza Javed (2015) entitled *Ashes, Wine and Dust* was selected because it is written by a contemporary English writer who not only understands modern writing trends but also possesses deep insight into Pakistani society, which she presents using a blend of Urdu and English. Javed's writing style is introspective and deeply rooted in personal and cultural experiences. This novel has gained popularity throughout Pakistan and internationally. The author was nominated for the Tibor Jones South Asia Award in 2013 and was the youngest writer to receive this recognition (Abbasi, 2015).

This research is exploratory and interpretative in nature. A close reading of the novel was conducted to analyze lexical borrowing in Pakistani English, using a note-taking technique (Karimi, 2011) to identify Urdu words incorporated into the English text. Additionally, linguistic features, such as semantic fields, were examined to facilitate the analysis of vocabulary and lexical variations. The data were then analysed and presented in tabular form. This approach follows the frameworks established by Rahman (2006), Kalsoom et al (2020), and Saeed et al. (2021), who built upon Weinreich's (1953) framework. This framework addresses semantic features, borrowing, translation, and hybridization. In this study, the focus was on lexical borrowing and lexical variation as a reflection of socio-linguistic practices in Pakistani

English. Therefore, based on previous work, the researchers formulated a theoretical framework for this research as shown in Figure 1.

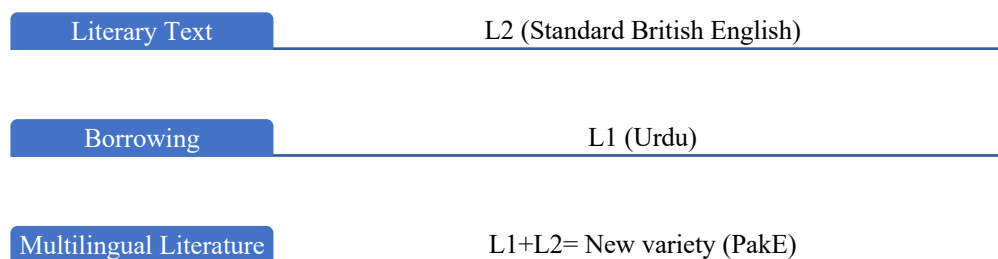


Figure 1. The research framework adopted from [Lipski \(1982\)](#) in multilingualism.

According to this model, when borrowing or other lexical variations occur in a text due to the influence of another language, the text reflects a multilingual effect, representing the social use of language in that society. If these variations are widespread and occur repeatedly, the influence of the second language leads to significant changes in the target language. This bilingual amalgamation results in the emergence of a new variety of language within the text, meaning it is no longer strictly monolingual.

4. RESULTS

It was found that the text incorporates lexical borrowing, code-switching, and compounding. In this section, the two research questions are addressed respectively. The first research question examines lexical borrowing and translation, and the second research question investigates code-switching and compounding as sociolinguistic practices employed by the writer.

4.1 Lexical borrowing in *Ashes, Wine and Dust*

The data shows that the lexicon reflects both Indo-Pak and Islamic cultures. Through these practices, Kanza Javed in *Ashes, Wine and Dust* demonstrates how language is used differently by adopting the rules of the first language (L1) while considering the social norms and culture of Pakistani society. As a representative of Pakistani society, the writer illustrates how Urdu-speaking Pakistanis apply L1 rules when speaking English. This further contributes to the emergence of a new variety of Pakistani English.

4.1.1 Lexical items related to food

Table 1 contains lexical items that represent traditional Indian and Pakistani edibles. These words were extracted from the text and were italicized in the original text. Their equivalent meanings are provided alongside each word.

Table 1. Lexical items related to food.

No.	Urdu words	Meaning in English
1	<i>Hookah</i>	Water pipe used for smoking tobacco, often flavoured.
2	<i>Masala</i>	Spices.
3	<i>Biryani</i>	A spiced rice dish typically prepared with meat (chicken, beef, or lamb) and aromatic spices.
4	<i>Sheer khurma</i>	A dessert made from vermicelli pudding, cooked with milk, dates, nuts, and dry fruits.
5	<i>Gajrela</i>	A popular winter dessert made from fresh seasonal carrots cooked with creamy milk.
6	<i>Korma</i>	A dish of chicken (or other meat) braised with yogurt, spices, and nuts.
7	<i>Chai</i>	Tea.
8	<i>Lassi</i>	A refreshing drink made from yogurt mixed with water or milk, often seasoned with spices or fruit.
9	<i>Roti</i>	A round flatbread, similar to a tortilla (also known as <i>chapati</i>).
10	<i>Saag paneer</i>	A vegetable dish made with spinach or other dark greens, stewed with ginger, garlic, chilies, and spices, served with paneer (Indian cheese).
11	<i>Kabab</i>	Minced beef or lamb mixed with parsley, onions, and garlic, grilled or roasted.
12	<i>Paratha roll</i>	A traditional breakfast item, consisting of a stuffed flatbread, often rolled and served with fillings.
13	<i>Jaleebi</i>	A sweet treat made by deep-frying batter into circular shapes, soaked in sugar syrup.
14	Mithai-halva	A sweet confection made from flour, milk, sugar, nuts, sometimes vegetables or lentils, flavoured with rose water, saffron, or cardamom.
15	Mithay chawal	A fragrant sweet rice dish made from basmati rice, ghee, dry fruits, nuts, and saffron.

The writer uses lexical borrowing to convey the essence of local food items, choosing culture-specific terms like *chai*, *roti*, and *masala* over English equivalents, which lack the full meaning or imagery. These foods are classic Pakistani cuisine and highlight cultural subtleties; for example, *chai* signifies more than just tea, reflecting a local practice where offering it signals the host's inquiry about the guest's drink preference and snacks.

4.1.2 Lexical items related to living styles

Table 2 lists lexical items related to the living style of local Indo-Pak culture, including aspects such as home construction and furniture.

Table 2. Lexical items related to living styles.

No.	Urdu words	Meaning in English
1	<i>Charpoy</i>	A traditional woven bed, typically made of a wooden frame with a woven jute or cotton mat.
2	<i>Divans</i>	A long, low sofa without a back or arms, usually placed against a wall for seating.
3	<i>Angithi</i>	A traditional brazier used for space heating and cooking, commonly found in the northern regions of South Asia.
4	<i>Haveli</i>	A traditional townhouse or mansion, often featuring intricate architecture and courtyards in the Indian subcontinent.
5	<i>Veranda</i>	A roofed, open-air hallway or porch attached to the outside of a building, is often used for relaxation or entry.

It is evident that the writer intentionally employs the language of the recipient community rather than using the target language vocabulary. This choice highlights the distinct differences in the living styles of the target audience compared to those of the recipient community. By incorporating these culturally specific terms, the writer not only enhances the authenticity of the novel but also fosters a deeper connection between the readers and the local culture being portrayed. This strategy effectively immerses the audience in the unique aspects of Indo-Pak living styles, enriching their understanding of the setting.

4.1.3 Lexical items related to clothing

Table 3 lists lexical items related to clothing, particularly those that represent Pakistani and Islamic culture concerning women's full-body covering.

Table 3. Lexical items related to clothing.

No.	Urdu words	Meaning in English
1	<i>Dupatta</i>	A long shawl-like scarf traditionally worn by women in the Indian subcontinent to cover the head and shoulders.
2	<i>Shalwar Kameez</i>	A traditional outfit consisting of long trousers and a wide shirt.
3	<i>Chadar</i>	A shawl.
4	<i>Chapal</i>	Sandals (shoes).
5	<i>Kameez</i>	A traditional long and wide shirt.
6	<i>Kurta</i>	A short and wide shirt.

Table 3 presents a list of words that exemplify both 'translation' and 'lexical borrowing'. While these words have equivalents in English, the writer aims to highlight cultural and social distinctions. Terms like *dupatta* and *chadar* are used interchangeably to represent the differences between summer and winter, even though both can be translated as 'shawl' or 'headscarf' in English. Similarly, *kameez* and *kurta* are alternated to emphasize local variations in dress.

4.1.4 Lexical items of address and titles

Table 4 lists the address words and titles used in the selected text.

Table 4. Lexical items related to address and titles.

No.	Urdu words	Meaning in English
1	<i>Dadda</i>	Grandpa.
2	<i>Daddi</i>	Grandma.
3	<i>Daddi jan</i>	Dear grandma.
4	<i>Bhai</i>	Brother.
5	<i>Mariam baji</i>	<i>Baji</i> (elder sister).
6	<i>Maulvi sahib</i>	<i>Maulvi</i> (Muslim scholar), <i>sahib</i> (sir, master).
7	<i>Chotay</i>	A little boy, usually a waiter.
8	<i>Hamida appa</i>	<i>Appa</i> (elder sister), is used for respect.

The address words in the text have English equivalents; however, the writer employs translation and lexical borrowing techniques to create a cultural impact on the readers. For instance, while *dada* and *dadi* translate to 'grandpa' and 'grandma', the writer chooses to retain the original terms. Additionally, the words *baji* and *appa*

reflect cultural norms that convey respect towards an elder sister, illustrating how the writer incorporates elements of Urdu language and culture into the novel.

4.1.5 Lexical items of religious terms

Table 5 lists lexical items related to religious events, occasions, celebrations, worship, concepts of the Day of Judgment, marital affairs, and expressions of gratitude towards Allah.

Table 5. Lexical items of religious terms.

No.	Urdu words	Meaning in English
1	<i>Mashallah</i>	Thanks to Allah (God).
2	<i>Jinns</i>	Creatures of God made of fire.
3	<i>Qurbani</i>	Sacrifice.
4	<i>Azaan</i>	Call for prayer.
5	<i>Namaz Topi</i>	A cap that is worn for prayer.
6	<i>Dupatta-Izzat</i>	Concept of honour attached to the headscarf.
7	<i>Kabool</i>	To accept.
8	<i>Iddat</i>	The period a woman must observe after the death of her husband or following a divorce, during which she may not remarry.
9	<i>Munkir Nakir</i>	Angels who test the faith of the deceased in their graves.

The writer has opted for culturally reflective vocabulary instead of direct translations, emphasizing the religious significance of these terms within the novel. By using original Urdu words, the writer captures the nuances and cultural richness of these concepts, enabling readers to engage more deeply with the characters' cultural and religious contexts. Such lexical choices enhance genuineness and strengthen the reader's connection to the depicted cultural practices. By preserving these terms, the writer highlights the cultural identity embedded in religious practices, showing how language reflects the values and beliefs of the community.

4.1.6 Lexical items representing Indo-Pak history

Table 6 includes words that illustrate the historical context of the Indo-Pak subcontinent.

Table 6. Lexical items representing Indo-Pak history.

No.	Urdu words	Meaning in English
1	<i>Raja</i>	King.
2	<i>British Raj</i>	British rule.

The writer employs translations of these terms to convey the voices of the subcontinent's inhabitants. The term *Raja*, used for 'king', reflects both Hindu and Muslim royalty, highlighting the region's diverse historical legacy. In contrast, the *British Raj* carries significant weight, capturing the sentiments of oppression experienced by South Asians during colonial rule. This choice of vocabulary not only emphasizes the historical narrative but also fosters a deeper understanding of the cultural and political implications of these terms. By selecting words with rich historical connotations, the writer reflects the lasting impact of this shared past on the identities and experiences of the characters.

4.1.7 Lexical items of traditional wedding events

Table 7 includes lexical items related to beauty products, jewellery, and musical events associated with traditional Indo-Pak weddings.

Table 7. Lexical items of traditional wedding events.

No.	Urdu words	Meaning in English
1	<i>Henna</i>	Temporary body art resulting from the staining of the skin using dyes from the henna plant.
2	<i>Tilak</i>	Any mark made with paste or powder on the forehead or other parts of the body for religious, spiritual, or similar reasons.
3	<i>Jhumka</i>	Traditional earrings.
4	<i>Kundan</i>	Pure gold.
5	<i>Dhol</i>	Drum.
6	<i>Gazal</i>	Form of poem.

The writer chooses to borrow words from the Urdu language instead of utilizing equivalent terms in the target language. While alternatives exist, they often lack the cultural resonance and emotional weight of these culture-specific terms. For instance, *henna* evokes not only the beauty of the body art but also the significant role it plays in wedding rituals. Similarly, *jhumka* and *kundan* carry connotations of tradition and elegance, enhancing the richness of the novel. By preserving these Urdu terms, the writer creates a vivid depiction of the wedding atmosphere, allowing readers to connect more deeply with the cultural practices and emotions surrounding the events. This choice enriches the text, highlighting the cultural identity and heritage embedded in these wedding traditions.

4.1.8 Lexical items representing the ethnic identity of characters

Table 8 presents a list of names that are used in the novel.

Table 8. Lexical items representing the ethnic identity of characters.

No.	Islamic and Hindi
1.	Hamida
2.	Maryam Ameen
3.	Anika
4.	Aminah
5.	Abdullah
6.	Fatima
7.	Bashir
8.	Durgah
9.	Gulshan
10.	Karan
11.	Dev
12.	Poonam
13.	Parakriti

These names play a crucial role in establishing the setting and context of the novel. They not only contribute to the cultural and ethnic identity of the characters but also provide insights into their backgrounds and beliefs. For example, names like Hamida and Fatima reflect Islamic heritage, while Karan and Dev are indicative of

Hindu roots. These names enrich the story by highlighting the diverse cultural blend of the characters' lives, allowing readers to appreciate the complexity of their identities. By incorporating these culturally significant names, the writer deepens the reader's understanding of the social dynamics and cultural interactions present in the novel to deepen the overall accuracy of the character portrayals.

4.1.9 Names of languages representing cultural identity

The writer highlights the languages spoken by the characters in the story.

Table 9. Names of languages representing cultural identity.

No.	Languages
1	Angrezi
2	Urdu
3	Punjabi
4	Hindi

By mentioning the languages of the characters, the writer not only reveals their cultural identities but also shows the varying usage of English across different segments of Pakistani society. The inclusion of languages such as Urdu, Punjabi, and Hindi emphasizes the rich linguistic diversity present within the novel. Furthermore, this linguistic representation enhances the authenticity of the characters, allowing readers to better understand their backgrounds and the dynamic society of Pakistan. Ultimately, the languages serve as a reflection of the characters' heritage and experiences, contributing to a deeper engagement with the story.

4.1.10 Names of places representing cultural heritage

Table 10 consists of names of places and rivers significant to the Indo-Pak cultural context.

Table 10. Names of places representing cultural heritage.

No.	Urdu Words
1	Lahore
2	Bharat
3	Delhi
4	Ganga River
5	Ravi River

By mentioning these names, the writer emphasizes that the plot of the story is deeply rooted in Indo-Pak culture. Each location carries historical and cultural significance, contributing to the narrative's authenticity. For instance, Lahore is known for its vibrant history and architectural wonders, while the Ganga and Ravi rivers are central to the cultural and spiritual life of the region.

Although the novel is written in English, the incorporation of an Indo-Pak backdrop enhances the story's truthfulness, allowing readers to explore the interconnectedness of these places with the characters' experiences. This choice not only grounds the novel in a specific cultural context but also invites readers to engage with the geographical and historical significance of these locations, encouraging a deeper understanding of the themes and emotions woven into the story. By doing so,

the writer enriches then ovel, making it connect more intensely with those familiar with the Indo-Pak heritage while also educating those less acquainted with the region's cultural richness.

4.2 Lexical Variation as a Reflection of Socio-Linguistic Practices in Pakistani English

This subsection addresses the second research question, how lexical variation in the novel reflects socio-linguistic practices in Pakistani English, by illustrating how lexical choices represent various aspects of Pakistani culture, including food, clothing, festivals, and religion. The writer creatively borrows lexical items from Urdu and applies Urdu linguistic rules to English, demonstrating the influence of class, gender, and age on language use. Notably, informal L1 to L2 code-switching is employed in conversations among elders and helpers, while compounding further localizes English for Pakistani readers. This approach strengthens a sense of belonging and cultural identity, making the novel connect deeply with those familiar with these cultural details.

4.2.1 Code-switching

Code-switching emerges as a prominent feature, reflecting the engagement between Urdu and English. Table 11 shows instances of code-mixing; the words at the lexical and phrasal levels enrich the dialogue and convey cultural authenticity.

Table 11. Code-switching at lexical and phrasal levels.

No.	Urdu words	Meaning in English
1	<i>Aye, aye</i>	Oh no (interjection).
2	<i>Nah</i>	No.
3	<i>Chalo, chalo</i>	Let's go.
4	<i>Aye bhai</i>	Oh brother!
5	Train <i>ai</i>	The train has arrived.
6	<i>Oho beti</i>	Oh no, daughter!
7	<i>Oho Mariam bibi</i>	Oh no, Madam Mariam!

The list in Table 11 illustrates the use of code-mixing in the text. The writer employs Urdu interjections and phrases instead of their English equivalents. This highlights the 'basilect' variety of English commonly spoken by less-educated individuals or people from rural areas. By doing so, the writer marks class distinctions and the social or educational status of the characters. This creative liberty in writing reflects the localization of English within Pakistani society, blending it with native language elements.

4.2.2 Compounding

Compounding serves as an interesting manifestation of language blending. This process highlights how speakers often wield between Urdu and English, creating new expressions that reflect cultural details. Table 12 presents examples of word compounding where one part of the compound is derived from English while the other originates from Urdu.

Table 12. Compounding.

No.	Urdu Words	Meaning in English
1.	<i>Desi carriage</i>	Local vehicle.
2.	<i>Motia</i> flower	Jasmine flower.
3.	Fairytale-ish	Affixation used by the writer.
4.	Treatment <i>shreatment</i>	The writer applied L1 rules to add a meaningless word to a meaningful one.
5.	<i>Gori</i> girlfriend	Foreign girlfriend.

The examples in Table 12 illustrate the Pakistani variety of English, which incorporates changes in word construction. The writer shows how language is used in the Pakistani community, where speakers often apply L1 rules when using English. This can occur when an appropriate word in the target language is lacking or due to the speaker's limited vocabulary. People may combine Urdu and English words, often because of the cultural value or specific meaning attached to the word. For instance, 'motia flower' is an alternative to 'jasmine', but the former carries cultural connotations. Many traditional women, particularly those who migrated from India, used to wear garlands of *motia* flowers early in the morning, bringing a sense of freshness to the home. Similarly, the phrase 'treatment *shreatment*' reflects the Urdu linguistic rule of adding a meaningless word alongside a meaningful one (*kalma* and *muhmal*).

5. DISCUSSION

This research aimed to explore the indigenization of the English language in Pakistan by analysing lexical variation in the novel *Ashes, Wine and Dust* by Pakistani writer Kanza Javed. Javed, a young and acclaimed author, has gained recognition both in Pakistan and internationally. Although considerable research has been conducted on the use of English in Pakistani literature, most studies have focused on literary analysis of this novel. For example, M. Ahmad and Sanam (2016) analysed the novel through a diasporic lens, focusing on identity crisis, home, and exile, while Raza and Tahir (2019) studied the Electra complex in the main character. These studies examined the novel's content and characters. However, this present research focuses on the language itself, particularly the lexical variations introduced by the writer.

The primary goal of this study was to investigate the linguistic changes becoming part of Pakistani English, highlighting how English has been indigenized. The findings show that Javed employs lexical variation through translation, code-mixing, and compounding. Similar findings were reported by S. Ahmad and Ali (2014), who studied the impact of "Urduized" English on Pakistani fiction, noting that such variations have led to significant innovations at the lexical level. Jadoon and Ahmad (2022) also examined the works of Pakistani Anglophone writers, showing that these authors use innovative methods to reflect their Pakistani identity within socio-cultural realities.

In *Ashes, Wine and Dust*, Javed incorporates local words despite available English translations, such as *chai* for tea, *masala* for spices, and *roti* for tortilla. Cultural contexts are conveyed through variations, like using *dupatta* and *chaddar* to depict different garments worn under specific circumstances. This intentional choice reflects the writer's desire to maintain the cultural authenticity of the text (Talaat,

2002). For instance, *dupatta* is lighter and more decorative, typically worn at home, while *chaddar* is heavier and associated with modesty when leaving the house. Similarly, the phrase “treatment *shreatment*” illustrates how Urdu speakers often add meaningless words to meaningful ones, a linguistic feature common in informal speech but typically avoided by the upper or educated classes. This pattern is also found in other languages, often used to create a rhythmic effect in conversation (Katamba, 1994).

Javed’s use of cultural terms related to dress, jewellery, food, and religious practices, such as *Namaz topi* (prayer cap) and *kabool* (acceptance in marriage), further indigenizes the language. These choices reflect not only the cultural and religious practices of Pakistan but also the writer’s intention to provide realness by preserving the local essence (S. Ahmad & Ali, 2014; Talaat, 2002). The use of terms like *iddat* and *Munkir-Nakir* (religious concepts) shows that she did not find the English equivalents sufficient, opting instead to use the Urdu words to convey their deeper meaning. The novel also displays code-switching, reflecting social class distinctions. For example, Javed’s use of informal terms of address like *bhai* (brother), *appa* or *baji* (sister), and the addition of *ji* or *jan* (terms of respect and endearment) signals the speaker’s social standing. The upper social class tends to avoid such informal language (Tamim, 2014).

The findings suggest that Pakistani English has emerged as a distinct variety, shaped by its contact with Urdu (Irfan, 2022). English, once a colonial language, has been localized in Pakistan, reflecting both the culture and religion of its users. This shift has allowed Pakistanis to express their identity through English while maintaining a sense of belonging (S. Ahmad & Ali, 2014). The use of Urdu words in English not only reduces the feeling of estrangement but also enhances understanding among students, fostering tolerance and empathy.

Therefore, Jadoon and Ahmad (2022) argue that such lexical innovations should be recognized and promoted by academic stakeholders. This study supports the view that Pakistani English, with its unique socio-cultural values, should be acknowledged as a distinct variety, different from standard British English. Recognizing this variety not only validates the linguistic creativity of local speakers but also fosters a sense of ownership and pride in the evolving language.

6. CONCLUSION

In conclusion, this study highlights the indigenization of English in Pakistan through an analysis of Kanza Javed’s novel *Ashes, Wine and Dust*. By employing a close reading and a note-taking technique to identify lexical borrowing, the research examined various categories of lexical items, including those related to food, living styles, clothing, forms of address, religious terms, Indo-Pak history, traditional wedding events, ethnic identity, languages, and places. Each category reflects the rich cultural and historical context of Pakistan. Furthermore, the study explored how these lexical variations echo socio-linguistic practices in Pakistani English, notably through code-switching and compounding. These linguistic features illustrate the interconnected relationship between Urdu and English, contributing to a distinct linguistic identity. Consequently, by integrating culturally specific words, Javed enhances the authenticity of her novel and connects with a broader audience,

demonstrating how language variation embodies the socio-linguistic norms of Pakistani society.

This research is limited to the study of lexical borrowing and does not examine morphological, grammatical, or phonological variations. Additionally, it focuses on a single literary work, while numerous emerging writers are producing literature in English that could broaden the scope of this study. Future research could also explore non-literary academic writings by students, curricula, media coverage, official correspondence, and court rulings. By analysing these patterns in Pakistani English, language and education policymakers can better inform curriculum development.

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