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**Editorial**

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Editor

Journal of English Language, Literature and Linguistics (JELLL)  
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Table of Content

No	Title	Author/s	Page No
1	Stylistic Analysis of Coke Studio's Selected English Songs	Ayaz Ahmad, Arslan Ali, Maryam	1-20
2	The Interplay between Freedom and Confinement in No Exit by Taimur Kayani	Farrukh Hameed, Zainab Latif	21-35
3	Hybridization and Cultural Transformation in <i>No Longer at Ease</i> and <i>Arrow of God</i>	Haroon Sarfraz	35-52
4	Quantitative Investigation of Students' Perceptions regarding Code Switching in Pakistani English Classrooms at University Level	Raina Tabbasum	53-72
5	Historicist study of " <i>Mufti</i> " in Early Modern English: [Early English Book Online – Text Creation Partnership (EEBO-TCP)]	Taj Nabi	73-97

### Stylistic Analysis of Coke Studio's Selected English Songs

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#### ABSTRACT:

Language is a basic element of communication to convey human expressions, thoughts, and emotions. Through the medium of language, human beings interpret everything around them; songs are an example of language use. To make the songs sound appealing to the listeners, singers may deviate from the lyrics as they sing. The focus of this study was on the semantic deviation to find out the style of the writer and to find the meaning. For this purpose, researcher selected two English songs from Coke Studio, "I'm in Love", and "My Happiness". This study presents lexical parallelism, and morphological parallelism, and at the end describes the Semantic deviation. For this study stylistics was the most suitable approach; stylistics is a field of linguistics that examines the relationship between language and its artistic use in literature, music, advertisements, and other forms of expression. This study used the semantic level, lexical level, and morphological level of stylistics for this research. The researcher used the qualitative method and content analysis for this study and applied the stylistic analysis on the selected songs of Coke Studio. This study analyzed the semantic, lexical, and morphological terms from the lyrics of the songs. This study also classified the terms found in the selected songs and also interpreted the meaning in terms of stylistics. This study concludes that in both songs, writers used the same semantic, lexical, and morphological devices. The most occurring device in both songs was Semantic Parallelism; the interpretation of stylistic devices suggests that the theme of love was mostly explored in the song.

Keywords: Parallelism, Semantics, Lexical, Stylistics

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## 1. INTRODUCTION

This section highlights the main arguments of the thesis. This chapter explains the Coke Studio, about music and language of songs. This chapter also highlights the research questions and objectives that were used in this research. Coke Studio take started with a music concert in Brazil after that successful concert this was followed by many other music shows. But this show become popular in Pakistan, and in recent times this show becomes very successful among the music community. Coke Studio is a very famous internet and TV show that started arising in 2008 in Pakistan (Williams & Mahmood 2019). This show was conceived by Rohail Hyatt and Coca-Cola funded this show. The British TV concert series, 'Live From Abbey Road' was the inspiration and concept of in which a group of musician gather and develop new songs(Williams & Mahmood 2019).

Coke Studio every year released new series of episodes featuring three to four music videos, almost thirty new songs with music videos are uploaded on the YouTube channel of Coke Studio at the end of every season. These videos are also uploaded on paid and free streaming channels like Spotify and these videos are also uploaded on Facebook and Twitter pages. Coke Studio has 13.5 million followers on YouTube at that time. A major role in the success of Coke Studio was played by Mr. Hyatt and his team. Coke Studio motivated the young artist and gave importance to the new composition of songs. A series of unique music has been performed and promote Pakistani culture as well the languages of Pakistan.

In television, digital, and musical media Coke Studio show has become one of the most influential platforms. For Pakistan's modernity in generating new narratives, Coke Studio assumed the main role. With the music creation, Coke Studio performed arts, classical poetry, and music traditions of deserted communities. In season 11 this shows curates a vision of Pakistan, branded as 'Sound of the Nation' which means 'One Nation—One Spirit—One Sound'. To archive Pakistani music and South Asian poetry, this curate feeds into private and individual endeavours, which help for making cultural memory (Williams & Mahmood 2019).

The singer cannot express the poetic phrases of a song concretely; although these are the significant form of feelings (express the emotions and feelings through the song phrases), to convey messages through songs many other arts together with the song. These phrases also impact the listener and make a strong emotional connection. Music poetry is an imitation that

reflects a picture of human life (Gunawat et al. 2017). With the help of figurative language in the song reader and listener understand the actual meaning.

The words, style, and expression used in folk songs are the same as the cultural components. With the help of style songwriters and singer utilized their pieces of art and gain the attention of listeners. Fixed summaries of the words in songs and poetry display information that evoked certain emotions and creates an imaginative picture. In songs, poetic words are frequently used that can reflect a sketch of the writer's thoughts and lifestyle and listeners also find the reflection of his/her life in the songs. A track in phrases symbolizes, attracts, reflects, and enhances the feelings of listeners without records from others. Deeper meanings are conveyed by the special choice of words, lyrics are also associated with the fact. Coke Studio's stuff is diverse in song lyrics that have an impact on youngsters.

Due to the stylistic choices within the structure of a text, one can determine the function of the text, stylistic also consider a gateway to interpretation (Simpson 2004). Simpson also says that constituents of linguistics structure are the structure forms, levels, and patterns of language are the style of language in which the language is employed. The function of stylistics also made a connection between language and artistic function (Mahlberg 2017).

Leech also added that what, why, and how are not many motivating questions, and why the expression is according to linguists that enhance the style. In stylistic literature considered a preferred object for study. But the connection between literature and stylistics should not be considered a creative work. Many forms of literature like, journals, newspapers, advertising, music, songs and formal conversation display a high degree of stylistic dexterity. The dexterity in the language would be wrong because it would be used exclusively for canonical literature (Waheeb 2017). According to this statement, it can be asserted that song lyrics are the conventional form of literature, like drama, poetry, and novels. For stylistic analysis, these objects make a good form, for applying the same stylistic tools.

The title of the songs and lyrics attract listeners there should be two possibilities happens it gets an award or became popular. Language style in lyrics and social context are representations of a song and the language style of the song discuss through the words, sentences, and structure in which the composer was written to it. With the expression of voice, the audience gets to know about the singer's feelings. Songs reflect a special context of culture and present several themes like love, hate, motivation, social issues, etc. Songs are based on the reality and experience of the writer that's why the writer uses many figurative languages

and use different lyric styles. The research questions formulated for exploring the research problem under discussion are the following:

1. What are the most occurring stylistic devices in the selected English songs of Coke Studio?
2. What kind of meaning is being generated by the use of stylistic devices?

## 2. LITERATURE REVIEW

This section discusses the previous studies about stylistics. This chapter defines language and linguistics. This chapter also discusses the history of songs and music. Moreover, this chapter also encapsulates the Coke Studio's journey, and this chapter identifies the research gap which provides a guideline for this study. The set of signs is known as language. To convey human expressions, thoughts, and emotions language is a very basic element. Through the medium of language human beings interpret everything around them. Language is a very fundamental and powerful tool of human nature, with its help human beings think and perceive the things around them, (Fromkin et al. 2013). Finegan and Besnier (1989)said language is a finite system of certain elements and principles that help the speaker in the construction of sentences to do particular communication. Other creatures than humans, in this world, communicate but their usage of communication or language is different, human beings use language to gain and achieve, understanding and to fulfil their needs. Humans are modified and change words according to their needs. Language impacts human beings' lives very much. Language can be enhanced and deeply learn to understand more about things, or for giving lessons to others. Words choice should be changed according to the context need. Just like poetry or songs vocabulary choice is different than medical.

Language study is known as linguistics. The language rules are called grammar, through these rules' ones learned and acquire language. In these rules sound system phonology, the word's structure is morphology, the sentence structure is syntax, the sound relation with the words is semantic, and the word's mental dictionary is lexicon. In this paper to understand more about language and to know and understand, how language works are called linguistics (Dechaine, Burton et al. 2012). It also helps to understand how human beings use language for a communicative purpose. How humans produce words, produce sounds, and make sentences are all these features of human language dealt with the linguistics.

Songs are a piece of music that has a special combination of words (Dale T. Griffe, *Songs in Action*, New York: Prentice Hall International, 1992). Songs fall in the category of poetry and speech because they songs and speeches are vocally produced and linguistically meaningful. And song and poetry are written down before publication, both are pieces of music that one can listen to (Adawiyah, 2017). Song is the Musical composition of words, syntax, sort of poetry, and a combination of melody that convey feelings and thoughts.

Songs have powerful impacts on society as well as mental health and growth. It's very common thing people to become emotional after hearing some specific sort of song. During listening to songs many people can be tearing moved. On the other hand, listening to English songs increase the student's English vocabulary and enhances English skills. As Lo and Li say, songs are helped tools to enhance students English listening, speaking, reading, and writing skills, through the English songs variety of English language can be taught to students like grammar, pronunciation, syntax structure, and parts of speech (Lo & Li 1998). Songs are also an essential part of cultural civilization because songs present the ideas, and culture of any society. Songs affect society culturally, mentally, emotionally, and morally.

People gain valuable insights when a culture exchanges songs and music with another culture. For self-representation music provides powerful scope because it is a creative field (Green, 2006). Music is a fundamental aspect of society because it is central to many activities and profoundly affects a person's mood, behaviour, and emotion (Becker 1986). MacDonald and Wilson (2014) said that for the construction, negotiation, and maintenance of identity, music also provides help. Listening to music can play an important role to maintain well-being and social relationships (Mitchell et al. 2012). Songs draw beautiful melodies in our hearts, they are not cross-culture masterpieces. On June 8, 2008, coke studio became a reality and became popular not in Pakistan and India but all over the world. Because in produce many types of music.

As discussed above, to gain different purposes and on different occasions, humans use language in different ways. This difference varies according to the purposes and conditions in which they use language. Song's vocabulary and style are different than other pieces of literature. Writers give shape to their thoughts by shaping the words (Batoool et al. 2014). In a text different forms, linguistic structures, and patterns are the important index that's why language is so important in stylistics (Simpson 2004). By using special words, sounds: writers, singers, and poets convey special message and stylistics concern to identify the message by using text. Leech and Short

(2007) believe that the connection between language and its artistic functions is all discussed under the term of linguistics. Every piece of literature and its author uses a unique style of writing and language for reader\listener understanding and amusement. Different expressions of language impact the human mind; impacts of language and expressions are analysed by the use of stylistics (Verdonk 2002).

What is the purpose of the speaker with use a certain language it also comes under the discussion of stylistics. Stylistic focused both on spoken and written language. By using songs, the stylistic analysis in spoken language can be done. Songs are the product of writers and singers in which the singer not only attracts the people with lyrics but also with the oral lyric delivery.

Music became popular among Pakistani people. Due to progress in the digital world, the expectations of music consumers have increased. Coke studio one of the best music brands in Pakistan conducted its first music concert in Brazil. That was the success of Coke Studio, and after that, in subsequent years it was followed by multiple music concerts. In Pakistan diverse music like classical, Hip Hop, pop and rock, Folk, English songs, and too many other languages Coke studio gave platform.

Sebastian says the branch of linguistics that deals with meaning are called Semantics (Sholihah 2018). Without spoken or written forms of language, we cannot express those ideas that exist in our minds (Kracht 2007). In semantic, meaning is analyzed, we cannot see or observe meaning we record and observe sound, through analysis of meaning one tries to analyze his\her own capacity for understanding and ability to create meanings (Kracht 2007). McElvenny (2014) say semantics is the connotation of a word or the thing that the speaker refers to through a word.

In semantics, most words are related to the idea but lexemes are the arrangement of words in a specific field that shared meaning based on an element. Lexeme is a dictionary word and lexical means equivalent to the term “a word meaning”. Lexeme is related to the words ‘lexicon’ and ‘lexical’ that have the same meaning as in the dictionary (Sholihah 2018). The sentence in which lexemes occurs depends upon its meaning this term is known as “lexical meaning”. The discussion about those things covers among other things lexical meaning.

Initially, the meaning of the word that refers to the real world is denotation. After that, the personal aspect of meaning or emotional association with the word is connotation, next is

ambiguous meaning or ambiguity said to double meaning, and next one is a synonym, the same meaning as the other expressions of meaning (Chaer 1990). The last one is, two forms with opposite meanings are antonyms (Yule 2022).

Figurative language which is used to compare an object and to increase the effect of a certain matter is attractive. Metaphor is the part of figurative language which is used to compare two opposite things directly (Semino & Culpeper, 2002). On the other hand, the simile is a comparison of one thing with the other by using the word 'like' (Sholihah, 2018). The symbol could be an object, action, or person which refers to something else more abstract. Hyperbole and irony are other parts of speech that are very common in daily life.

Morphology is another branch of linguistics in which the study of word formation is performed (Booij, 2012). It also shows how words are constructed based on their function in sentences. The smallest unit of words is Morpheme. Morphemes are the smallest unit that helps to form words; morphemes are also basic words (Booij, 2012). Some morphemes stand-alone like a top, roof, song, etc, and they are known as a free morpheme. Some need other words to create meaning and cannot stand alone like 'ing', 'ies', 'tion' etc they known as bound morphemes.

Individuals understand those things in which they find they find the meaning of their own lives; they thought through the specific medium they understand themselves (Steger, 2009). Songs are very effective literary works that refer to the works of creative imagination, and also include poetry, drama, fiction, and nonfiction writing (Sholihah, 2018). However, every word and lyric of the song expresses the personal feeling for singing, and the song's content also gives the moral value that in which have.

### **3. RESEARCH METHODOLOGY**

This section presents the research design, method of data collection, data analyzing techniques, and procedure that are adopted in this study. Moreover, this chapter presents the reason for adopting the qualitative research design for this study. This chapter provides the theoretical fundamentals used in this research.

The instrument in this research are the authors themselves because this research adopts a qualitative approach. As the data was collected from Coke Studio's English songs, the writer listens to every song again and again and then comprehends each line of every song from the first line to the last line and identifies and marks the semantic, lexical, and morphemic choices

in the songs. The writer also tries to find the meaning behind these selections of words and tries to comprehend the messages of composers.

This research study selected the Coke Studio's two English songs. Song A is 'My Happiness' which was Season 1 sung by Sajid Ghafoor and Zeeshan Parwez, and song B is 'I'm in Love' which was written by Neil Diamond and first sung by the Monkees on 9 August 2001, but this song is also sung in Coke Studio on 29 June 2008 by Saba and Selina. Both the writer also takes the written text of the songs from Google and all the English text is taken from the song's lyrics. The use of the English language has many interesting linguistic aspects in the songs. Coke Studio became very popular in Pakistan and internationally famous that's why the writer used the Coke Studio for research.

#### 4. RESULTS AND FINDINGS

This chapter highlights the analysis of the selected data of selected songs; also, this chapter presents the findings of the study. The writer used the two English songs of Coke Studio as the object of this study. The writer used the stylistic approach to identify the stylistic devices and to highlight the meaning to identify the answer to the research questions. The writer takes various steps for data collection and description. Initially, the writer read and hear the lyrics of two selected songs, after that writer identify the selected stylistic devices in the song. As the objective of the writer is to identify the semantic, morphological, and lexical devices in the songs, the writer identifies them and then describes and discusses the meaning. The writer describes data by giving frequency and percentage.

##### Morphological and Lexical Parallelisms

All the selected songs are from fourteen different seasons of Coke Studio and by different composers and singers.

**Table 1**

*Morphological and Lexical Parallelisms*

<b>Morphological and Lexical parallelism</b>	<b>Frequency</b>	<b>Percentage</b>
Phrase repetition	1	3.44%

Words repetition	27	16.17%
Morpheme's repetition	8	4.8%

**Table 2***Morphological and Lexical Parallelisms*

<b>Morphological and Lexical parallelism</b>	<b>Frequency</b>	<b>Percentage</b>
Phrase repetition	5	18.52%
Words repetition	27	14.44%
Morpheme's repetition	9	4.813%

**Song A**

Lexical parallelism means the repetition of the same words, phrases, and morphemes in a text. Lexical parallelism is important to identify the connection between sentences in text. The sentence “*But Face to Face and You're My Happiness*” is repeated in this song; the speaker exposes his feelings for his loved one. The writer makes emphasis his feeling and considers the next person his happiness. Through repetition of the same phrases, the writer evokes feelings of love.

Many words and morphemes are repeated in this song, through this repetition singer talk about his feelings. The word ‘You’ was used 18 times, the word ‘I’ was used 8 times, and the word ‘To’ also used 8 times in these songs. The writer makes a connection between the first person and the second person by using the preposition ‘To’. The writer expresses his feelings to the audience; he also used many nouns that are repeated in this song that express his feelings. Morphemes are also repeated in this song like **caring**, **sowing**, and **bringing**: these morphemes talk about his current feelings.

**Song B**

In song B five phrases are repeated, the phrase ‘*I'm a believer*’ is repeated 8 times, the phrase ‘*I'm in love*’ repeated four times, and ‘*I couldn't leave her if I tried*’ is repeated three times in

this song. The songwriter was telling about his feeling in which he was, by repeating the same phrases the writer tells to the audience he is in the love, which means love never hit him before that.

In the song 'I'm in love' many words and morphemes are repeated. The word 'love' is repeated seven times, the word 'mind' is repeated four times, and the word 'leave' is also repeated four times in this song. By using these repeated nouns writer of this song was telling about his abstract feeling. He also used many pronouns that are repeated in this song and these pronouns also describe the love and feelings of the writer. Morphemes like 's', 'ed', and 'ing' ('giving', 'trying', 'dreams', 'tried', and 'needed') are repeated in this song.

### Semantic deviation

Semantics is a branch of linguistics that deals with the study of meanings. Additionally, a semantic occurs when a word's context gives it more than one interpretation. Semantic deviations come in two forms:

1. Semantic oddity
2. Honest description

### Semantic oddity

Semantic oddity refers to absurd utterances, as well as the transformation of meanings from literal to figurative. There are 5 types of a semantic oddity, pleonasm, oxymoron, paradox, metaphor, and simile.

**Table 3**

*Semantic Oddity-Song A*

Semantic oddity	Ratio	Percentage
Paradox	5	2.994%
Metaphor	3	1.797%

In this songwriter used semantic oddity only 4.797%, which means the writer used a very low quantity of expressions.

**Table 4***Semantic oddity-Song B*

Semantic oddity	Ratio	Percentage
Paradox	2	1.07%
Metaphor	3	1.605%

**Paradox-Song A**

A paradox is a statement or opinion which seems to be self-contradict or absurd and may be true in reality.

*So come from within and Let Me Show*, this is verse no. 26 of song A, here, the writer gives a paradox statement by using the words ‘within’ and ‘show’. Within means that present inside, if someone or something is present inside; then what’s needed to show? If someone is in you there is no need to show something, because he is so close to you and you have no need to show anything: every feeling is open to him or her.

In verse 13 of this songwriter also used a paradox, (*A Part but Face to Face and You’re My Happiness*), in this statement writer also uses paradox because on the one hand, he is saying ‘a part’ but on the other hand, he said face to face. This is the self-contradicted statement of the writer because to express his feelings and considers that ‘a part’ is the only portion of his happiness but in the next statement he said when we face to face you become my happiness.

In verse 5 (*You could’ve been My Home*), Here, the writer gave a very self-contradict statement; he said you could have been my Home that’s means he/she was his home once upon. The writer of this song also used a paradoxical statement in verse 23, (*That we’re apart but Face to Face and You’re My Happiness*,) How persons should be apart or separate and face to face at the same time? In this phrase, the writer used an absurd statement by using the words, ‘apart’ and ‘face to face’.

**Song B**

In verse no. of the song, B song writer used a paradox statement, (*Disappointment haunted all my dreams*). In this line, the writer gives the paradox statement by using ‘disappointment’ and ‘dream’. Disappointment means, sadness caused by the non-fulfilment of hopes, and dreams

mean a cherished ambition. If someone has true dreams, then there is no way for the disappointment that haunts his/her dreams.

The verse 11 of this song (*Seems the more I gave the less I got*), Here, the songwriter gave a self-contradict statement, he used the words 'more' and 'less': both these words are opposite to each other. The songwriter used a very ambiguous and self-contradict statement, due to the use of the word 'seems'.

### Metaphor-Song A

Metaphor is a comparison of two things without using 'like' and 'as'.

In line 11 of the song, the songwriter used the metaphor, (*You could've Been My Home*), In this sentence, the writer compares a person with the home (you could have been my home). Home is the place for someone to live permanently, writer compares his beloved with home because he wants to live with her permanently. In line 25 of this songwriter also used metaphor, (*A Hope That I Held When There Was No More*), Hope is feeling desire or trust, and the writer compared this feeling with a person. He said 'hope' to his beloved person.

### Song B

In line 14 of song B writer used metaphor, *when I needed sunshine, I got rain*, in this line song writer used two metaphors or love. First, he used sunshine as a metaphor, and secondly, he used rain as a metaphor, which means his expectations, he expects less in love but he got more.

### Honest deception

When the actual nature of something is impliedly represented by employing exaggerated language, this is a form of honest deception.

**Table 5**

*Honest deception-Song A*

Honest deception	Ratio	Percentage
Hyperbole	3	1.797%

Litotes	5	2.994%
Irony	1	0.599%

**Table 6***Honest deception-Song B*

Honest deception	Ratio	Percentage
Hyperbole	4	2.14%
Litotes	2	1.07%
Irony	2	1.07%

**Hyperbole-Song A**

Hyperbole involves over exaggeration in a language to make a strong emphasis on something.

*Sowing Sorrows Where My Foot Steps*, is line 14 of song A, in this line writer exaggerates his groom, and sorrows because this is not possible sorrows are everywhere in his life. In line 28 of the song, the writer used hyperbole, *Take Out the Hate, It Just Couldn't Breathe*, there is no comparison of hate with the breath, the writer exaggerates his feeling of sadness in this line. Because there is no connection between hate and breathing.

**Song B**

In line 3 song writer used hyperbole, he said *love was out to get me*. Love is an abstract feeling; it has no physical parts with the help of these parts he outs to find someone.

In line seven songwriter also used hyperbole, he said '*not a trace of doubt in my mind*' it means he said now, he does no doubt in his mind. His mind is clear, he has just believed in his beloved. That is the extra exaggeration that the songwriter draws in his song because as a human being he has other feelings besides the feeling of love.

**Litotes-Song A**

This is the figure of speech used as an understatement, the speaker or writer uses a negative expression because positive or direct expressions are more forceful.

In this songwriter used litotes five times, in line seventeen he said, *'I know you can't do'*. He was discussing his love in this song he talked about his feelings and explained his loving feelings in front of his beloved. But in line seventeen he used a negative expression and said *I know can't do it*, which means his beloved can't love him. In line twenty-seven he also used litotes he said, *'you could never hold'*. That means he said to the next person I have feelings for you, but you could not hold to these feelings, the songwriter means this he knows about the next person's nature very well.

### **Song-B**

In the song 'I'm in love' writer also used litotes; the songwriter said *I couldn't leave her*. Here writer used a negative expression for him by saying I could not leave her. The songwriter used negative expression in this line because if he used positive expression, it could be more forceful.

### **Irony-Song A**

The irony is the expression that is used to criticize someone indirectly like one person is parsing to another, but he is taunting to second person by using double-meaning statements.

*Caring Me to Break*, is line fifteen of this song; the songwriter used irony in this line. 'Caring' means showing concern for other, here writer used irony by using the word caring and break because a person who shows concern for a person never break him/her.

### **Song-B**

In line twelve of this songwriter used irony; he was taunting his beloved by saying *'what's the use in trying?'* It means his beloved trying to caring him, now. Before that, she has does not care and loved him, and that's why the songwriter taunting to her by using a double meaningful statement.

### **Semantic parallelism**

In a text not only words, phrases and morphemes are repeated, but meanings are also repeated by three different techniques.

### **Table 7**

*Semantic Parallelism-Song A*

Semantic parallelism	Ratio	Percentage
Synonymous parallelism	4	2.4%
Antithetical parallelism	1	0.599%
Synthetic parallelism	6	3.593%

**Table 8***Semantic Parallelism-Song B*

Semantic parallelism	Ratio	Percentage
Synonymous parallelism	1	0.535%
Antithetical parallelism	1	0.535%
Synthetic parallelism	4	2.130%

**Synonymous parallelism- Song-A**

It means the repetition of the same idea by using different words and phrases that is parallel to each other in a text.

In lines five, six, and seven writers repeated the same idea by using different words in these lines. He expressed his love by using three different words, *innocence*, *plead*, and *held*; these three words just express the same idea. In line twenty-nine of this songwriter repeated the same idea by using different words. He said, to her '*I am open to you, be open to me?*' writer repeated the same idea by repeating to different sentence structure.

**Song-B**

In the song 'I'm in love' the writer used synonymous parallelism by using two different phrases. He said meant for someone else, which means his beloved has feelings for someone else; if the writer just used the phrase meant for someone other, here, the complete idea of the writer is understandable but he used the technique of synonymous parallelism and said, 'not for me.

**Antithetical parallelism- Song A**

Antithetical parallelism is opposite to Synonymous parallelism because this one line gives the opposite idea from the previous line.

In this songwriter used antithetical parallelism in lines five and six. In line five the writer said if '*if I anger you my innocence*'; it means when the writer is in a state of anger or sad his beloved became his innocent but in line six the writer said 'if I let you plead'; here writer give an opposite statement that means if he allowed her beloved to asked, he was incomplete without her.

### **Song-B**

In line eleven of this song the writer of this song said how much he gave to her (love, intention, care), she gave nothing or very little to him. In line, eleven writers used antithetical parallelism.

### **Synthetic (epithetic) parallelism- Song-A**

The second line adds the meaning of the first line, or the message of the first line relates to the second line.

In this songwriter used epithetical parallelism in many places, like one this song added the meaning in line two. In the first line he said, '*if I stumble, would you hold me*' in the first line writer creates a situation, and in the second line, he asked a question related to the rising question.

In lines three and four writers also used synthetic parallelism, in line three he asked about his loneliness (*can't you see that loneliness is,*) in line four writer tells her beloved about his condition after his loneliness (*Bringing me down*).

### **Song-B**

In this songwriter also used synthetic parallelism in many lines, in line one of this song he was talking about love (*I thought love was only true in fairy tales*) in line two also writer was talking about love, love has meaning for meaning but not for him.

The message of lines five, six, and seven are related to each other. In line 5 writer said disappointment haunted all his dream; it means he has no hope but in the next message when he saw her beloved face he became a believer, like that, in line seven he added some more explanation and said now, he has no trace of doubt in his mind.

## 5. CONCLUSION

This chapter concludes the research; the first objective is to find out the types of stylistic devices in the two selected songs of Coke Studio, “My Happiness” and “I’m in Love”. These types of stylistic devices are Semantic deviation and lexical and morphological choices of meaning. The purposes of the semantic choices occur are Semantic Oddity and Honest deception. Under the semantic deviation, this study finds out the paradox, metaphor, hyperbole, litotes, irony, and semantic parallelism. In this study to find the results, qualitative design and content analysis method is used. For example, explains hyperbole:

This study is based on two research objectives. The first objective of this study is to find out the semantic, lexical, and morphological choices most occur in Coke Studio’s English songs.

For in song A this study finds out that phrase repetition is 3.44% and in song B 18.52%, words repetition in song A is 16.17% out of a total of 165 words, and in song B 14.44% out of a total of 185 words, and morphemes are repeated 4.8% in song A and 4.813%. The next finding of problem one is semantic deviation. This study finds out both the songs have the same semantic deviation, but the quantity usage of these deviations is different in both songs. This is the similarity between songs, paradoxical statements, metaphors, hyperbole, irony, litotes, Synonymous parallelism, Antithetical parallelism, and synthetic parallelism are present in both songs, but the quantity of these types varies in both songs.

In song A writer of the song used paradox 2.994% and in song B writer of this song used paradox 1.0696%, like in song A he said, ‘So come from within and let me show’, in song B writer wrote, ‘Disappointment haunted all my dreams. This study finds that both the songs have metaphors; in song, A metaphor is used 1.797% and in song B 1.605% metaphors are used for example in song A writer said, ‘You could’ve been my Home’ and in song B writer said, When I needed sunshine, I got rain’. In the song, A writer used hyperbole 1.797%, and in song, B writer used hyperbole 2.14%. In the song, A writer wrote, ‘Sowing sorrows where my footsteps’, and in song B writer wrote, ‘Love was out to get me’. In song A writer used litotes 2.994%, irony used 0.599%, and in song B litotes used 1.07% and irony also used 1.07%. ‘I know you can’t do’ is a statement used as litotes in song A and in the song, B writer said, ‘I couldn’t leave her’ this is litotes. An example of irony lies in song A’s verse no. 15, ‘Caring me to break’ and in song, B irony lies in line no.12, ‘What’s the use in trying’.

Like semantic deviation semantic parallelism is also present in both songs, in the song A synonymous parallelism is used at 2.4%, and in song B 0.535%. Antithetical parallelism is 0.599% present in song A and in song B 0.535% antithetical parallelism used. In the song, A synthetic parallelism used 3.593% and in song B synthetic parallelism used 2.130%. All this description is based on the solution to the first problem.

To find the answer to the second question, the researcher understands all the terms and does a content analysis of both songs because the second problem of this study is based on the meaning of stylistic terms that writers used in their songs. The most occurred purpose of both Coke Studios is semantic parallelism. The researcher read and listens again and again both the songs to find the meaning by using the stylistic device in songs.

To provide the answer to the second question writer mentioned the verse no. of the song and explain that verse. For example, in the song A researcher explains paradoxical statements, so come from within and Let Me Show, this is verse 26 of song A, this is a paradox due to the words 'within' and 'show'. Within means that present inside, if someone or something is present inside; then what's needed to show? If someone is in you there is no need to show something, because he is so close to you, and you have no need to show anything: every feeling is open to him or her. The researcher explains paradoxes in song B and explains all the devices that songs writers used in their songs. 'Sowing Sorrows Where My Footsteps' is line no. 14 of song A, the researcher explains this statement like that, In this line, the writer exaggerates his groom, and sorrows because this is not possible sorrows are everywhere in his life.

Although this study is based on two research problems, the researcher used the qualitative research method to find out the stylistic devices in Coke Studio's songs. The researcher used the content analysis method to explain all the devices that were used in songs. The emphasis on meaning is put by the use of stylistic techniques like personification, parallelism, and different types of semantic deviation. These findings are similar to the findings of stylistic analysis of Imrana's song; 'Imagine Say' (Darko, Afrifa-Yamoah, Djorbua, & Darko, 2021). This research concludes that the use of stylistic devices helps to generate new perspectives on existing ideas and help to explore the depths of linguistics structures.

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**The Interplay between Freedom and Confinement in *No Exit* by Taimur Kayani**

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**ABSTRACT:**

The present study explores the interplay between freedom and confinement in the play *No Exit* by Dr. Taimur Kayani. The researchers have analyzed the character of Mujtaba from the perspective of Jean-Paul Sartre's philosophy of being-in-itself to being-for-itself, which Sartre describes in his book *Being and Nothingness*. Moreover, this study aims to consider the ideas of freedom vs. confinement, how Mujtaba's erratic actions are harming his freedom, and how Mujtaba's thinking is constrained by his culture, traditions, religion, and memories from his past. The researchers have utilized qualitative type of research and analyzed it descriptively. It shows that Mujtaba's absurd thoughts and inner desires transform when he accepts the concept of 'being for itself' by Sartre. Kayani's play bears the touches of Sartre's theory of existentialism. It symbolizes that many Mujtabas in society have fallen into this situation in distant lands. It discusses various issues like injustice, family crises, and financial issues. The objective of the study is to explore the hard and grim conditions of illegal immigrants who remain empty-handed at the end of their journey, but still, they can get freedom by opting for the right choices. Furthermore, it concludes that Kayani wants his audience to get freedom before it is too late to lose their existence.

Keywords: No Exit, Taimur Kayani, Existentialism, Freedom and confinement, Sartre, illegal immigration, Being and Nothingness  
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## 1. INTRODUCTION

The ability to assert that two plus two equals four is a sign of freedom. If that is permitted, everything else happens (McWilliams, 2011). Man can do whatever he wants if willing to live with the results. Freedom is the capacity or right to do, say, or think as one pleases, obstruct- or restrain-free. While confinement is to keep within the bound restrict (Eltink, 2013). Since confinement is unquestionably limiting, confinement bears the Latin root finis, *“end, and limit.”* Being imprisoned is one thing, but not grasping what it means to be imprisoned, not understanding its rules, and never realizing that resistance is futile must be what the hell must be like (Sedaris, n.d.). Like every Pakistani, Mujtaba wanted to be free from the system of Pakistan. He considered that he could go out and make more money. He is so impressed with the West’s system that he goes illegally and becomes completely independent. Mujtaba considers himself lucky that he does not need any visa anymore, no political borders can limit him, and he can fly in the sky wherever he wants.

However, Mujtaba repeatedly goes to Malaysia and remembers his past; he remembers his mother, village, and girlfriends. Mujtaba wants to make girlfriends in Malaysia and hang out with friends, but when he remembers his mother, he says no, he is here to earn money so he will not do anything wrong. His double attitude is shown throughout the play as he cannot exit from the memories of the past. Mujtaba is completely free physically in Malaysia. However, mentally, he is still in captivity because his conscience (Laali) and his mother’s thoughts do not allow him to do anything wrong, and even after ultimately going free, he is still mentally imprisoned. Despite his freedom, he has kept his mind in confinement. He spends most of his time together with Laali, reminiscing.

Most Pakistanis continue to have the misconception that in other countries, money grows on trees. All you have to do is pluck it and plug, ultimately going on through the character of Mujtaba, who is struggling to find his true identity despite being caught in the cycle of illegal immigration; Pakistani’s thinking has been proven wrong. The inner journey is very difficult; Pakistan still lives in him, in his taste and blood. He does not see any exit from this situation. In this research, we see that the Mujtaba who went out to get freedom from this system of Pakistan remains imprisoned in his past even after going there. With the help of this title, we want to create awareness among the people about how people have to suffer in foreign

countries. Like Mujtaba, many other illegal immigrants have gone there and are still confined in memories. The current research address the following research questions:

1. How does Mujtaba's unexpected behavior affect his freedom in Taimur Kayani's *No Exit*?
2. How the interplay between confinement and freedom is exhibited in Dr. Taimur Kayani's *No Exit*?

## 2. LITERATURE REVIEW

The study of Ibrahim (2018) was conducted on **Tennessee Williams'** portrayal of a sample of a person suffering from imprisonment in their fictitious expectations, which can be as varied as their fantasies. Williams attempts to help people overcome their self-deception by returning to spiritual principles so they might find happiness and relief in their lives, even if the play's protagonists cannot do so. The man was born in anguish and must endure life's challenges.

Maduwanthi (2020) focuses on Ariel's persona in Shakespeare's *The Tempest*, whether or not it escaped the never-ending power struggle and broke free from its enslavement. This study critically assesses Ariel, who longs for freedom throughout the story, where the main themes revolve around the use of "freedom" over other people. Another research, Babbi Mishra (2021), explores the topic of *Freedom and Responsibility to Define Human Essence in Sartre's Philosophy*. Man is free, in Sartre' originated freedom (p.29). Man must first exist, according to Sartre, before he can define himself. Man "is not what he is, but he is what he is not," paradoxically states Sartre. According to Sartre, everything is allowed because there is no God. If God existed, freedom would be limited. Based on an initial assumption, we cannot determine what should be done since "man produces himself; he does not enter the world fully formed; he makes himself by selecting his morality" (2021, p. 46).

Olatunji Alabi Oyeshil (2015) deals with Freedom and human value in Sartre's Existentialism: An Appraisal, in which his consideration of human freedom, Sartre emphasizes freedom's role in advancing society's most treasured ideals. Despite the existence of causal laws, man can nevertheless use his understanding of these phenomena to develop appropriate values. Therefore, moral responsibility is made feasible by the fact that people have free will, and as a

result, a man is held accountable for both his actions and the results of those actions. This is what enables a civilized human civilization.

Sarfraz and Sajid (2020) consider legal or irregular migration as a global phenomenon involving migrations both within countries and across borders. The paper, Case Study of Irregular Migration from Pakistan to Europe, examines the prevalence of illegal migration from Pakistan to Europe and the key players responsible for this dreadful disorder. According to the most recent figures of the Ministry of Interior, from 1999 to 2008, a total of 313,513 Pakistani nationals were deported from the EU region, according to the International Center for Migration Policy Development (ICMPD).

Moreover, the research of Wahab, Khan, and Ullah (2021), *CAUSES AND CONSEQUENCES OF ILLEGAL EMIGRATION*, is being done to learn more about the reasons behind and effects of illegal emigration from successful and unsuccessful immigrants. The study's findings revealed that various factors, including unemployment and poverty brought on by a dearth of economic possibilities in the nation of origin, drive people to emigrate illegally. The survey also found that illegal immigration has negative effects, including a lack of food and water, family problems (both financial and emotional), a lack of employment options in the destination country, and difficulty with asylum.

Aisa and Larramona (2012) present a review of the current research on "Illegal immigration from an economic point of view: a review." The unlawful status is typically less advantageous for immigrants because they are restricted in their employment options, forced to take lesser compensation for the same position, and forced to pay greater immigration charges. This article also discusses the economic impacts of illegal immigration on the native workforce, social services, income distribution, and welfare in the host countries.

Real freedom is not a matter of collective control over government; it includes enjoying one's private life and property. From this perspective, retaining freedom has little to do with making authorities responsible to the people. Freedom, according to Sartre, "means by oneself to determine oneself to wish. In other words, freedom does not depend on achievement (Dijn, 2020, p. 483). Understanding the distinction between a choice, a want, and a dream is crucial. There are many people in the world who, despite attaining physical freedom, remain mainly imprisoned.

### **“being-in-itself and “being-for-itself in Sartre Philosophy**

*Being and Nothingness*, the author Jean-Paul Sartre’s most recent work of philosophy, is viewed as a “phenomenological essay on ontology.” The aphorism existence precedes essence, coined by Jean-Paul Sartre, and has come to be recognized as a classic and even defining expression of the core of existentialist philosophy Sartre (23). According to Sartre, the notion that being precedes essence denotes that a person first exists before deciding who he wants to be. According to his ontology, a person is described by the things they decide to say and do. It is a concept that contradicts conventional metaphysics (Cline, 2019). The first concept Sartre examines in his pair of essays, “*Being and Nothingness*,” is “**being-in-itself**. Something is fixed, complete, and existing without external cause. This is how the world of outside things is described. Sartre believed that the for-defining itself quality is emptiness. A tree cannot alter or create itself; it is just a tree. In contrast, man creates himself via action in the world. Man must actuate his own being since he is an object-for-itself and cannot simply be, as the object-in-itself does (Jean-Paul Sartre (1905–1980), n.d.).

According to Sartre, the second kind of existence is “**being for itself**,” which is defined as something that depends on the first for its existence. It lacks an unchanging, everlasting, or absolute nature. This, in Sartre’s opinion, properly captures the condition of humanity. The for-itself is a situational creature that has some control over the outside world and shapes itself. Sartre says “being for itself” is a “project.” “Being-for-itself is not determined because it is nothingness, i.e., a being that differentiates itself by not being the world or that of which it is conscious. According to Sartre, this implies that “being for itself” is completely free to become by its deeds (Mittal, 2019).

### **2.3. Bad Faith**

“Being-in-itself is explained as bad faith. Sartre admits that people often use bad faith to conceal their freedom. In Sartre’s opinion, people who persuade themselves that they must carry out a specific type of employment or reside in a specific location are acting in bad faith. He argues that while the conditions of our birth and upbringing are beyond our control, once we become self-aware, we must make decisions that define our fundamental “essence” (Mittal, 2019). Sartre illustrates the idea of bad faith by using the example of a waiter so preoccupied with his job that he views himself first and foremost as a server rather than a free human being

in *Being and Nothingness*, his renowned discourse on phenomenological ontology. This waiter is so certain that his current position is all he can accomplish and all he was supposed to do that he never considers doing anything else. According to Sartre, we are solely to blame for everything that makes us who we are, and we are the ones who limit our freedom by refusing to take advantage of all the opportunities life has to offer. He remarked that we are left alone without an explanation (Mittal, 2019).

### 3. RESEARCH METHODOLOGY

This study utilizes qualitative research to examine Dr. Kayani's play, *NO EXIT*. Two resources are used for this research: Primary and Secondary. The primary source this study has used is reading *NO EXIT* play itself; on the other hand, the secondary source of knowledge is extracted from websites, journals, articles, philosophical books by different authors, etc. Researchers and data do a descriptive qualitative analysis of data taken into consideration by note taking and doing intensive reading as library-based research. The research design carries several steps for analyzing the text, such as finding quotes showing freedom and confinement. Secondly, how and where the theme of freedom and confinement is shown in this play, and later on, we interpreted those findings according to the approaches of existentialism by Jean-Paul Sartre.

### 4. TEXTUAL ANALYSIS AND FINDINGS

People are not the same; we differ in emotional reactions, preferred careers, physical appeal, and outward appearance. These variables ultimately result from our acceptance of our consciousness and use of free will-based decision-making. Before we meet them, the characters in *No Exit* demonstrate their reactions and distinguishing traits as they progress. However, as the play goes on, we are gradually made aware of the qualities that they possess. A handsome young man of South Asian descent, **Mujtaba** is the first and main character introduced in the play. The play's protagonist has several names and identities. A young, active man living illegally in Malaysia, he uses several aliases to conceal his true identity. He is a playboy figure who is constantly seeking out lusty occasions. When Mujtaba goes to Malaysia illegally and remembers his past repeatedly, he remembers his mother, village, and girlfriends. The second major character is Laali. A racing red pigeon, Mujtaba's inner yet conflicted self, is a self-appointed advisor who continuously criticizes the playboy's protagonist's outlook on life while offering moral support at trying times. The third important character is Maa. The severe, elderly

mother of Mujtaba symbolizes Mujtaba's distant past while preaching moral principles. His mother is the major character in this play that I, completely in *being-in-itself*. She is shown to be very strict about her religion and principles, as quoted in the text,

MAA: [in a sermon Style] Do not make fun of any religion, race, or gender, Mujtaba Khan. All religions are sacred. Religion is a relevant, enduring, and universal fact of life. It sustains humans from the cradle to the grave is not a game either, my son. Do not go on that path! Do not change your religion, and do not mock others' religion. Understand! (2021, p. 72-75)

Introducing all these characters, we examine their inner journey, especially Mujtaba, who has illegally moved to Malaysia as per his wish. However, even after going there, we see in the play that he is living in his memories. He keeps running from one place to another and changes his name to hide his identity from people, but his Bad Faith still surrounds him. He cannot go back. Many of the elements of Mujtaba lead to being-in-itself, such as, at first, when he comes to Malaysia, he is unable to get rid of his memories; he considers that all this was written in his destiny, even though he has hope, he has a way to go back to him, but he still prefers to stay "being-in-itself. This research will show how the interplay between confinement and freedom is exhibited. The researcher finds the act of mental confinement at the start of the act one line where Mujtaba says,

HARDEV: [mockingly] Ah! Making fresh for me! Are you my beloved mother? These bastards are playing with me as usual.....Oh, my ma, yours little Laali misses you! [Suddenly remembers something and stands up] Sorry, Mother, I will wash my hands immediately! (2021, p. 30)

The text above represents Mujtaba's reminiscence of his mother's hand-made fresh food in Malaysia. Even when he starts eating in a restaurant, he immediately remembers what his mother told him, and he stands up and washes his hands before eating, which is what his mother taught him. By looking at washing hands before eating, we can say that he remembers his mother in his little things and is useless in gaining mental freedom because he still lives in being-in-itself. While Mujtaba, if he wants, he can bring himself out of mental slavery and bring him to real freedom. Since genuine existence is a consciousness of and a living of a person's essence, existentialism concerns the principle of structure or essence of the self.

“MUJTABA: Oh, my mother’s white-marbled, open courtyard! Does she still water it? Do migrating birds still sing there in the autumn breeze? What about my mango tree?”  
(2021, p. 44)

These textual lines above clearly demonstrate that Mujtaba reflects on his history. He recalled the large courtyard and white marble home of his mother. Sometimes, he seems to remember the birds that come to his house; he thinks they will still be singing in the autumn air like they used to sing when I was there. I do not know what would have happened to my mango trees or whether my mother would have watered them. Through the lines given above, we can see how much the memories of his past surround Mujtaba that he remembers the birds of his village, even the mango trees, and sometimes the yard of his house. All of these characteristics demonstrate that Mujtaba is still psychologically imprisoned in Malaysia. These elements lead him to be in himself.

“HARDEV: The Hitchhiker’s Guide to the Galaxy! But now it is your turn! Why are you here? Thousands of miles away from our village!” (Kayani, 2021, p. 39)

These above-referred textual lines demonstrate that Mujtaba frequently makes justifications while recalling events from his past. If he continues to live in his past like this, he will never be able to move forward. He has to get freedom from his mental slavery; he needs to change himself to succeed in life. After enduring the separation from his family and home country, once he has arrived at his destination, he should work hard to climb the success ladder rather than squandering his time by staying by himself.

“MUJTABA [proudly]: Well! He is a crowned champion of the All-Pakistan pigeon race! My funky friend, big belly, the rock star, Sheeda Teli!” (2021, p. 42)

A better description of bad faith could not be imagined short of Sartre’s original work. Sartre argues that freedom is a natural part of life; thus, bad faith is an attempt to avoid it. The above textual lines show that the play’s protagonist, Mujtaba, remembers his homeland, Pakistan, again. He proudly mentions his friend Sheeda Teli, Pakistan’s top pigeon racer. All these things tell us that Mujtaba still does not forget his village friends, even his friend’s pigeons. All these elements also lead him to be in himself. According to Sartre, the man initially exists, then

experiences rising in the world, and defines himself later. He should explain himself, considering his family's needs and circumstances.

MUJTABA: I am sorry LaaLi! No doubt, there is no greater pain than living with a lie when the truth is buried deep inside you. [Pause] God always forgives us, but we humans do not practice the law of forgiveness. What happened to Noori and Jamali, the star pigeons of Sheeda Teli's club? I remember that white, tall, and well-built Jamali that won Kasur's pigeon racing festival when I left Kasur. Sheeda Teli used to call him geo Jamali, my son! (2021, p. 43-44)

Free Will, in Sartre's view, entails action. No matter what they face or how they are made up, people always have a choice in how they react and behave. Man spends his life attempting to change his essence. There is no objective truth; rather, truth is formed through personal choice. What is important in existentialism is that the human being is free to choose his nature. In other words, we have already made our decision. The best person is the one who fights for his life. Similarly, free in his every action, Mujtaba must do everything for himself because no one else knows what conditions he is facing. He will have to work on himself to prove himself.

MUJTABA: [raises eyebrows with forehead wrinkles] Oh, my beloved distant Kasur... Oh, I miss my Bulleh Shah's Mazar! Green and white! Peaceful! (2021, p. 45)

As stated in the being-in-itself and being-for-itself philosophy, these textual lines clearly show that Mujtaba is still confused about himself. As shown in the above lines, he remembers the shrine of Bulleh Shah's Mazar in Pakistan. Our freedom is the ultimate value of our existence, which we seek earnestly, and each individual is free to create their values and universe, free of any moral order to guide individuals. For him, there is no human nature when there is no God. Our anxiety stems from the realization that we are the only ones who can decide our fate. Therefore, Mujtaba can adapt to whatever habit he wants or wants to do, but unfortunately, he has kept himself imprisoned in the memories of the past.

MUJTABA: I lost her when I could not return after five years. Laali, as I have said, the memory of Noor Bano's walks brings a smile to my face. [He closes his eyes]. I can see it now: an easy-going loop, nice and steady. Not too fast and not too slow. Fast enough to get somewhere, but not too fast to miss anything. Bouncy! Alert! Resolute

without any concern and vanity. A walk that both belonged to and was remote from everything about it! (2021, p. 48)

These mentioned textual lines also indicate that Mujtaba cannot free himself from the memories of the past. Frequently, he gets depressed remembering his five-year-old girlfriend. This element also leads him to be in himself. Sartre explains this situation in his philosophy: each person is in control of who they are, and they are solely responsible for their existence. Moreover, when we say that a man is responsible for himself, we do not mean that he is accountable for himself but for all other men. As for “despair,” it has a very straightforward definition. It only implies that we restrict our dependence to that under our control or within the totality of the probabilities that allow us to carry out our activity. We should disengage once the potential outcomes stop impacting our actions beyond that stage. Similarly, the play’s character can get whomever he wants and adapt to the situations he wants. However, all this will only be possible when he takes away from memories and disappointment.

MUJTABA: (Shocked with terror): Oh God! Oh, my Maa, you are here! Oh, Laali, you are also here. What a coincidence! What a horrible awakening! What a nightmare, yaar! (2021, p.72)

In the above lines, it is clear that Mujtaba still needs to remember the purpose of coming to Malaysia. Mujtaba’s mother is repeatedly shown in the play to remind him of his purpose and religion, Islam. As Sartre says, Man is nothing more than his purposes; he only exists as much as he knows them. As a result, he is nothing more than the sum of his deeds, his existence. On the other hand, it positions everyone in a position to realize that only reality is trustworthy. In the same way, we see the mutual interaction of freedom and imprisonment as a whole, how mental imprisonment deprives a person of real freedom, and a person does not see any way to get out of all of them.

Sartre’s “Existence precedes essence” theory holds in Mujtaba’s case because he arrived in Malaysia after gaining his freedom and is currently residing there, allowing him to adapt to any environment. He can come out from being in himself to ‘being-for-itself’. After attaining freedom, he is the autonomous self of his every action. He can write his fate with his own hands because he exists in Malaysia so he will decide his actions. Mujtaba, unable to free himself from the memories of his past, decides to strengthen himself with time by giving the

circumstances of his family. Existentialism is the absolute nature of every man's free commitment to realize a certain kind of humanity. There is no distinction between absolute being and free being, existence choosing its essence or being as self-committed.

MUJTABA: [firmly but tired] Listen, Mujtaba, you are a fighter; you will rebuild your life and create new hope. Forget about them! You have no obligation to them! When one is re-inventing oneself, anywhere could be home. Find a new place, new friends, and a new family. Here is my fresh hope! Here is my new burning desire! I will rebuild my life! Genius is a place, not a person. (2021, p. 89)

These lines mentioned above are taken from the play *No Exit*, where the protagonist, Mujtaba, tries to persuade himself to change. At the end of the play, in acknowledging and owning up to his actions, we see that Mujtaba has transformed. He selected the path of being for himself. Since "being for itself" is changeable, Mujtaba accepted the concept of "being for itself" by Sartre. In the end, "being-for-itself is dominant on being-in-itself. Men's historical circumstances have varied: a guy may be born a proletarian, a feudal baron, or an enslaved person in a pagan culture. However, the necessities of living in the world and having to work and die there never change. These restrictions have both an objective and a subjective character; therefore, they are neither subjective nor objective. In this sense, it is possible to assert that there is universality inherent to humans, though this universality is always being created. Although we ultimately determine our nature, according to Sartre, this prerogative is violated when we are with another "being-for-itself. When another person is present, humans get so influenced by them that they become instantly aware of all gestures, expressions, acts, and conducts (Sartre, 1943, p. 307).

## 5. FINDINGS AND CONCLUSION

The present study is the interplay between the theme of freedom and confinement in Dr. Kayani's masterpiece *No Exit* (2021). The writer has debated various issues relating to human lives, such as Lack of access to services, Slavery, Sexual exploitation, family crises, food, water, transportation, Injury and illness, their struggle, and economic problems. A person has to face many difficulties to maintain his existence. Similarly, the aphorism's existence precedes essence, coined by Jean-Paul Sartre. It has come to be recognized as a classic and even defining expression of the core of existentialist philosophy, which is all about the human existence

and economy of society. Mujtaba is the main character of the play *NO EXIT*. This play has many themes, but this research has been conducted only on two major themes: freedom and confinement. The title *No Exit* itself represents that there is no way to get away from the situation. *No Exit* addresses the notion of extreme personal freedom as one could anticipate. Man can do whatever he wants if willing to live with the results. Freedom and confinement are interlinked. These are not separate from one another. Mujtaba's double attitude is shown throughout the play as he cannot remember the past. Despite his freedom, he has kept his mind in confinement. In the above textual analysis, we can see how Mujtaba repeatedly recalls his past, and all these elements draw him to "being-in-itself. In addition to the role of the Mujtaba, other characters in the play illustrate the elements of being-in-itself, of which the Mujtaba is the most special. However, in the end, we see what is related to Sartre's philosophy is present in Mujtaba; he decides to strengthen himself to maintain his existence in Malaysia. He decided to change himself to expose himself to the world. That is the turning point and findings of the study. Because 'being-for-itself' is malleable, Mujtaba accepted Sartre's concept of 'being-for-itself.' Man spends most of his life working, constantly striving to improve. He sacrificed his time with his family, his sleep, and frequently even his delight while working to pursue an ideal that was frequently never realized. The play is a great lesson for Pakistani society. Moreover, this play reflects the society of Pakistan in which we find Many Mujtabas leading such a difficult life in a distant land.

All the above discussion concludes that Man is not what he is, but rather what he is not, according to Sartre. It implies that a man's circumstances do not reflect his true self. He is his future possibility, and as future possibilities cannot already exist, he is what he is not rather than what he is. Man is nothing apart from himself. There is nothing between a man's present and his past, as well as his present and future. His interpretation of the past and outlook on the future are products of several decisions. So, a man is not fundamentally what he might be called now. Dr. Kayani presents a masterpiece addressing these issues with the name of the play *No Exit*; he beautifully explains the situations illegal immigrants face in a distant land. Among many foreign Pakistanis, Mujtaba is also one of the illegal immigrants we see fighting with his conscience throughout the play. Alone by his desires and memories of the past, Mujtaba fights with his conscience day and night and suffers from mental imprisonment. Dr. Kayani masterfully explores the interplay of freedom and imprisonment in the play, which shows Mujtaba's journey from "being in itself" to "being for itself." Man changes with time;

therefore, Sartre prefers to “being for itself” as Mujtaba’s role transforms at the end of the play, he frees himself from mental imprisonment to move forward in life better. Sartre was a humanist who wanted us to overcome our self-imposed limitations and realize our enormous potential. He longed for us to recognize our freedom, not be constrained by the accepted concept of reality, and conduct our lives as we saw fit. Moreover, even though his principles were expressed in several ways with shortcomings, his ideals are unquestionably important.

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**Hybridization and Cultural Transformation in *No Longer at Ease* and *Arrow of God***

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**ABSTRACT:**

In postcolonial studies, “Hybridization” refers towards the blending of different cultures and beliefs in a single society. Chinua Achebe’s novels *No Longer at Ease* and *Arrow of God* have been analysed here in which the native colonized people entangle in hybridity after the intervention of colonial forces along with their culture and religion. The present article pores over the fact that the colonized people face ultimate loss at personal and social levels by being entangled in two opposite cultural and religious beliefs. They adopt the indigenous and the foreign culture and beliefs according to their personal interests and benefits. The study is based on Homi K. Bhabha’s theory of hybridity in *The Location of Culture*. The textual analysis illustrates that the colonial administration is not only responsible for the effects of hybridization; rather the approaches of the natives also play a significant role in downfall of indigenous culture and religion. The hypothesis is accomplished by discussing the instances of hybridization in the novels and it is demonstrated that this hybrid approach of the local people affects their individual and collective lives.

Keywords: *Hybridity, Culture, Postcolonialism.*

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## 1. INTRODUCTION

With a botanical origin “Hybridity” or “Hybridization” signifies the drafting of two species. Along with this when it is related to the human beings, it implies the mingling of a variety of features and characteristics in the people of one particular society or culture. Hybridization is a significant notion in postcolonial field of study, referring to the amalgamation or mingling of cultural values and practices from the colonizer and the colonized cultures. According to Helen Tiffin, Bill Ashcroft and Gareth Griffiths in their collective work *The Post-Colonial Studies Reader* Hybridity takes place in some societies as a consequence of mindful instants of cultural repression, when the imperial powers overrun to strengthen political and economic command, and then invaders deprive native folks and compel them to ‘assimilate’ to innovative social models (Tiffin et al., 2006, p.183).

They make clear that the foreign government takes command of the non-European areas and colonizes them both mentally and physically. The colonial domination spreads its customs among the locals which causes the amalgam of two conflicting lifestyles. The local public feels appeal towards the alien culture and beliefs due to the way the settlers adopt to carry out their aims.

Edward Said differentiates the colonial and colonized cultures in his two revolutionary works *Orientalism* and *Culture and Imperialism* and shows them to be interconnected to each other and existing side by side. In *Orientalism* he elaborates two categories of culture and people based on the Western perceptions; one is “Orient” and the other is “Occident”. Orient means eastern and Occident means western. He discusses the scheme of hybridity in the shape of cultural confrontation in another work *Culture and Imperialism*. In the preface of the book he illustrates that the citizens of colonized culture revisit old customs and values that results in multiculturalism and hybridity (Said, 1993, p.xii). They get fascinated towards the new lifestyle introduced by the intruders firstly. And later on in some matters, they resist the new order and get dissatisfied with it. Their return to the traditional approach is termed as hybridity by Said.

It is mostly considered that the colonial forces are responsible for the decline of the colonized nations, but this is also a fact that the indigenous factors are equally vital in bringing the troubles for the colonized people. Their approach towards handling different sort of circumstances results

in their tragic ends. The present research is based on the analysis of the mingling of foreign and native cultures and religions in the Igbo society of Nigeria presented in two famous works of Chinua Achebe *Arrow of God* and *No Longer at Ease*. Both the novels are the parts of a trilogy in which the first one is *Things Fall Apart*, a landmark in the entire world of African and postcolonial literature. There seems a perfect portrayal of the colonized African society in Achebe's novels which interpret how the ascendancy of colonizers influence the social and cultural lives of the Igbo people who get mingled in two different lifestyles and fail to deal with the circumstances. Achebe seems to make the people understand how the colonial forces wipe out the social life and traditions of the native people by attracting them towards new religion and culture.

*No Longer at Ease* is the extension of the story of Achebe's novel *Things Fall Apart*. The characters in the novel are the part of a hybrid society. The protagonist Obi Okonkwo is the son of Isaac Okonkwo (Nwoye) who is the son of Okonkwo the protagonist of *Things Fall Apart*. The hybridization observed in *No Longer at Ease* is the effect of the colonial domination established in that society. Isaac became a victim of cultural and religious hybridization when he was attracted by Christian missionaries in the first novel of the trilogy *Things Fall Apart*. But in *No Longer at Ease* he shows a twist in his approach towards these things in the matter of his son Obi's marriage with an outcast that is prohibited in Igbo culture. His son Obi also shows a hybrid approach in the cultural and religious matters. Firstly he does not show any interest in Christianity and feels good for traditional norms and values. But when he comes across the opposition to his marriage to an outcast, he argues by referring to the Christian teachings that allows marriage to any caste and class without discrimination. These hybrid approaches of the major character lead them towards insult and social demise.

The other novel *Arrow of God* also presents hybridization as a result of colonial intervention. It is the story of a fight over the dispute of land between two villages Umuaro and Okperi which is intervened by the colonial forces in the leadership of Captain T.K. Winterbottom, the British colonial overseer. The matter is settled by him in the favour of Okperi. He breaks their weapons by force and implements his administrative rule over them. The chief priest of god Ulu, Ezeulu who lives in Umuaro also backs Okperi that angers his villagers. The priest Ezeulu shows hybridity when he refuses the offer of colonizers to become a part of colonial administration. His

son Oduche goes to get Christian education but refuses to kill the python due to the respect of traditional Igbo values. The natives of Umuaro also demonstrate hybridity in cultural, political and religious matters. They are in double-minded situation. On the one hand they have respect for Igbo religious values but in financial and farming matters they acknowledge the verdict of Christian missionaries for harvesting the new yams. There are also found the serious effects of hybridity on the lives of the natives in the form of cultural and religious downfall and abuse.

## 2. LITERATURE REVIEW

Cultural study is significant in the postcolonial literature and theory. As the culture of the colonized land is affected by the foreign invasions, the writers and researchers make it the theme of their works. Chinua Achebe's writings have been the focal point of a majority of the researchers in the area of postcolonial studies. Being a part of the colonized African society he has always raised voice against the colonial domination in his continent. He emphasizes the significance of the African culture that has been colonized by the European forces; his novels provide a broad spectrum of research for the intellectuals interested in the study of the culture of the colonized territories. The novels under discussion in the current research *No Longer at Ease* and *Arrow of God* are also among the key works as far as the cultural research is concerned. This chapter comprises of the discussion on the research done regarding the hybridization in other works and the texts under research. Firstly I have probed into the research works done on the novels of other writers comprising of the concept of hybridity. Then the articles written on the Achebe's novels *No Longer at Ease* and *Arrow of God* have been perused with reference to the cultural transformation. The review of literature is divided into two sections: researches on Hybridity and researches on the selected texts for the present study.

Shirin Zubair (2012) discusses the conflict of cultures in the novel *An American Brat* by Bapsi Sidhwa in "Crossing Borders, Reinventing Identity (ies): Hybridity in Pakistani English Fiction". In her view-point, Feroza a Pakistani girl becomes the victim of hybridization during her time in America. She is fighting against the boundaries that once comforted her, trying to find her true self. According to Shirin, Sidhwa uses the metaphor of a dark stairwell for America where Feroza is seemingly trapped (Zubair, 2012). The feeling of being trapped and inability to break free of the boundaries restricts her from finding who she is and where she fits in. Ms Zubair illustrates that by raising such dichotomies and critical questions, the writer tends to emphasize

the complication of searching for a constant and unified distinctiveness in a multicultural, postcolonial globe (Zubair, 2012). This article gives awareness about the effects of hybrid environment on the lives of people.

In the article “Choice and Hybridity in Colonial India: The Pursuit for empowerment in Social Relationships” Jessica Massucco (2015) discusses the hybrid tendency and identity crisis in the novel *Untouchable* by Mulk Raj Anand. He uses the views of Homi K. Bhabha and Edward Said regarding hybridity in this article. He explores how the natives intentionally employ the elements of foreign identity with the aim to authorize or lift up themselves in their own society. He states Bhabha’s remarks from *The Location of Culture* by saying that marginal activities of cultural distinction may be conflicting and they may amaze our description of tradition and modernity; realign the regular limitations amid the personal and the communal, high and low; and defy prospects of improvement and evolution (Massucco, 2015, p.11).

## 2.1. Researches on the selected novels of Achebe

Different researches have been conducted on the novels of Chinua Achebe and especially the novels selected for the present study. Here some articles are being discussed which focus on the issue of cultural transformation in *No Longer at Ease* and *Arrow of God*.

Moanungsang talks about the downfall of native culture in *No Longer at Ease* with the symbol of death. In the article “Death of Native Culture in Chinua Achebe’s *No Longer at Ease*” he says that with the arrival of the colonial forces in Umuofia the old order has died and it has made the way easy for the spread of a new culture and religion with a mediator society. He is of the view that through the struggle of the protagonist Obi, Achebe has drawn the idea of the death of the native culture by presenting him as the product of modern era that is an amalgam of different cultures (Moanungsang, 2011, p.214). This mixture brings about the death of the native culture. Moanungsang illustrates the reason for Achebe’s use of the symbol of death for the demise of the native culture (Moanungsang, 2011, p.218).

He affirms the native society at intermediary stage due to the colonial domination in the area. With the establishment of the foreign rule in that land the alien culture and religion have been inculcated in the society because of which the native norms and values have died. He further comments about Achebe’s novels that they can be termed as the justified representation of the involvement of the foreign culture and the death of the indigenous Igbo culture (Moanungsang,

2011, p.219). In the conclusion of the article Moanungsang declares the novel *No Longer at Ease* as the study of personal dilemma of the colonized society that is the result of Westernization and it brings about the death of the native culture (Moanungsang, 2011, p.220).

Another researcher Adina Campu analyses the conflict between the traditional and modern ways of life in the article “Tradition Versus Modernity in Chinua Achebe’s *No Longer at Ease*”. She talks about the dilemma of the characters in the novel regarding the traditional and modern lifestyles after the establishment of foreign rule in their land. According to her in this novel there is a conflict between British-imposed modernity and African tradition (Campu, 2013, p.5). Here the writer presents a comparison and contrast between *No Longer at Ease* and Achebe’s first novel *Things Fall Apart* regarding the native people’s approach towards their own and foreign cultures. She says that in *Things Fall Apart* the native converted Christians and the missionaries join with the British administrators to destroy the native Igbo customs and religious values. But here in *No Longer at Ease* they adopt different approaches. Sometimes they suppress and sometimes sustain the indigenous traditions (Campu, 2013, p.5).

Campu finds the choice between the wish to hold on to tradition and to adopt modernity as one of the major themes of the novel. She concludes that the people in the novel *No Longer at Ease* have affection for their native traditional values but along with this they feel it necessary to assimilate with the modern values for survival (Campu, 2013, p.6). This article is a guide to find the conflicting aspects of both the colonial and colonized cultures.

## **2.2. Research Gap / Niche**

Previous research has illustrated the collision between the indigenous and alien cultures due to colonial incursion. Some reflect the ambivalence of the native people towards the foreign traditions. Since the variance between the older and latest order in Achebe’s novels has been investigated by many researchers, the present article explores the impacts of hybridity on the family and social lives of the colonized people. Last but not the least, the present study investigates whether it is the invaders who are liable for the effects on the colonized society’s culture and beliefs or the locals also act in such a manner that proves to be sticky for them and their folks and societies.

## **2.3. Theoretical Framework for the Present Research:**

The present research has been done in the light of the theory of hybridity proposed by Homi K. Bhabha. Bhabha categorizes the process of hybridity in two steps; the acceptance of the foreign culture and religion and then their rejection or disavowal by the natives. He says that Hybridity is the symbol of the efficiency of colonial power, its changing forces and fixities. And it is also the name for the planned turnaround of the procedure of supremacy in the course of rejection. (Bhabha, 1994, p.112)

Bhabha highlights two approaches of the colonized people; one when they accept the foreign culture and second when they incline towards their native culture and traditions. It makes them hybrid and the people with double identity because they are associated with two different cultures and also the religions at the same time. In some matters they prefer the foreign culture whereas whenever they feel it against their native traditions and religious values they get back to the indigenous norms. New cultural forms and identities are created and accepted by the native people who are dominated by the colonizers, but there comes reversal or retrieval towards the past through disavowal or refusal of the colonial authority and its culture. This whole process makes the people hybrid because they do not behave in a consistent manner in the favour of or against any particular culture. They accept the foreign culture on certain conditions and if they find any of its characteristic wrong according to their native customs, they rebuff it.

This is what Bhabha presents while putting the theory of ‘hybridity’ in his book *The Location of Culture*. In this book he differentiates between the colonial and the colonized cultures and the approaches of the colonized people towards both the cultures which identify them half foreign and half local. Bhabha clarifies about the tactics of the colonizers how they prepare their culture acceptable for the colonized people and how the native populace adopt it. Before elaborating the concept of hybridity Bhabha talks about the borderlines on which we are living as the people of a land that has remained under colonial supremacy. He says, “We are living on the borderlines of the present and the past with the prefix ‘post’: *postmodernism, postcolonialism, etc.*” (Bhabha, 1994, p.1). According to him these borderlines construct our identity as per the cultural difference between the past and the present and lead us towards the situation in which we are stuck in two different cultures and identities. He further means that we come across the occasion of passage when space and time crash to construct intricate objects of dissimilarity and identity, past and present, indoor and outdoor, addition and ruling out. (Bhabha, 1994, p.1)

It points out that a great change occurs in the culture and identity of a nation due to the influence of some foreign culture and religion. Due to this change different cultures mingle and bring about the situation in which people find themselves the part of both the cultures; the native and the foreign. This is what Bhabha terms hybridization or the integration of different cultures in a single society.

Pramod K. Nayar describes Bhabha's notion of hybridity in his work *Postcolonial Literature: An Introduction* that it is the establishment of new cultural varieties and identity as a product of the colonial stumble. In such societies hybridity may be in the shape of reclamation of pre-colonial history - such as ethnic traditional forms and principles - or to acclimatize existing inventive and social constructions to present-day circumstances of multiculturalism. (Nayar, 2008, p.200)

This sort of hybridity is observed in Chinua Achebe's *Arrow of God* and *No Longer at Ease* that is explored in the current research that how the colonized people become the victim of hybridization and bring about their downfall by their own approaches.

### 3. RESEARCH METHOD

A qualitative research method has been adopted to have a deep insight of the texts of both the novels for accomplishment of research objectives. The key concepts of Bhabha's theory have been comprehended firstly and then linked to the novels to unravel the main issue. Jonathan Grix, in *The Foundations of Research*, describes the methods of qualitative research that it can be a study based on a 'realist research paradigm'. According to him qualitative researchers usually look for building up information through their perusal on a specific occurrence, resolution, organization, area, matter or law with an observation of discriminating outlines, tendency and relation between vital variables (Grix, 2010, p.121).

So this research contains a thorough perusal of the texts in relation to the particular events, geographical locations, etc. in both masterpieces *Arrow of God* and *No Longer at Ease*. Through this perusal the relevant data was collected from both the texts. Such instances were pointed out that showed the hybridity and its effects on the lives of the major characters and the whole society. From these instances and effects the investigation about the responsibility of these effects was made.

### 4. ANALYSIS / DISCUSSION

The analysis is based on hybridization affecting the lives of the colonized people and to know whether only the colonizers are responsible for the effects of hybridity or the natives themselves are also responsible for the disorder in their society. The study comprises the components of effects of Hybridization and the responsibility of these effects

### ***No Longer at Ease: Hybridization and its Effects***

The first novel *No Longer at Ease* exposes the hybrid tendencies of an Igbo family in the colonized society. The protagonist Isaac Okonkwo, his wife Hannah and son Obi all embody hybridization in their temperaments. Although the father and mother are devout Christians, yet the matter of their son's marriage with an outcast exposes their hybrid tendency. In spite of their inclination towards Christianity they oppose their son to marry an outcast girl Clara. Obi is against Christianity but when he starts loving Clara he criticises the old Igbo traditions and appreciates the notion of Christianity to accept the outcasts. This hybridization makes the people careless towards each other and creates a disorder in the family and social life. The process hybridity is found through two steps as formulated by Bhabha; the acceptance of the foreign lifestyle and the retrieval to the indigenous norms. It takes place side by side in story so it is described here through the sequence of events in the novels.

I discern the effects of hybridization on the life of the protagonist Obi Okonkwo in the very beginning of the novel. He is facing a trial in court due to the blames of bribery and corruption as a civil servant. He has also borne his mother Hannah Okonkwo's death and the separation from his fiancée Clara. Everyone is surprised over the corruption charges and not ready to believe it with reference to Obi. Even the judge himself comments that he is unable to comprehend how an educated young man involved in an evil (Achebe, *Ease* 4). Obi is also criticised by the Umuofian Progressive Union with whose help he went to England for higher education. A member of the union declares it useless to spend money on a boy who insults the society because of a girl (Achebe, *Ease* 7). In the view of the President of the union it was shameful for a man in the superior service to go to prison for twenty pounds. In the impending discussion I am going to analyze how he faces these tragedies. The discussion will make it clear in what ways he faces this type of situation due to hybridization and his failure to tackle the situation.

An important kind of hybridization is seen in the approach of the Umuofian Progressive Union that sends Obi to England for university education. Here I notice cultural hybridity when they

give advice to Obi in opposition to the old customs and in the favour of the new one on the occasion of a feast his father Isaac gives on his departure to England. As Mr. Ikedi says to Obi that previously Umuofia would wish people to fight in wars and fetch human heads. But such were dark days. Now they send young one for knowledge. (Achebe, *Ease* 10)

Obi's cultural hybridity can be observed through the following extract from the text about him, "It was in England that Nigeria first became more than just name to him." (*Ease* 12). I see him totally involved in the English lifestyle and he does not think much about his native land and people. But later on Obi is seen keen and restless towards his native culture and land. This tendency can be observed Achebe elaborates that Obi became wishful during four years of his stay in England to return to Umuofia. This sentiment was so sturdy that he found himself ashamed to study English for attaining a degree. (*Ease* 38-39)

He is an Igbo and his area is under colonial rule. He is sent to England for higher education due to the acceptance of English knowledge and way of life. This approach makes him a mixture of two tendencies; absorption in foreign lifestyle and keenness for the native place and culture. So there is assimilation and retrieval in the character of Obi. Earlier he went to get the foreign education willingly and now he is dissatisfied with it.

Religious hybridity is noticeable in the character of Isaac Okonkwo while showing his devotion to the Christian principles during that party and refusing to break the kola nut. He stresses that kola nut is eaten in that house but not sacrificed to idols (Achebe, *Ease* 40). From this tendency Isaac Okonkwo appears as a devout Christian and a disbeliever of the old Igbo customs and traditions. Being an African and Igbo by origin, he is a part of society that is the victim of Christian missionaries' efforts of spreading their religion among the native Igbo men. But as the story progresses, I notice how he shows the other approach of his respect for the religious values of old Igbo society in the matter of his son's wish of marriage to an outcast.

An instance of cultural hybridity is found in a conversation between the native people regarding marriage of the black men to the white women in the same party. An Igbo man Matthew Ogbonna asks the people to be thankful to God that Obi had not married a white woman. He is of the view that many black men go to the country of white men and marry their women that is not an appropriate action because both partners cannot live together in different cultures (Achebe,

*Ease* 41). Although they have accepted the colonial domination over their land and its religion too, yet they are not ready to form any deep relation with them. The Igbo men agree and they are happy on their children's foreign education but they do not like them to marry there and adopt that life. This is what I observe as the condition of hybridization as per Bhabha's theory which makes the people double-minded about different matters of life. On the one hand they love the foreign lifestyle and education, but besides this they do not want to become a part of that foreign society. They dislike marrying the white women and making their generations a component of the white community.

Obi's relationship with Clara is the most significant matter in the novel which exposes the hybrid behaviour of the majority of the characters and it leads the central characters towards turmoil. It also proves that only the colonizers are not responsible for the disorder in the colonized society, the natives themselves are also responsible for their individual and collective debacles. It shows the retrieval of the natives. Clara and Obi are interested in each other but Clara is afraid of marrying him. This is because she is an *osu* which is considered an outcast in Igbo religion. As per their traditions the people of *osu* cast are dedicated to a specific god. Clara tells him about the impossibility of their marriage which makes Obi shocked. On Obi's insistence she tells him about the real matter that she is an *osu* (Achebe, *Ease* 54). Religious hybridity at Obi's part is noticeable when he shows dissatisfaction with the logic of not getting married to an outcast in Igbo religion. Before this Obi has been showing reverence to the Igbo traditions and religious values. But now at this moment he refuses to accept an old custom when it becomes a hurdle in his marriage with Clara, an outcast. In spite of knowing that his society will not allow him to accomplish this plan, he buys an engagement ring for Clara.

A painful effect of hybridity is when Obi faces the restriction to meet Clara. After paying the doctor's fee Obi cannot meet Clara again. She is hospitalized due to the infection after abortion and nobody is allowed to meet her in the intensive care unit. Obi tries a lot to see her but all goes in vain. At last after continuous effort he succeeds to reach in the ward where she is laying on the bed but as soon as she sees him she turns her face towards the wall (Achebe, *Ease* 117). Obi gets so much embarrassed in front of the other patients that he leaves the ward at once. The sorrow of Obi increases when Clara is given seventy days' leave from her job after being discharged from the hospital for having some relax time due to which she leaves Lagos. The aching phase for Obi

is that he is advised not to try to meet Clara in her present condition of heart and mind (Achebe, *Ease* 120). This is a great affect of hybridization on the lives of Obi and Clara. They had a strong love towards each other but cultural restrictions became walls between them. Obi fell in love with her in the first sight and developed intense feelings for her. He was strictly committed to marry her in spite of knowing about the class distinctions, but on facing strong opposition from his family and society against his marriage to an *osu* that is declared an outcast in the Igbo culture, he surrenders and gives up his commitment. He loses his love and also becomes financially weak. It makes me declare him responsible for the effects of hybridization on his life and also on Clara's life. He could have tackled the situation sensibly but he just did what he thought right from only his point of view.

### ***Arrow of God: Hybridization and its Effects***

*Arrow of God* is also a part of the trilogy in which the first two novels are *Things Fall Apart* and *No Longer at Ease*. As it has been discussed previously in the introduction it is the story of two rustic areas under colonial government. One is Okperi which is the capital of colonial rule and the other is Umuaro which consists of six villages. As the novel is set during the British colonization in the African Igbo society of Nigeria, the cultures and religions of the colonizers and the colonized mix up and make the people behave in different ways as per the circumstances. Ezeulu, the main character of the novel, is the chief priest of a deity Ulu who is cherished and worshipped amid the six villages of Umuaro. The clash between Umuaro and Okperi escorts the colonizers to interfere the area and interrupt in the natives' matters to establish their rule there.

The assimilation and retrieval is observed on a lot of occasions in this novel and the protagonist Ezeulu is the vital character in this sense. Ezeulu is the most important character in the novel whose hybrid inclination is very much apparent through several instances. Being the chief priest of God Ulu he is observed as a follower of Igbo customs and traditions but side by side he has soft corner for the colonizers' way of life also. In the beginning of the novel he appears too conscious about seeing the new moon. According to the customs of the Igbo religion the chief priest announces the new moon every month, especially before the start of new crops. His announcement is considered sacred and crucial that's why he takes a lot of care about this and starts searching the sign of the new moon three days earlier than the expected date.

Although Ezeulu sends his son to the Christian church due to his friendship with Wintabota, whose real name is Captain T. K. Winterbottom, the deputy commissioner in the area under colonial administration, yet he does not like it to remain too much busy in the affairs of the church. He asks him to go back to the missionaries and refuse them to go to Okperi due to some family commitments and giving time to their native customs also. This is the religious hybridization observed in Ezeulu's character that he does not show consistency regarding his attitude towards the native and foreign religious values. He sends his son happily to learn the new religion under Christian missionaries but when his son is performing his duties according to their religious teachings, he stops him and asks to remain on the back foot.

In connection with the last instance of religious hybridity I observe another hybrid approach in the reference of bell ringing of the C.M.S. Church when Ezeulu's son Nwafo hears it and asks his father about its meaning. At that very moment Ezeulu is thinking about the new festival but his mind suddenly turns towards the church bell and he terms the new religion as leper (Achebe, *Arrow* 18). Although he had good feelings for the colonizers' religion, yet he sometimes becomes afraid of the spreading of Christianity in his land. This is what I think the religious kind of hybridization. In spite of being a priest and the representative of a god in a tribe he sometimes shows inclination towards foreign religion, and along with this sometimes he feels resentment towards it and more respect for his native religious values. Along with this I examine the other kinds of hybridity in the character of Ezeulu that is political hybridity when he advises his son to go and join the foreigners by saying, "The world is changing." (Achebe, *Arrow* 19). He means that the white man has brought a new culture and new knowledge in which the native people should also get mastery. But besides this he asks Oduche that he would be his eyes and ears among the white man and he should keep on telling him whatever he would observe there. Now this is the significant instance of the political hybridity of Ezeulu that on the one hand he has a motive to make his son learn new lifestyle and on the other hand he wants to use him as a spy.

Oduche's religious hybridity is evidently found in the matter of killing the sacred python. Actually he does so according to the instruction of Mr. John Jana Goodcountry a Christian catechist. Like all other converts he is brainstormed by the Christian missionaries specially Mr. Goodcountry. They are prepared to stand against the old traditions of Igbo society declaring them primitive and uncivilized. Mr. Goodcountry motivates the converts to kill the python by

declaring it a hateful and deceptive creature. He says to them, “You address the python as Father. It is nothing but a snake, the snake that deceived our first mother, Eve” (Achebe, *Arrow* 20).

Some serious effects of hybridity can be observed on the lives of both the father and the son. Their reputation at home and also in society is affected through the matter of holy python. All the family members feel resentment towards Oduche and curse him on the abomination done by him. They also oppose his going to the church in future and think Ezeulu responsible for whole situation. Edogo, the son of Ezeulu, shows his anger the most among the house members and criticises his father for creating these circumstances by sending Oduche to learn the Christian ways of life and knowledge (Achebe, *Arrow* 22). Ezeulu faces the criticism also from the other people of his society especially his opponent priest Ezidemili and his follower Nwaka. He is called the friend of the white man by his opponents and declared that he intentionally sent his son to learn the new religion against the Igbo norms and traditions.

I observe the instance of political hybridity in the attitude of the protagonist Ezeulu and the whole community of his territory Umuaro through the matter of “Indirect Rule”. There is the policy of the colonial administration to appoint the chiefs in the rural areas and rule through them. The name given to this system is “Indirect Rule”. In the case of Umuaro the officers of the colonial administration in the area, Captain Winterbottom and his deputy Tony Clarke are in confusion. Ultimately they decide over the name of Ezeulu who has already good influence in Umuaro. He is in good books of the district commissioner and is considered to be his best friend in the area. Due to this the colonial administration sends two messengers to Ezeulu with the order of coming to the office that is called the Government Hill located in Okperi and meet Captain Winterbottom. On this occasion Ezeulu proves to be a hybrid character when he does not give them positive response in spite of his good terms with the colonizers. He just refuses to go with the messengers and asks them to go back and tell the white man that he does not leave his hut as per the tradition of his Igbo society. Further he gives the message if he wants to meet urgent and necessarily, he should do it in Ezeulu’s house (Achebe, *Arrow* 59). In spite of his soft corner for the colonizers he is not ready to leave his hut that is the part of the traditional norms of his society.

Finally he decides to go to the office of the white man after consultation with the elders of his clan. But there he is detained and offered to become the warrant chief. He refuses to be a white man’s chief in his area. He just clarifies that he has been appointed chief by Ulu and he will not

accept such offer by anyone else (Achebe, *Arrow* 72). Here he shows dissatisfaction with the system of the colonial administration that is called “Indirect Rule”. He has been familiar with the system under which the chiefs are just the puppets of the colonial government. Though he is in favour of the colonizers’ presence in the area and their religion also, but he does not want to become their representative. He has sent his son to learn the religion and way of life of the white man, but he does not like to be the part of that system himself. His politically hybrid tendency is obvious when we observe that on the one hand he has friendship with the white man while besides this he does not want to have any designation under the white man’s rule.

It is found through the above analysis that the major characters of the novel mishandle the mixture of different cultures and religions that creates problem for them. So I do not consider the colonizers totally responsible for the disorder in the colonized land, rather the natives also play a vital role in their downfall. Although the colonizers spread their culture and religion among the Igbos, yet it was the responsibility of the natives to keep a balance between the indigenous and the alien cultures and religions. So that they might avoid any chaos in their individual and collective lives. Therefore the native people can also be blamed for the social demise of the colonized land.

## CONCLUSION

Through the analysis of both the novels it is clarified that there is a proper social, cultural and religious system in Africa. With the arrival of the foreign forces it is merged into their culture and religion. It is identified that the native people face the conflict of priorities between the indigenous and the foreign cultures and religions. On this base they make different decisions as per the situation regarding religious, political, economic and cultural matters which makes them hybrid. Those who are attracted towards the lifestyle and religion of the colonizers they become double-minded regarding their approach in cultural and religious affairs because they cannot get cut off from their old religious and cultural values. This religious and cultural hybridization affects the whole social order and eventually traditional norms and values of a native society are disturbed.

We notice in both the novels *No Longer at Ease* and *Arrow of God* that the native people fall a prey to the influence of the foreign administration because of their own weaknesses. Although the colonizers have the motives of spreading the Christian teachings and the British lifestyle, yet it is

the duty of the natives to avoid the cultural, political, economic and religious clashes. They should not have adopted the new order to the extent that it could harm them personally and socially. Most of the effects of hybridity in the novels are the outcomes of the mishandling the situation by the locals. They did not behave in a consistent manner regarding all the matters at the individual and collective levels. As a result their lives are blighted with insult and sorrowful incidents.

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**Quantitative Investigation of Student Perceptions regarding Code Switching in Pakistani English Classrooms at University Level**

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**ABSTRACT:**

Code-switching is the focus of this study, illuminating its implications for communication, cultural identity, and pedagogical methods in Pakistani English classrooms. It emphasizes the importance of teachers recognizing and capitalizing on code-switching as a technique of bridging language and cultural gaps for the benefit of their students' education. This study investigates how students in Pakistani English courses feel about teachers' use of code-switching in the class. The university students at Institute of Space and Technology Islamabad were the population of this study. Purposive sampling technique was used for the collection of data from the sample. For sample, 100 university students of English course were collected from the population. Self-made questionnaire was developed for this study. The researcher collected the data face to face through a close ended questionnaire. The collected data was analyzed through the Statistic tool SPSS. The findings show that people see code-switching positively as a means to improve their communication skills. Code-switching is a socio-cultural manifestation, and respondents credit it to the preservation of their cultural identity. The results of the research highlight the importance of educators in influencing their students' views on code-switching. Findings show that the students feel more comfortable when they do code switching because they can understand things easily in their language like difficult sentences, vocabulary etc. This study has far-reaching effects on how we plan and execute instruction. The study recommends that the student and teacher should minimize the use of code switching in class. Teacher knows that the medium of instruction is English and they stop students to use a lot of code switching in class. A more welcoming and culturally sensitive classroom may be created when teachers are aware of code-switching as a communication method.

Keywords: Code-switching, linguistic variety, cultural identity, language acquisition, communication, pedagogy

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## **I. INTRODUCTION:**

Code-switching occurs when a speaker uses two or more languages in a single sentence, discourse, or phrase. This switching may be caused by the speaker's multilingualism, the social setting, the subject, or the intended result. Fluent multilingual and multicultural persons often code-switch. It may require switching between English, Spanish, French, Urdu, or another language, depending on the community's linguistic variety and the speaker's talents. Code-switching utterances are in terms of cohesiveness of speech, comparable to those of a single language. When the power goes out, wherever possible, parts from both languages are combined into a single phrase. (Myers-Scotton, 1993). According to Milroy and Musyken (1995), code-switching may happen between speakers' turns in a dialogue, or even between a speaker's own utterances. This phenomenon is possible even inside a single sentence. In order for the reader to understand the goals or motivations for switching, the strategies used by the specialists in the research of code-switching are crucial. Furthermore, code-switching may include a wide range of languages, dialects, and even varieties of the same language words and phrases. (Engku Ibrahim et al., 2013)

Code-switching occurs when speakers switch between two or more languages in a discussion or phrase. Code-switching is normal in Pakistan owing to its language variety and multilingual milieu. Urdu and English are the official languages of Pakistan, while several regions speak regional languages (Abbas & Iqbal, 2018)). Urdu-English Code-Switching is a common phenomenon in Pakistan. Urban and educated respondents often switch languages. English words and phrases are commonly used in Urdu sentences for social rank, emphasis, or terminology that is difficult to translate. Many Pakistanis are multilingual or bilingual, and Urdu commonly bridges regional languages. In Punjab, Sindh, Balochistan, and Khyber Pakhtunkhwa, where various languages are spoken, everyday discussions often move between regional languages and Urdu. Social variables may affect code-switching. In casual situations or with friends and family, respondents may employ colloquial language as well as code-switch more easily than in official settings or with higher-ups. Movies, TV, and the internet have helped integrate English terms and phrases into regular interactions.

One of the main reasons for code switching or code-mixing situation in Pakistan is because the situation of language use in Pakistan is diglossic. Pakistan has two languages with different roles. Urdu is utilized for official interactions, education, and media, whereas regional languages are employed for daily speech and culture (Abbas & Bidin, 2022). As speakers negotiate social and communicative situations, this language difference may cause code-switching. Code-switching may show identity and prestige. Depending on the language, individuals may code-switch to show a specific image or identify with a group. The unique sociolinguistic context of Pakistan makes code-switching a dynamic linguistic phenomenon. Language variety, context in society, individual preferences, and language evolution affect it as part of communication.

Code-switching, the use of more than one language in a same discourse, is common in Pakistani universities, especially in English classes. Code-switching is frequent, although its effects on the development of English in education are unclear. Sociolinguistic and pedagogical factors often affect code-switching, which can help or hinder the abilities of learners and academic performance. Thus, code-switching in university English classes in Pakistan must be thoroughly examined for its effects, attitudes, and educational effects. Code-switching, or moving among two languages, is common in university English classes in Pakistan. This is a big problem that has not been investigated much. This phenomenon could hinder language skills, make it harder to communicate clearly, and have an overall effect on learning results. Although code-switching happens a lot in schools, there is not a lot of research that looks into how it works in this particular setting. This research aims to fill in that gap by looking into how common code-switching is, why it happens, and what effects it is having on Pakistani university English classes.

The purpose of this study is to examine the widespread code-switching practices within students at universities studying in English courses, as well as the effects of these practices on language learning and competence. By filling this study gap, we hope to enlighten Pakistani educators, curriculum creators, and policymakers on code-switching in university-level English language education and improve teaching practices and language policy. The research's main purpose and its aim. This research seeks to understand how Pakistani English language learners see and use code-switching. This implies the research seeks to understand students' code-switching thinking, beliefs, and practices in English language acquisition. The research examines English language

learners' code-switching attitudes. This may entail asking students whether they like code-switching and what their worries are. The research tries to understand why students use code-switching in English language schools. This may entail recognizing occasions when students have to switch languages. The research seeks to determine if students think code-switching impacts their language acquisition. This entails asking students whether code-switching improves, inhibits, or has no effect on their learning. The research investigates Pakistani English language students' code-switching attitudes and actions. The research examines their attitudes, motives, and views to better understand code-switching in Pakistani language learning and teaching.

- 1) The purpose of this research is to examine how code-switching is experienced from the perspective of ESL students.
- 2) To analyze how ESL students might benefit from code-switching.
- 3) To investigate how students perceive code-switching impacts their experience learning a language.

## **2. LITERATURE REVIEW**

Code-switching is the combined use of two languages in a speech or conversation. (Weinreich, 1953) defined code-switching early on. He believes code-switching is the skill of multilingual people. They switch languages throughout conversations. Humans communicate globally. They can only survive in civilization. A communication in many languages is called code switching, according to (Heller, 1988).

Those who are fluent in multiple languages may "code-switch" from one language to another in the midst of a conversation. (Mahootian, 2006). They often switch between different languages. According to research (Bullock & Toribio, 2009), this occurs often and effortlessly between bilingual and multilingual speakers. Each language in a multilingual culture contributes something special to the whole by filling a specific niche in meeting the many different types of communication needs that arise (Lachmy Narayana & Nur Syuhada, 2018).

## 2.1.Code-Switching Has Several Types:

Intra-sentential Code-Switching is when a speaker changes languages inside a sentence. For example:

E.g. "I am going to buy more sabzi (vegetables) for this evening's dinner."

Inter-sentential Code-Switching is when sentences with various languages are spoken. For example:

E.g. I headed to the market. Wahan se vegetables khareede." I purchased fruits there.

Tag-switching is another kind of code switching which refers to the practice of inserting a phrase or word from one language into a sentence which is otherwise written in another.:

E.g. "The gathering was actually enjoyable, bas thoda tedious tha." (The celebration was enjoyable but tiresome.)

Intra-word code-switching is when a word incorporates several languages. For example:

E.g. Such as "Let's take selfies yahan se." Capture selfies from here.

Mixing vocabulary and grammar from two languages is similar to code-switching. Linguistic researchers typically use it interchangeably with code-switching. Social, cultural, as well as communicative variables impact code-switching, a complicated language practice. It may express cultural identity, emphasize ideas, and show social ties, or bridge vocabulary and syntax gaps in one language with pieces from another. In many multilingual communities, code-switching is commonplace.

## 2.2. Code-Switching Matters for ESL Students

Code-switching in ESL classrooms has been shown to improve teaching (Garcia, 2017). Educators may make the classroom a more welcoming and encouraging place for all students by acknowledging and approving the usage of students' first languages in addition to the English language. Code-switching is a complex process that affects ESL students' growth in language and cognition (Smith, 2018). (Rodriguez, 2019) found that code-switching helps pupils fill linguistic gaps and articulate complicated ideas. (Hernandez, 2020) further notes that code-switching helps ESL students keep their social and linguistic origins while learning a new language. Code-switching boosts ESL students' confidence and drive (Lee, 2021), improving academic success. Code-switching, the use of several languages in one discourse, received significant attention in Pakistani ESL educational institutions. Linguistic, social, and educational aspects affect this phenomenon's functions and perceptions.

### **Pedagogical Functions:**

Code-switching is used in ESL Pakistani classrooms for several purposes. Educators often employ code-switching to clarify concepts in students' native languages (Ahmed, 2010). This helps learners grasp difficult ideas and topics.

Code-switching may also scaffold vocabulary and topic introduction (Malik, 2016). Teachers help students learn by offering material in English and their local language.

### **Sociocultural Dynamics:**

Pakistani ESL teachers practice code-switching due to sociocultural factors. Language variety and multilingualism in Pakistan create a complex language environment (Rahman, 2002). Students' linguistic origins allow code-switching in English as a second language, which typically coexists alongside regional languages.

**Perception of Students:**

Some students see code-switching as a sign of poor English, which might lower self-esteem (Rahman, 2010). Student perspectives of code-switching in ESL classes differ. Code-switching may improve understanding, reduce linguistic barriers, and boost learning motivation (Rahman, 2015).

**Teacher Attitudes:**

Teachers' code-switching views matter. In disciplines with complicated vocabulary, some instructors use it to aid learning. Others stress the need of a constant English-only setting for language teaching. Code-switching as an educational tool requires balancing these views.

**2.3. Function and Perception of Code Switching**

Social identity is also important in code-switching. Switching languages may indicate group membership or community identification (Heller, 1988). By code-switching, respondents may show their linguistic or cultural identity and reinforce in-group dynamics. Code-switching has pragmatic and social uses. Conversational repair, when code-switching bridges lexical or structural gaps in one language, is a common function. Code-switching may help explain a notion without a phrase in one language, improving communication (Auer, 1998). Code-switching also emphasizes certain aspects in a discourse. (Gafaranga, 2000) adds that code-switching may emphasize a concept and give it weight. This code-switching attention method is widespread in multilingual communities.

Code-switching serves many communication purposes, but its perception by listeners as well as speakers is complicated and impacted by many circumstances (Li Wei, 2005). Community norms and attitudes affect code-switching perception. Some cultures see code-switching as a sign of cultural diversity and language proficiency, However, conservatives may see it as a linguistic aberration (Dewaele & Wei, 2012). Code-switching perception is also affected by environment and language. Strategic code-switching may improve understanding by giving context and

bridging meaning gaps. However, misuse or abuse of code-switching may cause confusion or bad views, especially if it indicates insufficient linguistic skills (Abdel Magid & Mugaddam, 2013).

In a nutshell the switching of codes is a complex and versatile language phenomena that serves attitudes, language competence, and environment may affect its perception. Understanding code-switching is crucial to understanding how language conveys meaning and identity (Moro, 2015). Linguists have studied code-switching, the technique of switching between multiple languages and language varieties in a discourse, owing to its many uses and how speakers and listeners perceive it. This happens in different linguistic and sociolinguistic situations and serves different communication aims (Ben Nafa, 2017).

### **3. METHODOLOGY**

The study applied a design based on descriptive research, which is a commonly used method in quantitative research. The university students of Institute of Space and Technology Islamabad were population of this study. Purposive sampling technique was used for the collection of sample. For sample, 100 university students of English course were collected from the population. Self-made questionnaire was developed for this study. The researcher collected the data face to face through close ended questionnaire. The questionnaire consists of 8 items which included 20 sub items. The coding system of the 5 point Likert scale was utilized, assigning numerical values to each code. The initial element of the questionnaire utilized by the students is the first component. The Likert scale consists of a numerical order ranging from 1 to 5. The scale is as follows: 1 represents "strongly disagree (S.D)," 2 represents "disagree (D)," 3 represents "neutral (N)," 4 represents "agree (AG)," and 5 represents "strongly agree (S.A)." The 30 students was selected for the pilot study. Student filled up the questionnaires without any ambiguity. The self-made questionnaire was validated by the expert. The collected data was analyzed through the Statistic tool SPSS. The descriptive statistics mean and standard deviation (STD) were used to analysis the data.

To avoid confusion, a clear description of the procedure was provided to the respondents. They completed the questionnaire under the researcher's supervision. Tables have been employed to present the data in the percentages of respondents for each of the questions.

#### 4. DATA ANALYSIS AND RESULT

*Table 1 Perspectives on the Practice of Code-Switching:*

No.	Items	S.D	D	N	AG	S.A	Mean	STD
1	Code-switching helps me feel more at ease when putting my thoughts into words.	1%	3%	15%	31%	50%	4.2600	0.89465
2	In a multilingual setting, code-switching occurs organically.	5%	8%	10%	21%	56%	4.1500	1.19236
3	I have a better grasp of English topics since I jump between languages.	15%	35%	20%	15%	15%	2.8000	1.29490
4	When explaining anything difficult, I use mother tongue.	3%	5%	10%	32%	50%	4.2100	1.01797

Item 1 of the table shows that 1% respondents were S.D, 3% D, 15% N, 31% AG and 50% S.A. A large number of respondents were strongly agreed because code-switching helps them comprehend English topics. These respondents feel code-switching improves their English comprehension of complicated issues. In the table 1, the mean value is 4.2600 and standard deviation is 0.89465.

In item 2 of the table shows that 5% respondents were S.D, 8% D, 10% N, 21% AG and 56% S.A. Respondents strongly feel code-switching is not natural in such situations. This shows respondents were unclear whether code-switching is normal in multilingual conversation. A large number of respondents were strongly agreed that the switching of codes becomes normal in multilingual environments. Code-switching is a natural and acceptable way of communicating in a multilingual context for a large majority of the respondents (both agree and strongly agree). . In the table 1, the mean value is 4.1500 and the standard deviation is 1.19236.

In item 3 of the table shows that that 15% respondents were S.D, 35% D, 20% N, 15% AG and 15% S.A. These contrasting views show how difficult code-switching is in language acquisition. In the table 1, the mean value is 2.8000 and the standard deviation is 1.29490

In item 4 of the table shows that only 3% respondents were S.D, 5% D, N 10%, 32% AG and, 50%, S.A. These respondents find that code-switching makes them more comfortable expressing their views, meaning that it improves their communication. The largest proportion, 50%, strongly agree that code-switching improves their concept expressing ease. This shows that individuals are unsure whether code-switching affects their comfort while conversing. In the table 1, the mean value is 4.2100 and the standard deviation is 1.01797.

**Table 2 Reasons for Switching Between Languages**

No.	Items	S.D	D	N	AG	S.A	Mean	STD
1	Code-switching helps me articulate feelings that are more effectively communicated in my first language.	0%	5%	20%	30%	45%	4.1500	0.91425
2	In order to preserve my cultural identity, I resort to code-switching.	6%	4%	15%	25%	50%	4.0900	1.16424

Item 1 of the above table shows that 0% respondents were S.D, 5% D, 20% N, 30% AG and, 45%, S.A. A large number of the respondents were strongly agreed that code-switching clarifies complicated topics. The results show that respondents had different views on how code-switching clarifies complicated topics. Many agree and strongly concur, whereas some are ambivalent or doubt code-switching's efficacy. In the table 2, the mean value is 4.1500 and the standard deviation is 0.91425.

Item 2 of the above table shows that 6% respondents were S.D, 4% D, 15% N, 35% AG and, 50%, S.A. A large number of the respondents were strongly agreed that code-switching helps them keep their cultural identity. This strong unanimity shows that code-switching retains their cultural background and improves their linguistic expression. Some respondents are hesitant, but many find code-switching useful for retaining and showing their cultural background. In the table 2, the mean value is 4.0900 and the standard deviation is 1.16424.

**Table 3 The Perceived Effect on Language Learning:**

No.	Items	S.D	D	N	AG	S.A	Mean	STD
1	Code-switching, in my opinion, has helped me become a better English speaker.	5%	10%	30%	20%	35%	3.7000	1.19342
2	My progress in learning English is hindered by my frequent use of other languages.	7%	20%	19%	25%	29%	3.4900	1.29096
3	Switching between languages has aided my progress in learning English.	0%	5%	15%	30%	50%	4.2500	0.89188

Item 1 of the above table shows that the 5% respondents were S.D, 10% D, 30% N, 20% AG and, 35%, S.A. The large number of respondents were strongly agreed that code-switching enhances English comprehension. They believe code-switching improves English understanding. The responses show that individuals had different opinions on how code-switching affects English language understanding. In the table 3, the mean value is 3.7000 and the standard deviation is 1.19342.

Item 2 of the above table shows that 7% respondents were S.D, 20% D, 19% N, 25% AG and, 29%, S.A. The large number of respondents were strongly agreed that their regular use of foreign languages hinders their English acquisition. This shows a strong belief that leaning on other languages may hinder English acquisition. The results show that individuals have different views on how utilizing other languages affects their English language acquisition. In the table 3, the mean value is 3.4900 and the standard deviation is 1.29096.

In item 3 of the above table shows that the 0% respondent were S.D, 5% D, 15% N, 30% AG and, 50%, S.A. A large number of respondents were strongly agreed that switching between languages has aided my progress in learning English. The responses demonstrate that individuals had different opinions on how code-switching affects English language development. In the table 3, the mean value is 4.2500 and the standard deviation is 0.89188.

*Table 4 Perceived Influence on Language Acquisition:*

No.	Items	S.D	D	N	AG	S.A	Mean	STD
1	Code-switching helps my comprehension of English.	1%	3%	15%	31%	50%	4.2600	0.89465
2	The constant switching between languages make me understand things easily.	5%	8%	10%	21%	56%	4.1500	1.19236
3	Code-switching helps me feel more at ease when putting my thoughts into words.	3%	5%	10%	32%	50%	4.2100	1.01797

Item 1 of the above table shows that 1% of respondents were S.D, 3% D, 15% N, 31% AG and, 50%, S.A. A large number of the respondents were strongly agreed that code-switching improves English comprehension. The responses show that respondents had different views on code-switching in the language of comprehension. In the table 4, the mean value is 4.2600 and the standard deviation is 0.89465.

Item 2 of the above table shows that 5% of respondents were S.D, 8% D, 10% N, 21% AG and, 56%, S.A. The majority of them neither agrees nor disagrees, showing they are unsure whether language similarities affect their code-switching choice. This broad majority favors code-switching to improve communication and fellowship among linguistically familiar groups. The responses shows that individuals favor code-switching when communicating with peers from comparable language backgrounds. In the table 4, the mean value is 4.1500 and the standard deviation is 1.19236.

Item 3 of the above table shows that 3% of respondents were S.D, 5% D, 10% N, 32% AG and, 50%, S.A. A large number of respondents were strongly agreed that lecturers' code-switching helps them grasp complicated issues. This broad agreement supports the idea that code-switching improves understanding and learning. The responses shows that respondents had different views

on how code-switching by professors affects their understanding of complicated issues. In the table 4, the mean value is 4.2100 and the standard deviation is 1.01797.

**Table 5 Code Switching Frequency:**

No.	Items	S.D	D	N	AG	S.A	Mean	STD
1	Teacher should minimizing the use of code switching in class.	56%	8%	10%	21%	5%	2.1100	1.39910
2	Communication with peers is easy when you use L1.	10%	15%	20%	20%	35%	3.5500	1.36608

Item of above table 1 shows that 56% of respondents were S.D, 8% D, 10% N, 21% AG and, 5%, S.A. A large number of respondents were in the favor code-switching and ought not to be banned. Respondents had varying opinions on how much code-switching instructors should employ in the classroom. In the table 5, the mean value is 2.1100 and the standard deviation is 1.39910.

Item 2 of above table shows that 10% of respondents were S.D, 15% D, 20% N, 20% AG and, 25%, S.A. This strong unanimity supports the idea that utilizing the first language improves class communication. This response shows that individuals have different views on how the first language helps them communicate with peers. While others are unsure, a large majority feel that utilizing the original language may make communication simpler. In the table 5, the mean value is 3.5500 and the standard deviation is 1.36608.

**Table 6 English Class Context:**

No.	Items	S.D	D	N	AG	S.A	Mean	STD
1	Whenever my lecturers transition between different linguistic registers, I feel that I am better able to grasp even the most difficult of themes.	1%	3%	10%	31%	55%	4.3600	0.85894

2	I feel that my professors encourage me to do code-switching in class.	17%	12%	25%	21%	25%	3.2500	1.40256
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Item 1 of the table shows that the only 1% of respondents were S.D, 3% D, 10% N, 31% AG and, 55%, S.A. A large number of respondents were strongly agreed that lecturers switching language registers helps their understanding of complicated topics. This significant agreement shows that language register alterations improve understanding. The findings shows that respondent opinions on how lecturers' language register changes affect their understanding of complicated issues vary. In the table 6, the mean value is 4.3600 and the standard deviation is 0.85894.

Item 2 of the table shows that the 17% of respondents were S.D, 12% D, 25% N, 21% AG and, 25%, S.A. The large number of respondents were strongly agreed that their instructors support code-switching. This broad agreement supports the idea that academics intentionally promote code-switching in linguistic encounters. The responses shows that the respondents had different views on their instructors' code-switching attitudes. In the table 6, the mean value is 3.2500 and the standard deviation is 1.40256.

*Table 7 The Identity of Language:*

No.	Items	S.D	D	N	AG	S.A	Mean	STD
1	Changing codes shows my linguistic versatility.	1%	3%	11%	35%	50%	4.3000	0.85870
2	I code switch because I want to socialize.	0%	4%	26%	23%	47%	4.1300	0.93911

Item 1 of above table shows that the 1% of respondents were S.D, 3% D, 11% N, 35% AG and, 50%, S.A. A large number of respondents were agreed and strongly agreed that code improvements improve their linguistic adaptability. The results shows that individuals have different views on how code changes affect their linguistic variety. This diversity of perspective shows code-switching's diverse influence on language abilities. In the table 7, the mean value is 4.3000 and the standard deviation is 0.85870.

Item 2 of above table shows that 0% of respondents were S.D, 4% D, 26% N, 23% AG and, 47%, S.A. A large number of respondents were strongly agreed that they do code switching because they want to socialize. Code-switching is directly tied to social contact and helps facilitate communication and socializing, as this consensus shows. The results show that individuals had different motives for the switching of codes in social interactions. In the table 7, the mean value is 4.1300 and the standard deviation is 0.93911.

**Table 8 Experience in Language Learning:**

No.	Items	S.D	D	N	AG	S.A	Mean	STD
1	Code-switching has been a useful tool in bridging the gap between my classroom and real-world use of English.	5%	6%	13%	20%	56%	4.1600	1.16965
2	My English professors effectively instruct us on when or how to use code-switching.	0%	4%	26%	23%	47%	4.1300	0.93911

Item 1 of above table shows that 5% of respondents were S.D, 6% D, 13% N, 20% AG and, 56%, S.A. A large number of respondents were strongly agreed that code-switching bridges the gap among academic language acquisition and real-life communication. In the table 8, the mean value is 4.1600 and the standard deviation is 1.16965.

Item 2 of above table shows that that 0% of respondents were S.D, 4% D, 26% N, 23% AG and, 47%, S.A. A large number of respondents, were strongly agreed that their English professors successfully advise them about when and where to utilize code-switching. This strong accord supports the idea that instructors are crucial in explaining code-switching techniques. In the table 8, the mean value is 4.1300 and the standard deviation is 0.93911.

## 5. DISCUSSION

The questionnaire's results reveal students' views on code-switching in English courses. The variety of Likert scale answers shows the complexity of the switching of codes in language acquisition and communication. The important questionnaire findings are analyzed and interpreted

in this discussion section. Many respondents say code-switching improves communication and comprehension. Respondents' responses that code-switching helps them understand complicated issues and linguistic register transitions demonstrate its perceived utility as a learning aid. Research indicates that code-switching may improve understanding, especially in complex topics (García & Wei, 2014).

Respondents' views on instructor code-switching advice are varied. Most students say that their professors educate them when and how to utilize code-switching, although others disagree. Different teaching methods, communication styles, and instructor direction may explain this diversity in views. These results underscore the need of clear teacher communication and instructional techniques for good code-switching.

The respondents' acknowledgment of code-switching is a way to socialize and improve language skills shows its importance in social interactions. This supports sociolinguistic ideas that code-switching helps build rapport and adapt to different communication circumstances (Auer, 1998). The results imply that respondents regard code-switching as a linguistic and sociocultural tool for efficient communication in varied social circumstances. (Vallejo, 2018)

The replies suggesting respondents employ code-switching to retain their cultural identity match multilingual and multicultural studies (Wei, 2015). The assertion of cultural identity via code-switching emphasizes its importance for the preservation of culture and expression. Respondents' desire for utilizing English largely in conversations in class, as shown by their comments on reducing code-switching, demonstrates their importance of English competence for professional and academic objectives.

The results affect language instructors and curriculum designers. The favorable impression of code-switching's significance in improving understanding implies that deliberate and planned usage might be included into teaching procedures to improve learning. However, diverse opinions of instructor supervision highlight the requirement for clearer instructions and ways to help student in code-switching. This guideline may help students switch languages deliberately, improving communication and linguistic variety.

## 6. CONCLUSION

The purpose of this study was to examine how code-switching is perceived by students in Pakistani English-language classes. With the use of a structured questionnaire and some quantitative analysis, we were able to get a better sense of the respondents' code-switching attitudes, beliefs, and motives. The results shed light on the intricate web of relationships between language use, interaction, cultural heritage, and pedagogical strategies in today's classrooms.

The first objective conclusion is that students feel more comfortable when they do code switching and put their thoughts into words with the help of code switching, and they write and learn better when they use both languages in class. When they do not feel comfortable communicating in English, they switch languages, and afterwards they understand better. They use their first language when they want to show their emotions, ideas, and feelings, and they easily articulate their emotions in their first language. They do code switching because they want to persevere in their first language.

The second objective conclusion is that they think that code switching helps them to become better English listeners and speakers because they do not understand some words in English. The code switching helps them to understand difficult words. They make progress in learning English with the use of other languages because this makes them understand things easily. They are comfortable using L1 with their peers because they can easily convey their message in L1 rather than in L2. The results of this study have important implications for those who teach English as a second language and for those who create curricula. Incorporating an understanding of code-switching as a communication tactic into educational methods may help students and teachers make connections between classroom theory and real-world practice.

The third objective conclusion is that they do code switching because they want to socialize themselves, and for this purpose, they go for code switching. The use of code switching makes them versatile in the community, so they prefer code switching. They are happy with their teachers because they understand them and do code switching in class so they can understand the lecture well. However, code switching is good, but sometimes teachers and students do not rely on it.

Although code switching is good and both can do it, when they feel it is difficult to communicate in L2,

In conclusion, this study contributes to our knowledge of how students in Pakistani English classes observe code-switching. The results emphasize the many functions of code-switching, including its use in interpersonal interactions, the presentation of one's cultural identity, and the methods of instruction. Understanding the value of code-switching in language acquisition allows teachers to create inclusive classroom environments that value and celebrate students' linguistic and cultural differences.

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**Historicist study of “*Mufti*” in Early Modern English: [Early English Book Online – Text Creation Partnership (EEBO-TCP)]**

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**ABSTRACT:**

This research makes historicist study of the word *mufti* in the early modern English studies while exploring the catalogue of Early English Books Online Text Creation Partnership (EEBO-TCP). The study also focuses on the spelling variations, evolution, symbolic meanings, connotations, denotations, anglicization, association, construction and (mis) representation of the term during the period starting from 1499 (first usage of the term) till 1650. For this purpose, the research has been delimited to the Word Index (Phase-I) of the EEBO-TCP. However, the entire record found in Phase-I consisted of 949 matches in 171 records with variation in spelling and frequency of the term: *muftie* (1), *mufttee* (41), *mufttee* (2), *mufttees* (12), *mufttees* (1), *muftell* (1), *muter* (1), *mufti* (790), *muftti* (13), *mufti* (1), *muftie* (21), *muftie's* (1), *muftis* (33), *mufties* (1), *mufties-moore* (1), *mufti's* (23), *muftis* (1), *muftiship* (2). It was not possible to carry out research on all matches and records of Phase I due to time constraints. Therefore, the research focuses on the first 150 years, i.e., 1500 to 1650 published online works available in the database. The catalogue corpus has found 39 records and more than 200 matches of the term(s) during the mentioned period of the understudy research. The study has found that the word *Mufti* (with mentioned spelling variations) has often been used in historical and contextual paradigms from the perspectives of Western writers mostly during the East-West, Anglo-Ottoman, Anglo-African, Anglo-Persian and Anglo-Asian encounters. The word has time and again explained in the Christian religious context for readers of the Western world as Chief Priest, High Priest, High Bishop, Chief of Religion, Archpriest, Archbishop and Powerful Figure who had the power of presentation and persuasion. The research has also found that during the mentioned period *Mufti* had a dominant position with multiple roles and responsibilities: interpreting laws and complex issues as legal expert, issuing decrees in light of the religious laws, leading religious rituals, and rendering religious education to students in the seminaries. Throughout the Islamic history, the trained and well qualified *Mufti*, the capable Jurist and Islamic legal authority, used to give an authoritative and formal opinion (fatwa) in answer to an inquiry based in Islamic *Sharia* principles and precedents. It used to be compiled in legal reference manuals for record. The study has also found that the meaning of the word has undergone drastic change later in the 19<sup>th</sup> century during the British colonial experience of India. The term once used for the high position of Islamic scholar and Jurist (*Mufti*) has been turned into somewhat funny connotation of a slang and degraded word for casual dress, leisure and off-duty time for the uniformed personnel.

Keywords: *Mufti*, Historicist Study, Early Modern English, Christians-Muslims Encounters, EEBO-TCP.

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## 1. INTRODUCTION:

The understudy research aimed at tracing the historical journey of the word “*mufti*” in the early modern English. For this purpose, the researcher has focused on the database of Early English Books Online Text Creation Partnership (EEBO-TCP) catalogue in Word Index (Phase I). However, it would not be possible to comprehensively discuss the word without taking into account the current usage, meaning, connotation and denotation of the word. Therefore, for general introduction, other than utilizing the available catalogue of EEBO-TCP, the word is also briefly discussed in the current studies for developing an overall understating of the term. As per the available record in the Merriam Webster Dictionary (MWD), two entries of the term *Mufti* were found with different contextual meanings. According to the first entry (1586), the Arabic noun *Mufti* is defined in the English dictionary as “a professional jurist who interprets Muslim law”, while in the second entry (1816), the word is “ordinary dress as distinguished from that denoting an occupation or station (a priest in *mufti*) *especially*: civilian clothes when worn by a person in the armed forces”.

Further search in the vocabulary website of *vocabulary.com* has also defined the term *mufti* in almost the same manner. According to the definition, the primary meaning of *mufti* (noun) is a jurist, an Islamic scholar who is legally able to rule on various religious and personal matters as in some places when people go through the divorce they might need help of a *mufti*. He is also expert in civil law or the law of the nation who interprets the Muslim religious law. *Mufti* (plural *muftis*) is actually an authorized official in some of the Islamic countries who takes legal decision or help judges in deciding cases such as inheritance, marriage, divorce, and other civil issues. The secondary meaning of the term is a “civilian dress worn by a person who is entitled to wear a military uniform” or “ordinary clothes” worn by people of soldiers. And the grand *mufti* means the chief *mufti* of a district.

However, in Arabic, *mufti* means “judge”. Primarily, the online available data in the Early English Books Online Text Creation Partnership (EEBO-TCP) was utilized in order to carry out a historicist study of the term in the catalogue of the available data of 150 years starting from 1500 to 1650. However, overall, in phase I, the word is found 949 times frequency with 15 spelling variations in Word Index (Phase I) including *mufe*(1), *muftee*(41), *muftee*(2), *muftes*(12), *muftees*(1), *muftell*(1), *muter*(1), *mufti*(790), *mufhti*(13), *mufti*(1), *muftie*(21), *muftie's*(1), *muftis*(33), *mufties*(1), *mufties-moore*(1), *mufti's* (23), *muftis* (1), *muftiship* (2). It is pertinent to mention here that the first reference of the term was found in the database

that the first book carrying the term *muft* was published in 1499. Therefore, the researcher will take it into account as the first usage of the word.

The word *Mufti* was first checked in full text record of both phases of ‘Early English Books Online Text Creation Partnership (EEBO-TCP) without opting for any restricting option. It was found that the word had 1682 matches with 277 records. It was not possible to handle the data within the stipulated time and word limit. Therefore, again the term was checked while restricting it to phase one, it was found in 827 matches in 143 records. But again it was not possible to work on the whole records and matches due to time constraints.

In order to further delimit the studies, the word was tried with different restrictions and time periods. This time the record of the word was checked in Word Index (Phase-I), it was found that the word had 946 matches in 171 records. But again it was not possible to explore the entire record. Therefore, this time the check was restricted to first 150 year, i.e., starting from 1500 to 1650 with all the given variation of spellings to manage it within the stipulated time. After consultation with the supervisor, the researcher was asked to focus on the entire historical record of the word “*Mufti*” in one period of time without restricting it to drama, navigation or time interruption — ensuring historicist study of the word in the whole corpus of the online available data of EEBO-TCP.

### 1.1. EEBO-TCP:

The catalogue of EEBO-TCB corpus consists of the collection of online published works of Early English Books known as Short Title Catalogues I and II. The database is a rich storehouse of online books starting from the first English printed book in 1475 till 1700. The resource is built for research purposes with multiple options to trace the required information in the online available catalogue of books. Primarily, the works consisted in the collection are from the disciplines of literature, women studies, law, medicine, geography, mathematics, natural sciences, politics, history, philosophy, religion, music and other practical arts with more than 125,000 volumes. The works have been utilized for research purposes by scholars from various disciplines such as English, history, theology and linguistics.

The EEBO-TCB includes the works of almost all well-known authors from a range of subjects, e.g. Erasmus, Shakespeare, King James I, Marlowe, Galileo, Caxton, Chaucer, Malory, Boyle, Newton, Locke, More, Milton, Spenser, Bacon, Donne, Hobbes, Purcell, Behn, and Defoe. The books are available free of cost for distribution, use and reuse purpose

by anyone across the globe though initially the works of 25368 texts in EEBO-TCB Phase I (converted from 2000 to 2003 from Early English Books Online corpus) were only available to those institutions who contributed to their creation. However, later on, Phase II was merged with Phase I (34369 books) to expand the scope of EEBO-TCP by converting usually the first edition of almost all unique books in cooperation with a number of organizations. Therefore, it was decided on August 1, 2020 to make free access to public to the online works available in both phases.

## 2. AIM OF THE PRESENT STUDY

The understudy research aims to study and analyze the historical evolution of the term “*Mufti*” from the catalogue of EEBO-TCB corpus consists of the collection of online published works of Early English Books known as Short Title Catalogues I (1499-1650) to trace the changing nature of the term. The study focuses on the meaning of the word and the way it has undergone drastic changes from the early Muslim-Christian interaction to later in the 19<sup>th</sup> century during the British colonial experience of India.

The research also aims to analyze the changing nature of the term from historical and contextual paradigms from the perspectives of Western writers mostly during the East-West, Anglo-Ottoman, Anglo-African, Anglo-Persian and Anglo-Asian encounters — falling somewhat from high status of authority to lower status as it once used for the high position of Islamic scholar and Jurist (*Mufti*).

It was during the West-East British colonial encounters, the authority and status of the *Mufti* was eroded. The *Muftis* were being faced with cultural appropriation and othering, particularly when British imperialism was on its peak — the colonial entitled officers starting appearing in traditional outlook of the *Muftis* for implementing the colonial rule.

## 3. RESEARCH METHODOLOGY:

The understudy research is using the historicist method of research to trace the history of the word “*Mufti*” in the available database of the Early English Books Online Text Creation Partnership (EEBO-TCP). The study is both quantitative and qualitative in nature. It is quantitative in the sense as it has to first to find out the manageable range of quantification of the word (matches and records in the online available catalogue) so that the research could be handled within the stipulated time and word limit of the research. The study is also qualitative in the sense that it has also to focus on the transcription of the word, spelling variations,

etymology of the word, contextual meanings, description, symbolic use and [mis]use, anglicized formation, usage in Christian context of priesthood, its evolution and changingshape and meaning. For this purpose, the website of Early English Books Online Text Creation Partnership (EEBO-TCP) was utilized to check the history and roots of the word in the early English books to carry out the historicist study of the word. When the word “*Mufti*” was checked in the Word Index (Phase I) of the EEBO-TCP, it has quickly traced the whole record in the available storehouse of the published works with frequency of words (number of times appeared) and spelling variations.

The record and matches of the word was found in quantification with historical records, its treatment, contextual usage, evolution and Anglicization over the years. Primarily, the word was found in 949 matches with 171 records in (Word Index phase-I) of the EEBO-TCP. The data is sorted out chronologically in ascending order for making it easy to manage and carry out historicist date-wise study of the term in the first 150 years, i.e, starting from 1500 to 1650 with the given variation in spellings. The research has relied on the storehouse of Early English Books Online Text Creation Partnership (EEBO-TCP). But it has also utilized some other relevant websites, dictionaries, research studies and books of the prominent authors like Nabil Mathar and Mathew Demmockfor making the study updated and comprehensive. Thus the current study has also shed light on the present-day connotations of the word *Mufti*.

#### 4. HISTORICAL TRACES OF MUFTI IN EEBO-TCP (PHASE-1)(1499-1650)

##### 4.1. CONNOTATION OF MUFTI AS CHIEF PRIEST/HIGH PRIEST/BISHOP:

The term *mufti* with the spelling variation of *mufte* was for the first appeared in 1499 in the online available database of EEBO-TCP in the book titled *The rote or myrour of consolacyon [and] conforte* in the given context of “This profytey<sup>u</sup> mayst not loke to hauehastly / for after the ordre of wysedom of our lorde it **muft**haue a tyme in grolwynges” (Worde, 1490).The term with original spelling variation of *mufti* has found three matches almost in the same meanings of ‘chief priest’ in the entire texts of ninebooks originally written in Italian language later translated into English with the title of*the history of the wars between the Turks and the Persian* consists of descriptions related to the history, religion, government, geographical maps, countries and kingdoms of the Persians. The term was found only in the second book of the series with particular reference of the *mufti* named Mustaed-Dini, P. in the context of ‘the chief priest’ as the chief of the law among the Turks (Minadoi, 1595).

The book, *Principall navigations, voyages, and discoveries of the English nation* has also used the term *mufti* interchangeably with the term *high priest* in one of matches in the entire text of the book as “the *Cadi-lesker* or lord chiefe Iustice, & the **Mufti** or high priest do sit to determine vpon such causes as be brought before them” (1599-1600). Similarly, in the book, *The estate of Church with the discourse of times, from the apostles vntill this present (1602)*, the term *mufti* has found one match which was used as substitute for ‘the *high Bishop*’ as “by the earnest motion of the high Bishop of the Tur|kish Priests (whom they call **Mufti**).”

Whenever the Christians had a chance to observe the Muslims or go through the readings about their laws and histories, they had found them morally superior in terms of devotion, piety, charity, clean, respectful to their Mosques, careful towards poor, strangers, travelers and sick people and obedient to their Priests (*Muftis*). The Christians of the same point in time were being criticized for lack of convection towards their religious teachings as “the revolutionaries have rejected and insulted their parish priests and have followed their own self-declared prophets and visionaries; while even the Sultan heeds the advice of the *Mufti*; the English regicides are treating themselves as political and religious authorities” (Matar, 1998, p. 80). Even the great Turk, according to Matar (1998), could do nothing without proper consultation of the *Mufti* and they used to observe a whole month fasts together from morning till night.

Dimmock (2013) in his book, *Mythologies of the Prophet Muhammad in Early Modern English Culture* while discussing the life of Prophet Muhammad (PBUH) as conceived from different literary, historical and visual sources appeared in the Christian traditions (the book may be termed as the Christian construction of the Prophet) during the early modern enlightenment periods in England by the Western people in general and the English in particular while comparing Daborne and Green works, he refers to the term *Mufti* as Chief Priest during the ceremony of embracing (eight scene of a play) in which the pirate John Ward ‘Turns Turk’ (renounced his faith and embraced Islam). Similarly, Dimmock while referring to the scene has said that the ceremony was presented as dumb show in which Ward has embraced Islam — dressed in turban and robe with a sword in his hand while swearing on Prophet Muhammad (PBHU).

#### **4.2. MUFTI AS POWERFUL FIGURE:**

Likewise, in the book titled, *The generall historie of the Turkes from the first beginning of that nation to the rising of the Othoman familie: with all the notable expeditions of the Christian princes against them. Together with the liues and conquests of the Othoman kings and emperours faithfullie collected out of the- best histories, both auntient and moderne, and digested into one continuathistorie vntill this present year 1603*, the term mufti had found two matches of a powerful figure who had the power of persuasion and influence in the affairs of state and courts of the kings in Turkey. First he persuaded to replace and bring down the existing images placed in the court of the king.

These images represented the formes of *Hercules* with his club, of *Apollo* with his harpe, and *Diana* with her bow and quiuer: all which he placed in the tiltyard at CONSTAN[TINOPLE], as a trophie of the Hungarian victorie. Howbeit these images were since taken downe by the persuasion of the Mufti, & molten (as contrarie to their superstition) and great ordnance (1603, p.604).

Later, again in the same book, *mufti* has demonstrated the power for persuading and commanding the people not to drink wine as it was contrary to the Islamic law in the Constantinople or Pera in Turkey. The *mufti* has issued an order for banning drinking wine and those who violate the law would be punished. However, exceptions were given to the ambassadors of the Queen of England, the French King, and of the State of Venice. The order was followed with such a spirit that as per the report it was witnessed that the wine ran down like channels to a free space from the streets of Constantinople like that of a heavy rain water.

The Mufti, commaunded all such as had any wine in their houses in CONSTANTINOPLE or PERA, vpon paine of death to bring it out and to staue it, except the embassadours of the Queene of ENGLAND, the French king, and of the State of VENICE: so that (as some report) wine for a space ran down the channels of the streets in CONSTANTINOPLE, as if it had been water after a great shower of raine (1603, p.1143).

Referring to the role and importance of *mufti* among the Turkish and Arabian princes, Bodin, a famous lawyer of his time, and a man of great experience in matters of state craft, argues that the greatest honor is bestowed upon them. He said that even their kingdoms and empires observe their *mufties* and give them honor and respect like that of a *high Bishop* due to the fact that they decide the cases based on most doubtful questions of their law (1606, p.394).

### 4.3. MUFTI AS CHIEF RULTER AND OFFICER OF JUSTICE:

According to Biddulph, William (1609, p.63), the Turkeshonour their *Muftie* likean Angell, The Muftie is somehow like a chief ruler in ecclesiastical matter next under the Grand Singior. Cottington (1609) used the term with the spelling variation of Muftie two times in his book and termed their role as the officer of justice who often hears complaints of the grieved persons and offer strangers free access to plead their cases before the kings. Similarly, Muftie are but “The chieftest man for judgment under the king” to who the grieved parties can appeal. Likewise, the Muftie of Moruecos alongside the king in judgment every Friday in the afternoon hear and determine the causes of their subjects. “Their **Mufti**, (who among them is as the Pope with vs)” (Fougasses, 1612, p. 371).

According to Purchas (1613) part I of the pilgrim books, the drinking of wine was a forbidden act in the Constantinople with certain declared punishments. But the Mufti under his legal authority has given permission to some of the non-Muslim ambassadors during 1601 in the city so that the affairs of the state could be run smoothly. They argue that Mufti was given the authoritarian position to convert laws into ordinance for initiating legal actions. While if someone preaches or teaches immoral doctrines, the Mufti like as well as the Cadilescher (who used to be the chief judge during the Turkish Empire) first deprive them for their wrong doings and later correct them. Likewise, the legal hierarchy follows the order:

Thus reckoneth: first the *Cadilescher*, vnder which the *Mof/ti* or **Mufti** →; the third the *Cadi*, and after these (in subordinate orders) the *Modecis*, *Antippi*, *Imam*, *Meizini*, and besides these the *Sophi*, A certaine Ragusian (Purchas, Samuel, 1613, p.265).

However, the authors have also made a comparison between the ranks and powers and authority of Cadilescher and Mufti: In some cases, the Mufi is given the highest position followed by Cadilescher. However, in some other cases, Cadilescher is given the highest rank than that of Mufti and that is perhaps due to the fact that his life is usually found more in action both in government affairs, courts and war related matters while Mufti often found as the highest interpreter of the laws. Likewise, whenever any appeal is made in any given sentence, it is referred for a legal opinion of the Mufti.

### 4.4. MUFTI AS CHIEF OF RELIGION:

Similarly, in Turkey, the head and chief of religion is also Mufti whose selection is made by the Great Turk himself on basis of the following characteristics: wise, knowledgeable, learned, having good life and whose authority is esteem. The emperor may never change his recommendations related to civil, criminal and state related matters. No could openly challenge the sentence given by the Mufti, however, the emperor has to settle in resolutions. Though Mufti does not have the power to make command yet he is consulted in matters wherever there is doubt. In such situation, he can make either raise a question in terms of declaration or answer the same containing his judgment called *Zetfa*.

Similarly, this *Zetfa* (Mufti's judgment) — the rule of the sentence based on truth is presented before the judge. Likewise, the Grand Seignior has also to ensure that he is both religious and just while serving the authorities. Therefore, the role of the Mufti's judgment(s) is of utmost importance covering both the war and peace times. As result, it demands high level diligence and sense of responsibility and obedience of the authority on part of the Mufti. He has to keep aside his personal inclinations: likes and dislikes in matters seeking resolutions or decisions. But sometimes Mufti goes against the established conventions by following his own whims. It was during the reign of *Selim* the second when the Mufti came to know that that the Emperor has approved the same judgment given by him in his *Zetpha* for showing his intent to attack Cyprus. *However, later great efforts were made by Mehemet* the Visier for breaking of this resolution as the Mufti has favored that the war against Cyprus was good and just. In this case, the Majesty has shown somewhat great obligation in conscience to follow. Similarly, the Mufti was confident enough to tell the emperor that the Moors of Spain have revolted against the Christian oppression and if he neglected the cause of those Muslims, his own subjects would force him to do so. This situation has raised the attention of the Mufti and others who were in hierarchy in the affairs of the state.

#### **4.5. QUALIFICATION AND HONOR OF MUFTI:**

Purchas, Samuel (1613) argue that the Turkey had colleges in Constantinople, Andrinople, Bursia, and other places called Medressae in which they study religion and law in nine degrees for reaching to the highest position starting from: *Softi, Calfi, Hogi, Naipi, Caddi, Muderisi, Mulli, Cadilescari, Mufitee*. Thus Mufti acquires similar position in Turkey like that of the Pope among the Roman Catholics. Likewise, he is given the highest honor as he is consulted in matters of offense, neither has he to sit in Diuano nor kiss the hand of Grand Seignior. The Great Sultan also arises in honor of the Mufti when he comes to him then sit, talk face to face and make conference. "No man can ascend to this place, but by the dignities

aforesaid” (p. 267). Purchas (1613) while referring to the books of Policy of Turkish Empire, they state that the authorities of Mufti are like that of the Jewish high Priest or like that of the Roman Pope. The author is of the opinion that though the Mufti rarely goes abroad but whenever he wanted to leave for foreign visit first he visits the Emperor. On the Mufti’s arrival, the Emperor stands from his seat and makes salute to him while giving the due respect, he embraces him with kindness and entertains him in friendly manner while sitting by him down and giving the honor of the place. According to Jackson (1614) the Turks often rush in huge numbers to hear the judgment of the Mufti. They believe him as the believe Prophet Muhammad (PBUH) during his lifetime as it would not have never been made possible to know either about the old testament or the Alcoran — that this book is revealed from God.

But all of that *Ali/an* Sect are so hated by the *Othomaniques*, rhat their Turkish *Muftis* (that is their Patriarchs or Archbishops) hauedeliuerd, that its more meritorious, in Mahume|disme, to kill one *Persian* then threescore and ten Chri|stians (Selden, John, 1614, p.106)

Gainsford, Thomas (1618) while referring to a Mufti’s judgments said that he used to be called to counsel. Sometimes, the power of the Mufti is misused as the authors argue that once *RustanBashawes had corrupted the Principal Mufti by seconding her enterprise. However, sometimes the government takes tyrannical decisions without taking Mufti’s judgments into consideration despite the opposition of Viceers and Mufties. Once the Vineyard, a shippe of London in Constantinople in which Harris was Master (1605) having Turks and Turkish goods when betrayed by the treachery of the English, the youngest Emperor has commanded in anger to burn all the ships and warned the merchants of inflicting more pains. Referring to the unfair treatments and miseries of the subject merchants, the author state that on the same night, one of the merchants was burnt though not clear whether it was by chance or purpose but it is clear that it was against consultation of the Mufties and Viceers. But whatsoever, the Mufti used to carry out the religious rituals of the dead bodies of the emperor’s children as after enclosing them in coffin of Cyprus, the bodies were received by the Mufti for burial. While those runaway Christians who wanted to convert to Islam, according to Montagu, Richard (1624) they have first to deny the path of the Christ who is supposed to be circumcised. It is either done either in consultation with Grand Signior or that of the Chiefe Muftie. Heylyn and Peter (1625) argue that the sentence given by the Mufti*

could neither be challenged in law nor in religion. Similarly, the Mufti does not suppose to sit down in Diuano, he is supposed to get more respect and honor from the Emperor than he to him. According to Purchas, Samuel (1625) part II of the pilgrim books, Muftie is one of the most influential men under the king. The grieved party is supposed to appeal the Mufti from any other ordinary judge. For the purpose of disposing of the appeals, there were three men: One in Moruecos, Fez and the third at Taradant in Sus. However, every Friday afternoon the Muftie of Moruecos used to sit with king to hear the cases of the judgment for thoroughly looking into the causes of cases — even if the subjects were strangers. The Mufti used to be considered a poor man if he was found taking bribes or selling justice despite the fact that if he is living at eminent place with extraordinary respect. Amongst the Turkish, Mufti was given great honor which is evident from the following given excerpt of the book.



THE dignitie of the *Chaliph* amongst the *Turkes*, with much abatement, doth now remaine[ 40] \* in the *Mufties* (which name doth signifie *An Oracle*, or *Answerer of doubts*) as Successors to *Ebbubecher*, *Omar* and *Ozman*; the other being both High-Priests and Princes; these Patriarchs, as it were, and Soueraignes of their Religion (Purchas, Samuel, 1625, p. 1294).

Throughout the whole Turkish territory there used to be one Mufti living in the royal city while following the Emperor. He used to have greater repute and authority than that of the ancient Pope. Even the the *GrandSignior* used to salute him on his arrival. His role used to be like that of a supreme judge and rectifier of all actions and approver of the justice. While drawing the outlook of Mufti, the authors argue that he is a figure of serious nature with grave personality and fluent in speech. Likewise, whoever come to him for appeal, they give their questions in written form and he also returns the answer in written form. He wears the largest turban in the empire along with clock and watch. He also keeps his house like the seminary to instruct and guide students in matter of laws. He doesn't restrain himself from the pluralities of women due to the fact of holding influential position with great sources of incomes and wealth and rarely pays back his debts.

#### 4.6. OUTLOOK AND DRESSING OF MUFTI:

The terms such as Arch-priest or Bishop are also used in book for the *Mufti*. Likewise, *Mufti* is as counted in Constantinople as Pope in Rome. Both the Jews and Christians were forced to quit wearing turbans as it was something specific to the dress of Mufti. The canvas of the Mufti was so wide that whenever there used to be a marriage between the king and the queen as he has to give each of them their assent in the matrimony in terms of Testification or

authentic writing for noting down the consent of the contract between the two parties along with the dowry which the king is to allow her (Purchas, 1625). According to Purchas (1625), Mufti is also named as expounder and declarer in law whose role is somewhat like the Archbishop. He had supposedly a sound background in laws and quite familiar with the justice system and after all he is chosen by the Grand Signior himself. The role of the Muftee is to look after the matter related to the law and to that of the church. However, he does not had the authority over other Muftees of the province but even still he influential — as he is with the king as his dignity and authority is superior in affecting the matter of the state. Tow important persons are working under the same Muftee: the judges of the armies of Grecia and Natolia. Likewise, they are also expert in law while the Muftee is also looking after the one responsible for justices in every city and town level. The Mufti is also supposed to focus on the controversies and punish the responsible offenders. However, Mufti and Cadeeleschers are changed after a period of three years with the order from the Grand Signior and permission of the king. The men of the law, the Muftee, the Cadeeleschers, Mulaes, and Cadees wear the biggest turbans in Turkey in fashion which make them more visible — to be honored and respected in their unique getup. Likewise, they wear white Chamlet and finest cloth but not that made of silk. The prime responsibility of the Muftee is to respond to the appeals made to him in general issues, Turkish Justice Rites, laws and conscience. The often comes up a brief response called Fetfa’s (Declaration or Judgment of the Muftee) through which he forces the Cadees and Bashawes to implement the orders. The Fetfa is upheld at high esteem as for as its implementation of it is concerned. The advisor of the king is also officially bound for executions of the issued orders. Mufti is also bestowed with lots of financial privileges during his service and even later after the retirement (Purchas, 1625).

The  Muftee  hath his *Entrada* apart, in Land of about sixe thousand Sultanines *per annum*: but \* being put out of his place, falling into disgrace with the King, and leauing the *Entrada* to his Successor, he hath then but a thousand Aspars *per diem* pay: as the *Cadeeleschers* shaue when they [ 50 ] are in Office (Purchas, 1625, P.1610).

According to Purchas (1625) part III of the pilgrim books while comparing Mufti with the Lord of Tensa who had power and command over a large territory of the entire region like that of the Chief Lord, they authors argue that to the Turks, Mufti is similar influential — more than the Soldans of Egypt to their Califas whose subjects cant event think of crossing the limits imposed by them. According to Sarpi & Paolo (1628), for restoring peace with the

Spain, the Turkish emperor has ordered to present forty Turkish slaves at the port. The peace deal was documented between the Spanish and Ottoman in terms of exchanging letters of credit for good sums. This has also meant to create the enabling environment for spending and procuring response from the Grand Signior along with favor from the Vizier, Mufti and other influential officer of the state.

#### **4.7. LEGAL AUTHORITY OF MUFTI:**

Giovanni Botero (1630) while elaborating the power of Muftee during the Ottoman Empire argues that he the ninth and main legal authority in most pertinent affairs in terms of his commandments, governing judges, and declarations in laws and religious power might not be challenged. One well imagine his powers from the fact that even leading official figure Bashaws in difficult law related issues approve without any legal appeal. Likewise, when Mufti comes, the Grand Seigniors has to rise for him in his honor and then sit face to face to hold meeting. Mufti rose to such a powerful position and highest place in the Turkish government even if he belonged to a poor financial background. Philip Massinger (1930) urging the merchants while dealing with Turks as we are allowed for safe trading with them but you should be careful about your mood, temperament, tongue, follow your way, be careful about the colors of dress and avoid interference in their manners and religion. He, however, said that soon we landed, after around two hours; an English Pirates alongside a whore in appeared who walked the street. The Mufti (whom we call Priest at Venice) came with a razor and cut her petticoat and leaves her naked.

Mufti, Soothsayers, Persian Magi and Christian Starre-Divines — all of them were put in one category due to their domain of influence over the common people. Whenever a Mufti wants to announce his declaration, first he opens the paper and the start speaking from it with authority of the holy book. He brings forth clarity to the matter wrapped in ambiguity and confusion. Similarly, the holy figure personality of the Mufti also highlights the progress of the empire and the achievements of the king(Greville, Fulke, Baron Brooke, 1633). When order was issued to behead forty thousand — lots of hue and cries were made. However, the Persians vow could neither be changed nor dissuaded without unless either the Mufti or sacred messenger gives them the assurance that bringing the outlaws to justice. The harmless often suffer from merciless. The Turks Mufti has taken address the grievances of the Persians after the violence took place causing sectarian widened (Herbert, Thomas, Sir, 1634, p. 91).According to Michel Baudier (1635) while referring to a history report once a Prince of the Turkish Emperor house has said that the Ottoman were passing through the town of

Prussia — the Chief of the Empire loudly announced that all those who were hungry, thirsty and naked should to the house so that they may be helped. Afterwards, the people have blessed the Mufti with loud prayers. However, all these people were charged and strangled in presence of the Mufti. It was written in their customs that “*One God in Heauen, one Emperourvpon Earth: They beleue this is the only meanes*”(Baudier, Michel, 1635, p. 30). Mufti has got a well established position with supreme ecclesiastical dignity and enough means of remuneration and other financial privileges of the Mufti is also elaborated in comparison with other high ranking positions in the Turkish Empire.

The Largesse which the *Sultan* makes at his coming to the Crowne, is distributed after this manner. Hee must giuevnto the great *Mufti* two thousand fiue hundred Sequins, as much to the *Grand Vizir*; the other of the *Vizir* or *Bashae'shaue* either of them two thousand, the *Cadilesquerseuery* one two hundred and fiftie Sequins, the *Tefterdarseuery* one of them as much; the *Capigibassieuery* one a hundred; the *Aga* of the *Ianizaries* two hundred and fiftie, the *Iman* Royall hath but fiue and twentie: the most famous Doctours of the Law receiue threescore, the other which are inferiourhaueeuery one thirtie two Sequins (Baudier, Michel, 1635, p. 31).

In the Ottoman Empire, the *Mufti* (high priest) also used to lead a group of thirty musicians on horsebacks to play traditional Turkish music with showing Egyptians tricks to rejoice the moments of promotions or other happy events. They used to play lutes, harps and guitars. Likewise, Mufti is also used to appear majestically often on camel back holding a book in his hand. He used to be accompanied by a large number of students of religion holding books in their hands in the same manner. It was really worth watching to see their attire — some of them were used to cover headed with hoods while others were with mitres, crowns and skins of the beasts. Similarly, the Mufti descended from his Tabernacle enters the palace with some presents in shape of some books of the law. Likewise an order was established that for Sultan, the great Bassa, the Mufti — all of them had their parts in the territory of Brusia, the town in Bithynia consisted of the purest eastern parts. The same distribution is carried by the book kept by the Chief Baker for observing the cause (Baudier, Michel, 1635).

The *Mufti* and his *Praceptor* are honoured, and the *Bashaes*receiue: and all this consists in precious stones, Purses full of gold coyned, Robes of cloth of Gold,

Plumes of Feathers, Jewels, rich Armes, and other things  
of value (Baudier, Michel, 1635, p. 98).

Francis Knight (1640) while referring to the commonalities between Mufti in Islam and Priest and Arch-Bishop in Christianity and the Muslim-Christian religious customs. These high-ranking religious scholars are different from each others as their habits demonstrate that they are different from each others. They had great esteem both in Turkey and Arabia. However, in the same book, later on, priest used interchangeably for that of the Mufti as the author states that the majority of Turkish priests were Moores who were considered base people in respect named as Totseks while their principal Church Governor is called Mufti. The absolute declaration of the Mufti sentence in law and religion used to be considered valiant. However, the first title of the Mufti was Caliph — whose residence was Babylon. But now Babylon is recovered by the Persians, therefore, Mufti is now retired to Constantinople, a more secure place for him. It is also better for the Mufti to follow the grandeurs of the Turks instead of following the broken estate of the Persians. Therefore, it is said that fortune favors those who had a great number of favorers (Lithgow, 1640). According to John Taylor (1641), the Turk said that the secretaries should hold any degree from the university rather they should have learnt from the academies. Instead of scholars or learner of the Alcaron except the *Mufti* while all of them must also be soldiers who can follow orders without contemplation as ignorance is the mother of devotion. Referring to the location where Mufti sits, Gomberville, M. Le Roy (Marin Le Roy), sieur de(1647)said that once a young prince who understood the language when asked Bajazet for answer of his question related to his mother, he looked towards the right at the *Mufti*. He was asked to take notice of the question as the child needs clarification. Robert Baron (1647) has repeated the same episode of beheading people causing tension between Turkey and Persia and historical clash between the two empires. For addressing the grievance of the victims, the Mufti or sacred messenger were asked for giving them the assurance. It was common for almost all Turks to wear white shashes, turbans, and badges of their religion — actually Shashes are long towels wound around their heads. Such dresses were used as per the rank, greater the rank, greater the wears. The Mufti wears a big turban though orders were issued for particular head ornaments. The *Mufti* who is also termed as “The high Priest” or “Patriak” has remained a powerful authority in the time of Ottoman Empire both spiritually and worldly. He upheld this powerful position in the Caliphs after the death of Prophet Muhammad (PBUH). Thus slowly the Mufti influence were expanded, however, the problem that the Turks and Persians were faced with was that of the successions.

Though the Turks and Persians had somewhat a different system but primarily the power structure was almost the same. Mufti was considered as the sovereign of religion and resident of the Royal City. He has also acquired the esteem position of close aide of the Emperor where he rises to make salute and sits with him. Similarly, the Emperor takes no design or decision without the approval of the Mufti. He had the power of reversing his sentence and the sentence of the great Council if these were not properly taken in light of the teachings of the Holy Quran. Thus his decision was getting the shape of law — leading him to the supreme position of judge and rectifier of all action: civil, ecclesiastical and approver of the military justice. Though the choice of his selection was in the hand of the Emperor but all of the Mufti declaration was from the mind of the Mufti. Therefore, Mufti has a very outlook and grave personality — he could hardly come out to intermingle with common people. He also avoids impertinent conversation, however, whosever come to him for appeal they had to deliver him their quarries in written form. They were briefly given the written answers in response to their questions. The Mufti also had a Seminary for training students in laws. However, Mufti does not want to restrict himself from the plurality of women — and the enjoyment of Seraglio (the living quarter for the wives and concubines in Ottoman household). Such recreation was somewhat necessary for such a grave profession. Likewise, under both the Turks and Persians, the Mufti issues a number religious orders to deal with the law related matters (Baron, 1647, p. 197).

John Cleveland (1648) while referring to Cheynell, a double Turk, and Captain Prestor Frank who was both a Mufti and Aga, has stated that the Turks have not only their Saboth and not only a monthly fast rather they had a fast for whole month. Similarly, Thomas Pierce (1648) state that in order to smooth the passage and facilitate the access of Mufti to Seraglio, the slaughter was necessary. James Howell (1648) states that just before a few days before of his murder by his Janizaries in 1623 had a dream that Osman had left with not much time. He dreamt that despite sitting on back of huge camel, he could not make it move. After lots of efforts to begin his journey, he was overthrown by the camel to the ground and the camel was vanished. However, the Mufti could not interpret the dream, while Santon though a kind of idiot has interpreted the dream correctly which proved after two days: the Camel in dream represented the Ottoman Empire which the king could not govern, therefore, he was overthrown exactly after the two days of his dream.

The author argues that all of the dreams are not meaningless as it conveys a little bit messages — the dream could only be interpreted by those who had some special illumination.

There is no doubt that Usman was courageous but he violated sanctity of the Church by melting its lamps. Therefore, the Mufti has said that as result, a due judgment from Heaven was fallen on him for his blasphemy. Likewise, the king used to disgrace his own persons while visiting at night with two soldiers and peeping into the houses for apprehending the soldiers. Therefore, once he was assaulted by a domestic servant in Seraglio. William Prynne (1650) states that more than 200000 Turks were in the field for attacking the Germany, however, if the Christians could not handle it; this might have reunited the Turkish Empire. Since Armurath IV who started ruling from 1623 till his death 1642. Throughout his reign of Islamic government, the Empire was faced with continuous clashed and massacres among the Turks, the Jannizaries — affected the weak and young emperor while terrifying the Mufti and Bassa's sore as they had the prophecy the Mohamet has won the Constantinople and he would lose it to the Christians.

#### 4.8. COLONIAL CONNOTATIONS OF MUFTI:

Drawing a connection between the Muslim authority figures (*Mufti*) and 'Mufti Day', Historian Katie Pickles (2020) argues that certainly, *Mufti* has a prestigious position in the Muslims since early modern Ottoman Empire. But it was during the colonial time of British Raj in India that the "off-duty British military leaders adopted a subjugated culture's ceremonial clothing as their informal attire. It appears that officers started dressing in robes and slippers that they slightly mockingly thought resembled garments worn by Mufti. This happened at a time when, with the objective of rendering them obsolete and powerless, the authority of Mufti in India was being extinguished." It was the casual dress of the mufti day that has to bring the occasion to ditch the conformity. The esteems position of the Muslim religious authority of the mufti who interprets Islamic laws and then gives fatwa (legal opinion) has been taken ridiculously by the colonial forces. Their serious religious getup of the mufti was taken as a casual dress/clothing by the men of uniforms while naming it the mufti day especially during the off-days when they used to wear such informal clothing.

It was during the colonial era of India when the armed forces officials used to wear robes and slippers which they slightly mockingly thought it somehow like the garments of mufti. It also means that the mufti was taken as powerless and obsolete due to the diminishing authority of the mufti in the Indian Subcontinent. Consequently, the colonial army of the British Empire has started referring term "mufti" for their days spent in loose and comfortable clothing such as dressing gowns. Thus the religious and cultural power dress of the colonized Muslims has been turned into play dress of the colonial Christians. However, the canvas of the terms was

expanded as it referred to almost all situations and outfits whenever soldiers dressed in informal dress. The word has also spread to police force and school students for the casual dress (Katie Pickles, 2020).

#### 4.8. CURRENT USAGE AND STATUS OF MUFTI:

Primarily, the word *Mufti* is taken from the Arabic language (/ˈmʌfti/; Arabic: مفتي) which means a well qualified Islamic Jurist and scholar of upright character who issues *fatwa* in light of the Islamic *Sharia* (law), Islamic Jurisprudence and traditional legal theory. *Mufti(s)* and *fatwa(s)* have played a prominent role throughout the Islamic history. The *fatwa(s)* was often issued in response to private queries — the *fatwa* meant to inform the Muslim public about the legal status of the issue(s) and advising courts from Islamic perspectives. *Fatwa* is the pronouncement and interpretation of problematic legal matter. It requires sound knowledge and understanding of the Quran, Hadith, exegesis and collected precedents on part of the *Mufti*.

The *Mufti* (the *shaykh al-Islām* or Turkish: *şeyhülislâm*) of Istanbul in the Ottoman Empire has given the most powerful status with the highest legal authority. It would not be wrong to claim that *Mufti* has enjoyed the key position by leading the whole judicial and theological hierarchy. However, with the passage of time, the authority and status of *Mufti* was declined in most of the counties with development of the civil codes. The authority was firstly restricted in cases of personal status, religious customs, inheritance, marriage, and divorce etc. Likewise, in some other cases too, the prerogatives of the *Mufti* were circumscribed by modern legislation. Later during the British colonial encounters, the connotation of the word has undergone drastic changes.

Thus the serious scholarly outlook and prestigious position of Islamic World has now somewhat associated with slang meanings and derogatory usage in the Western perception. Therefore, anglicized connotations of the Arabic word in its anglicized form (with plural *Muftis*) are now seemed heavily loaded with colonial meanings and cultural appropriations. Therefore, it could rightly be said that the word *mufti* needs to be decolonized like so many others culturally appropriated terms and concepts about the Muslims world in general and that of the colonial states in particular.

#### 5. CONCLUSION:

The understudy research project has conducted a historicist study of the term *Mufti* covering about 150 years from 1400 to 1550 particularly focusing on the online catalogue of EEBO-TCP. The study has found that the Western authors of the mentioned period have made efforts to make the word understandable for the Christian audience and readers of the Western world. Therefore, the word was appropriated and time and again compared and explained in the Christian context with various positions within their religious hierarchy: Chief Priest, High Priest, High Bishop, Chief of Religion, Archpriest, Archbishop, Powerful Figure who had the power of presentation and persuasion. It could also be concluded that *Mufti* has remained a powerful figure in the Muslim legal system of governance and played a vital and dominant role throughout the Islamic history. *Mufti* was given a key position with a number of privileges and prestige for his multitasking scholarly activities. His prime responsibilities included interpretations of laws (some complex matter of state as legal expert) issuing decrees in light of the Islamic Jurisprudence, leading religious rituals, and rendering religious education to *Sharia* students in the seminaries.

However, later during the modern times, fatwa was also served on public, political and controversial issues — either legitimizing government policies or articulated public grievances. Similarly, during the West-East British colonial encounters, the authority and status of the *Mufti* was eroded. The *Muftis* were being faced with cultural appropriation and othering, particularly when British imperialism was on its peak — the colonial entitled officers starting appearing in traditional outlook of the *Muftis* for implementing the colonial rule. In words of Edward Said's, that has turned to become part of the Western patronizing representation of the East. At the same time, *Mufti* was also used a colonial term (derogatory and slang word for all manners of informal dress) during the British Empire amongst the military soldiers, police officers and students of educational institutions for casual and informal dress and non-uniform wearing. Later, the word *Mufti* has witness more cultural appropriation and changing connotations during the world wars for off-duty soldiers wearing mufti, the civilian attire. Similarly, during the post-World War-II years, mufti days were meant to raise funds for good causes and non-uniform days. It also makes manifestation of the fact that slowly *Muftis*, the Muslim clerics have lost authority, status and their voices went unheard.

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