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Englishization for Humor: Code-Mixing for Literary Creativity in Pakistani Languages

ABSTRACT

The Englishization of South Asian languages has been pursued by a number of leading scholars for the last more than fifty years (e.g., Kachru, 1969; Kachru, 1989; Snell, 1993; Hock, 2015, 2019 among others). Based on the bilingual interaction between English and regional languages, these scholars are more interested in theorizing 'Englishization' as a dominant consequence of this 'contact' and highlighting its various implications including code-mixing- the blending of two or more languages in a single stretch of speaking or writing. However, the present paper explores this bilingual contact between English and South Asian languages by highlighting 'Englishization' for the sake of 'humorous implications' in the poetic writing of three major Pakistani languages including Urdu, Pashto and Punjabi. As a sample, 15 poems of comic poetry (five from each language) are selected and qualitatively analyzed focusing on the borrowed items in terms of their code-mixing performances for literary creativity. Though used as a tool for comic relief, this analysis shows code-mixing as a common practice among these linguistic communities whereby the process of 'Englishization' is actively in progress, serving as a medium for social critique as well as the consequence of fascination for English lexical items for artistic creativity. Finally, this research concludes that English has now started performing a wide variety of functions in South Asian linguistic communities including providing sources for literary creativity and stock for comic poetry.

***Keywords:** Code-mixing, contact linguistics, Englishization, humour, literary creativity.*

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Introduction

The linguistic context of South Asia has inspired many researchers to investigate the nature of contact between English and other languages of the region (e.g., Kachru, 1969; Kachru, 1989; Snell, 1993; Talat, 2002; Hock, 2016, 2019 among others). This contact has been phenomenal in establishing the concept of 'World Englishes' as a larger framework (Hock, 2019). It has served as an impetus for exploring this bilingual interaction through the concepts such as 'Englishization' of South Asian languages and 'Indianization' of English in South Asian context. Being a widespread global and multicultural phenomenon, English has influenced almost all major languages of the region in a number of ways and has also been influenced by other languages thus creating a 'bi-directional' convergence in the region by lending to and borrowing many features from local languages (Talat, 2002).

This English-local languages 'bilingual interaction' has been studied from a number of 'contact linguistics' lenses including code-switching/ code-mixing, convergence/divergence, bi/uni-directionality, Englishization/indigenization, hybridization and borrowing, among others. This has also led to the sociolinguistic examination of English as a language of power, elitism and as a source of class distinction in the local context (Rahman, 2001). Recently, this growing influence of English has touched new horizons as it has started affecting the language of laymen in the region; thus, becoming a tool used for so many daily functions influencing communicating on social media and in other spheres of everyday life.

The present paper investigates one of the comparatively new functions of English code-mixing as a source of creativity in humorous poetry of Pakistani poets in indigenous languages. The research aims to identify those features this new trend has in common by taking data from poetry of three major languages of the country namely Urdu, Punjabi and Pashto and comment on the deeper processes involved in the background of the apparently visible English-local languages code-mixing. The code-mixing has already been analyzed in colloquial speeches and conversations, however, its function in creating humour in the poetry of local languages has not yet been explored. By analyzing the interaction between English and Pakistani languages, the focus is mainly on the effects of English lexical items in Pakistani regional languages while creating humour as a code-mixed output of the contact.

Background

English, from a national language to international language then to World Englishes, has been rapidly mixing in South Asian languages. The foundation

of Englishization of South Asian languages was initially traced by Kachru (1969). In this regard, new terms appeared in the realm of linguistics such as South Asian Englishes (Kachru, 1983); World Englishes (Kachru, 1986); Pakistani English (Rahman, 2001; Talat, 2002), and the Englishization of South Asian languages (Hock, 2019). The sociolinguistic phenomenon of South Asia has been a center of interest and a point of discussion in 'contact linguistics' for many scholars. This discussion covers various aspects of contact linguistics such as the super-stratum influence and the sub-stratum impact (Filppula, 1990). The prior refers to a conqueror language which influences a local language while the latter speaks of the conquered language which is affected by victorious languages. Overall, the impact of English all over the world has been increasing and gaining attention of researchers. Thus, the contact linguistics has changed the scenario of world languages. Similarly, language contact and language change are closely linked; however, the prior gives rise to the latter in form of sound change, semantic change, and phonological or morphological variation (Hussain, Mahmood & Mahmood, 2012). The use of code-mixing is one of the key factors of language contact into language change. This interaction between English and local languages is expanding in South Asian region, in general, and the country like Pakistan, in particular. On these lines, the present paper is going to explore the contact linguistic situation of the country by highlighting the interaction between English and three local languages (Urdu, Punjabi and Pashto) in terms of code-mixing used for the purpose of artistic creativity in comic poetry. As a starting point, code-switching and code-mixing are briefly explained below.

Code-switching and Code-Mixing

The terms, code-switching and code-mixing, are used interchangeably; however, both terms have different significations. The prior is used at syntactic level from one language to another language, while the latter is employed at lexical level. The term inter-sentential is used for code switching between sentences while the term intra-sentential refers to code switching within the sentence (Boztepe, 2005). Code switching is a linguistic phenomenon usually found in Bi or Multilingualism. It occurs when a speaker alternates between two or more languages. It plays an important role in routine conversations, and in creative writing as well. Hence, it creates a communicative and social meaning. The macro sociolinguistic group focuses on the social meaning of code-switching, whereas the micro sociolinguistic group focuses on the structural aspects of code-switching.

In poetry, code-switching is used as a literary device. Code-switching has played a little but significant role as a literary device in English literature

(Barnes, 2011) as English codes are used with a different purpose; in order to create aesthetic and rhetorical effects in the poetry. The use of English codes in songs (poetry) is different from other genres of communication. These codes are intervened as communicative strategies in order to propagate entertainment. Furthermore, mixing of English codes leads to nativization of English language along with other native languages. Kachru (1989) urges the researchers to pay attention to certain genres of prose in terms of code-mixing.

Auer (1995) replaces the term code-switching into code-alternation as a hyponym. The term alteration in literature reflects that one language is alternated with the other at longer stretches, while the term insertion correlates with the occurrences of single lexical items from one language to another. In this regard, Rihane (2009) argues, that lack of lexical terms in the speaker's repertoire causes lexical borrowing, whereas code-switching occurs when a speaker possesses a wider variety of lexical terms and phrases of two or more languages. Due to such collection of terms and phrases, speaker feels free to shift codes in different circumstances. Code-mixing in written language causes cultural and sociolinguistic implications. When two different languages come into contact with each other, it results into diverse meanings which leads to cultural effects. Thus, code-mixing causes a new hybrid language system (Kanthimathi, 2009). According to Kastor (2008), written mixing leads to greater linguistic repertoires strategically by imbuing different languages with different symbolic meanings. A text should not only be understood in terms of the languages involved but also with its functions along with the historical, political, and cultural perspectives with other languages. Regarding the English-Hindi mixture, Kachru (2006) writes that a major motivation behind mixing English and Hindi in pop music is to have fun with the language which provides humour and parody in a westernized manner. Similarly, the mixing of Hindi with Sanskrit also provides entertainment in traditional manner. On similar lines, Riaz and Khan (2014) highlight the functions of code-mixing and the adaptation of borrowed items for creating humour in Urdu poetry.

Due to its potential as a global language, English has recently gained the status of a donor language in South Asia and elsewhere mainly because it is adding to the linguistic repertoire of local languages by lexical contribution and communicative value addition through code- mixing and code-switching. At the same time, this role of English as a donor language is a means of enhancing the potential of other languages (such as Urdu) whereby through the processes of code-mixing and code-switching, English lexical items are used in various genres of written language and literature such as poetry, music and fiction. Talat (2002) investigates various features of Pakistani English whereby it deviates from the linguistic norms of Standard English. She further states that this kind of

convergence has taken place mainly through translation and code-mixing from and in English and thus making it a 'bi-directional' process as both languages borrow from each other. She also elaborates various sociolinguistic functions of Pakistani English as an emerging variety. This kind of contact between English and other languages has given birth to the concept of 'Englishes' explained below.

Three Circle Model of World Englishes

Kachru (1992) has theorized a comprehensive model regarding classification of World Englishes. In this model, world Englishes have been categorized into three concentric circles; the inner circle, the outer circle and the expanding circle. The countries where English serves as a nativised variety have been listed in the inner circle whereas the ones in which English serves as a second language have been listed in the outer circle. Similarly, the countries where English language serves as a foreign language have been listed in the expanding circle. The Englishes spoken in the inner, outer and expanding circles are called norm-providing, norm-developing and norm-dependent respectively. Hence, according to this model, English as Second Language (ESL) varieties of English have become institutionalized (Jenkins, 2015). This model is given below:
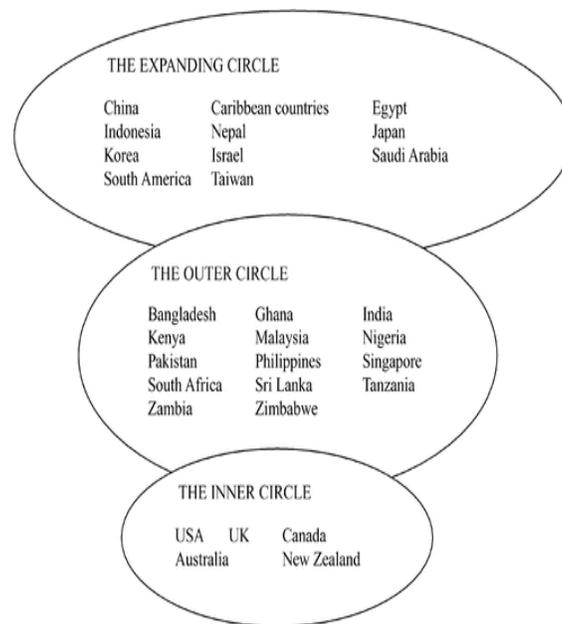
Figure 1: Kachru's Three Circle Model of World Englishes (1992)

These three broad categories of English are the outcome of advancement of English. The inner circle shows the countries like Australia, Canada, New Zealand, UK and USA because of the dominance of the language. The outer circles exhibits the countries like Nigeria, India, Pakistan, Philippines and Singapore because English has gained official status in these countries due to colonization. The expanding circle reveals countries like China, Indonesia, Korea and Saudi Arabia where English language is getting popularity and is primarily used for international communication.

Pakistan is categorized in the outer circle of World Englishes where English has been institutionalized as an official language. The Englishization has been rapidly influencing the local languages of Pakistan. As a result, the writers and the poets have recently started mixing English in abundance with local languages in order to bring more aesthetics and uniqueness to their writing. Considering its dynamism, this model of outer circle is taken as the theoretical perspective for the present research which is further linked with Myers-Scotton (1998) as explained in the next section.

Theoretical and Conceptual Framework

The present research proposes "Markedness Model" by Myers-Scotton as a theoretical framework (1998). This model elucidates that code-switching is usually carried out as alternations between the embedded language and the matrix language. The embedded language is usually a second or foreign language which is embedded or mixed with the matrix or target language. The matrix language is commonly used and is the more active language. The use of target language restricts the use of embedded language. The framework further describes that there are more than one ways by which the speaker speaks. It depends on the speaker's choice or his/her linguistic repertoire. She proposes the Marked Choice Maxim when a speaker chooses to create an aesthetic effect in the communication. Hence, making choices is seen as quite necessarily under the Markedness Model.

The conceptual framework of the present research mainly posits that English codes are interceded with South Asian languages in order to serve entertainment in poetry. Such mixing of codes between English and South Asian languages has caused the nativization of English language in South Asian region. Hence, code-mixing is a major cause of Englishization and expansion of English language in South Asia.

Research Design

This paper is qualitative in nature. Fifteen samples of comic poetry have been selected from Urdu, Punjabi and Pashto. These poems are analyzed in light of the English lexical items used with a particular focus on code-mixing and lexical choice of the poets. The theoretical perspective states that there is a considerable mixing of English in the South Asian native languages. The Markedness Model further posits that the structure of matrix language is influenced by embedded language. In this regard, these poems have been described in terms of structural characteristics by focusing on the rhyme and rhythm of the poems and by analyzing the lexical choices involved. The data from three major languages of Pakistan are taken for analysis, and these languages are briefly introduced in Table 1 which is based on Eberhard, Simons and Fening (2019) [available on http://www.ethnologue.com].

Table 1: Overview of Urdu, Punjabi and Pashto Languages

Languages	Language family	Speakers in Pakistan (percentage of total population approximately 220 million)	Language status
Urdu	● Indo-European ● Indo-Iranian ● Indo-Aryan	7.57 %	The official language of Pakistan
Punjabi	● Indo-European ● Indo-Iranian ● Indo-Aryan	44.15%	The largest language of the country
Pashto	● Indo-European ● Indo-Iranian ● Iranian	15.42%	Major language of Khyber Pakhtunkhwa The official language of Afghanistan

This table exhibits that Urdu, Punjabi and Pashto belong to the major language families Indo-European and Indo- Iranian. However, their further categorization shows that Urdu and Punjabi are Indo-Aryan while Pashto is an Indo-Iranian language. Punjabi is the largest spoken language of Pakistan, and Pashto is the second major spoken language of the country. Punjabi is also spoken by a majority of speakers in the neighboring country India, and Pashto is the official language of another neighboring country Afghanistan. Urdu, on the other hand, is the national language of Pakistan and is also spoken in India.

These languages are widely spoken and used in various forms of literature like poetry, prose, novels, and short stories and in electronic, print and social media. People arrange different poetic symposia in the country and recite verses. Recently, it has been seen that many works in these languages carry the amalgamation of English with Urdu, Punjabi and Pashto

using code-mixing from English which makes the poetry more interesting. In this paper, fifteen poems of various writers were taken as a sample for analysis (five from each language). The details of the selected poems (available on http://www.YouTube.com) - the poets and the titles of their poems are given in the following section.

Data Analysis and Discussion

In this section, we are going to present the data (sample poems) [Urdu-English, Punjabi-English, Pashto-English code-mixed comic poetry respectively] and analyze it in the light of the study objective. The selected Urdu poems, the poet and English code-mixed words are tabulated in the following table:

Table 2: Urdu-English Code-Mixed Poems

Language Urdu	Poet Name		Poems	Code-Mixed from English
Poem No 1	Fakhar Abbas	1	**Net** ke **package** ko mey youn kharch karta hoon	Net, Package
		2	Naam likh likh ke tera **search** karta hoon	Search
		3	**Kitchen** ke andar mustaqbil ki **setting** kartey kartey	Kitchen, Setting
		4	Doodh obal ke ghir sakhta hey **chatting** kartey kartey	Chatting
		5	Aor bivi **phone** parr sakhti hey parr sakhta hey chapha	Phone
		6	**Catch** kilharri ho sakhta hey **batting** kartey kartey	Catch, Batting
		7	Tum apney mayar mutabiq karlena	
		8	Mujh ko tum **photo-shop** par **edit** kar lena	Photo-shop, Edit
Poem No 2	Khalid Masood Khan	1	Ham ney os ko ghento **motivate** kiya	Motivate
		2	Tab ja kar moti ney apna **weight** kiya	Weight
		3	Mey ney os key, os ney merey abbey ko	
		4	Bhul bhuleke **underestimate** kiya	Underestimate
		5	Bhet kar chobarey par thandi aheyn bharta hey	
		6	Tom sey laakh changgha hey kuch na kuch to karta hey	
		7	Larkiyun ko larrkoun key tarrney ki **reason** hey	Reason
		8	**Natural** sa masla hey, ghorra ghaas charta hey	Natural
Poem No 3	Anwar Masood	1	Urdu sey ho kiyun bezar, **English** sey kiyun itna piyar	English
		2	Chorro bhi ye ratta yar, **Twinkle twinkle little star**	Twinkle, twinkle, little, star
		3	Jannat sey nikala hameyn gehoyn ki mehak ney	

		4	Ghoondhi hui gehoyn meyn kahani hey hamari	
		5	Roti sey hameyn raghbat-e-derina hey Anwar	
		6	Ye **non-commitment** purani hey hamari	Non-commitment
Poem No 4	Zahid Fakhri	1	Amarat ka her ek daawa tera bekar hi nikla	
		2	Waziroun mey koi **uncle** na koi yar hi nikla	Uncle
		3	Na **income tax** mey koi bhi rishtadar hi nikla	Income-tax
		4	Na koi **job** hey teri na karobar hi nikla	Job
		5	Teri rangeen dunya hey, teri rangeen dunya bhi faqqat ek boaster nikla	
		6	Ye jo oven mey samjha tha, wo khali toaster nikla	
		7	**Minister railway** mamoun **station master** nikla	Minister railway, station master
		8	**50 KG baby** thi **150** banti jati hey	50 KG baby,150
		9	Har mehbooba bilkul apni baybay banti jati hey	
Poem No 5	Syed Salman Gilani	1	**Surgeon** sey banwa lia **two door** ka **system**,	Surgeon, two door, system
		2	Ik **gate** sey **enter** hoon ab ik **gate** sey **exit**	Gate, enter, exit
		3	Os nay kaha who are you, me ne kaha Salman,	
		4	Mey ney kaha **may I go**, us nay kaha **no, sit**.	May I go, no, sit
		5	**Bride** ki **threading** ho rahi hey,	Bride, threading
		6	Kal os ki mujh sey **wedding** ho rahi hey	Wedding
		7	Andherey mey reh na jae koi baal,	
		8	Bohot hi load **shedding** ho rahi hey.	Shedding

These Urdu poems exhibit a variety of code-mixed words from English lexically, semantically and phonologically. The poem by Fakhar Abbas shows the code-mixed words of English in Urdu like "Net /net/" and "Package /ˈpækɪdʒ/" in the first verse. The poet has creatively employed these words for the sake of entertainment using net packages. The second verse uses English word "search /sɜːtʃ/" with Urdu word "Kharch /xarʧ/" to create a rhythm in the lexical choices for humoristic purpose. The next verse (3) involves code-mixing of an English borrowed word "Kitchen /ˈkɪtʃɪn/ which has now become the part of Urdu lexicon. The lines (3 & 4) used two lexical items "Chatting /tʃætɪŋ/" and "Setting /ˈsetɪŋ/ in Urdu to create rhyme in the verses. In the line (5), the borrowed word "Phone /fəʊn/" is used to attract readers' and listeners' attention. The choice of next two lexical items in line (6) "Catch /kætʃ/" and "Batting /bætɪŋ/" depict poet's creativity as Cricket is a favorite sports among Urdu speakers. Mixing of such lexical items captures

reader's interest. The verse (7) depicts the mixing of two English words "Photoshop /ˈfəʊtəʊʃɒp/" and "Edit /ˈedɪt/" to create humoristic element in the poetry.

The second poem by Khalid Masood Khan used the English words "Motivate /ˈməʊtɪveɪt/" and "Weight /weɪt/" along with "Underestimate /ˌʌndərˈestɪmeɪt/ for rhyming purposes to create amusement for the readers. In the next verses (7 & 8), two English words "Reason /ˈriːzn/" and "Natural /ˈnætʃrəl/ are mixed with Urdu words to catch the readers' attention for fun. The poet has ingeniously used the topic of weighing and the attached semantic connotation in Pakistani culture for humour. The third poem by Anwar Masood depicts the code-mixing of a phrase as well. This mixing of a phrase in line (2) "Twinkle twinkle little star" represents a higher creative level for amusement. The lexical choice in this poem is not random but creative in nature. The word "Non-commitment /nɒnkəˈmɪtmənt/" in line (6) is mixed to add style in the verse which is a bilingual creativity.

The fourth poem by Zahid Fakhri exhibits the code-mixing of the English words "Uncle /ˈʌŋkl/", "Income tax /ˈɪnkʌm tæks/" and "Job /dʒɒb/" in line (2, 3 & 4) respectively to create style and uniqueness in the verses. In the verse (7), the code-mixing of two English lexical items "Minister Railway /ˈmɪnɪstə(r)ˈreɪlweɪ/" and "Station Master /ˈsteɪʃnmɑːstə(r)/" add aesthetic sense in travelling. The last verse (8) depicts the code-mixing of one word and one abbreviation "Baby /ˈbeɪbi/" and "KG (Kilogram). The English word "Baby /ˈbeɪbi/" reveals almost similar with Urdu word "Babay" which adds style in terms of sounds in the verses. This trend of mixing English with local languages is becoming a source of creating new and hybrid meaning for the sake of fun. It further reveals poet's creative lexical choice.

The fifth poem by Syed Salman Gilani exhibits creative code-mixing of thirteen English lexical items in Urdu. In the first two verses (1 & 2), the English words "Surgeon /ˈsɜːdʒən/", "Two /tuː/", "Door /dɔː(r)/", "System /ˈsɪstəm/", "Gate /ɡeɪt/, "Enter /ˈentə(r)/" and "Exit /ˈeksɪt/" have been creatively code-mixed with Urdu. The word "Gate /ɡeɪt/ is used two times in the same line to make verse more funny and meaningful. In the verse (4), the embedding of whole question "May I go?" depicts poet's creativity. However, the words "no, sit" are inserted as a response to the question which add the aesthetic sense in the verses. In the later verses (5, 6, 7), the English lexical items "Threading /θredŋ/", "Wedding /wedɪŋ/ and "Load Shedding /ləʊd ʃedɪŋ/" create rhyming in the verses. The words "Bride", "Threading" and "Wedding" also add fun and humor in the verses phonologically as well as semantically.

Through English-Urdu code-mixing, a variety of meanings arise which create semantic variety. Mixing of different words of both languages correspond to bilingual creativity that ignites the interest of readers and

cause amusement. The phonological effects through rhyme and rhythm are probably the most visible function of code-mixing in humorous poetry. This analysis identifies many words that create rhythmic effect i.e *kharch* and *search*; *chatting* and *batting*; *motivate, weight* and *underestimate*; *English sey kiyun itna piyar* and *Twinkle twinkle little star*; *threading, wedding* and *load-shedding*. It shows that English words in Urdu verses are used for semantic appeal along with phonological impact. Overall, these poets have employed code-mixing to make their poetry more intriguing. The analysis of Punjabi-English mixture in the poetry is carried out in the following:

Table 3: Punjabi-English Code-Mixed Poems

Language Punjabi	Poet Name		Poems	Code-Mixed from English
Poem No 1	Khalid Masood Khan	1	Luch lafang **elect** hua hey annhey wah	Elect
		2	Beeba fair **reject** hua hey annhey wah	Reject
		3	Sui me dhaga dalnay wali nokri par	
		4	Annha ek **select** hua hey annhey wah	Select
		5	**Chance** mila to chori shori kar chadhi	Chance
		6	**Mood** hua to dhakko zori kar chadhi	Mood
Poem No 2	Zulfi Ali	1	Mey ki dassan fer ki hoya	
		2	Bas ji, ji, ji, ji hoya	
		3	Jo nahi hona si o hoya	
		4	Mera **blood pressure low** hoya	Blood, Pressure, Low
Poem No 3	Tahir Shaheer	1	Shak aor behesi mey ghoondha, Bivi ko ek **dummy** banai	Dummy
		2	Ankhon mey pher name banai, Chovi ghenteyn rona pitna	
		3	Sota chukna, paandey sitna, Allah maafi os key **action**	Action
		4	Taanoun ka pher diya **connection**, **Built-in UPS** hey is meyn	Connection, Built-in, UPS
		5	**Auto-charge** ka **function** jis meyn,	Auto-charge, Function
		6	Chalti sari umar zuban hey, Bivi jesi aor kahan hey	
Poem No 4	Fakhar Abbas	1	Ishq tey **sugar** ikko jaye ney	Sugar
		2	Barbadi la kar dey paye ney	
		3	Douweyn piyas wadhawan waley	
		4	Douweyn neend urrawan waley	

		5	Sari raat jagawan waley	
		6	Ishq hojanda **SMS** tey	SMS
		7	Nikki jayi ik **Hi** or **Yes** tey.	Hi, Yes
Poem No 5	Anonymous	1	**Pent** merey veer di, **Shirt** pha'a Bashir di	Pent, shirt
		2	Tey **tie** chacha Naseer di, **Coat** waddey phai da	Tie, coat
		3	Landey toun ley ai da, **Fit shit** kara key	Fit, shit
		4	Dhobhi toun tulai da, **Cent** shent lai da	Cent
		5	Shoq naal pai da, Bas do so rupey wich	
		6	Babu ban jai da, Fittey moun mehengai da!	

The first Punjabi poem in the above table by Khalid Masood Khan reveals the code-mixing of three English words "Elect", "Reject" and "Select" showing rhyming in the Punjabi verses. The next two English words in line (5 & 6) "Chance /tʃɑːns/" and "Mood /muːd/ are added in Punjabi for the aesthetic sense. The second poem by Zulfi Ali exhibits code-mixing of two English words "Blood Pressure /ˈblʌd preʃə(r)/" and "low /ləʊ/" creating the funny elements within the poem. The poet has used these words to describe the misery of a person in an interesting manner. Moreover, mixing of these words in Punjabi leads to an interesting tone in terms of the oral recitation of verses.

Third poem by Tahir Shaheer reflects the code-mixing of an English word "Dummy" in line (1). The selection of this lexical item is very creative as the word entails some contextual clues in the verses. In line (3), the word "Action" has also similar contextual clues and depicts creative lexical choice of the poet. The last verses (4 & 5) reveal code-mixing of four English phrases: "Connection", "Built-in UPS", "Auto-charge" and "Function" describing the qualities of a wife. It makes the verses not only interesting and funny but also the creativity of the poet.

Fourth poem by Fakhar Abbas depicts the code-mixing of English words: "Sugar", "SMS", "Hi" and "Yes" to make the verses more funny and interesting in nature. It partakes to semantic appeal in the sentences. Use of these words "SMS", "Hi" and "Yes" is very common among Punjabi speakers. Hence, the context of such words is highly comprehensible making the tone and orthography of the verses very intriguing. The writer of the fifth poem is unknown, but the English words "Pent", "Shirt", "Tie", "Coat", "Fit", "Shit" and "Cent" make the Punjabi poem funny like "Pent", "Shirt", "Tie" and "Coat", and the lexical items "Fit" and "Shit" create rhyming in the verses. The code-mixing of Punjabi and Urdu leads to dynamic hybrid structures in terms of meanings and sounds of both languages.

This trend of mixing English with Punjabi is becoming a source of creating new and hybrid meaning for the sake of fun. This multilingualism is a token of global strain playing a vital role in the mixing of codes in comic poetry. Resultantly, it leads to mixing up languages and blur the boundaries between

English and local languages to create new and hybrid meanings. It enhances the linguistic diversity, creativity, variety of linguistic repertoire in the respective communities. Overall, these poems create phonological effects through rhyme and rhythm including 'elect, reject and select'; 'fit and shit'; and 'action, connection and function'. There are multiple functions of English words being mixed with Punjabi verses. Besides entertainment, these words are also performing a structural function in these poems.

Table 4: Pashto-English Code-Mixed Poems

Language Pashto	Poet Name		Poems	Code-Mixed from English
Poem No 1	Akbar Khan Mano	1	Sta pa yaad ke shi oda da hijer **night**	Night
		2	Kala wawrrama pa **left** kala pa **right**	Left, right
		3	Zama rang ba wale **yellow yellow** na wi	Yellow, yellow
		4	Che da yar me anangi di **red and white**	Red and white
		5	Aw ka ta har sa har sa wai no za wam **right**	Right
		6	Intizar me darta okrro tamam **night**	Night
		7	**Everyday** de pa kusa bande teregam	Everyday
		8	Da niqab na de khkara ka da makh **white**	White
		9	Hagha **day** pa ma akhtar wi zama yara	Day
		10	Che zama pa stargo olagi sta **bright**	Bright
		11	Aw ka ta har sa har sa wai no za wam **right.**	Right
Poem No 2	Bakht Zada Danish	1	Wekhta ba kha ogdo me wey, Gadi ba pinza me wey	
		2	Naha las bachi ba wey, Dulas diyarlas spi ba wey	
		3	Har zuway ba mi **DC** wey, Aw za ka charta **VC** wey	DC, VC
		4	**Hostelo** ki ba da hal na o, Laro ki ba swal na o	Hostelo
		5	**Exam** ba kal pa kal na o, Hes suk ba fail kidalu na	Exam
		6	Khu har yaw **grade** ba **BC** wey, Aw za ka chrta **VC** wey	Grade, BC, VC
		7	Har yaw nim chakkr ba wey, Kha khkulay **motor** ba wey	Motor
		8	**Provost** ba mi da choice o, Zma ghundi lofar ba wey	Provost
		9	**Lunch** ba pa sheraz ki o, **Dinner** ba da **PC** wey	Lunch, Dinner, PC
		10	Aw za ka chrta **VC** wey, Aw za ka chrta **VC** wey	VC, VC
		11	**Class** ki ba pardi na wey, Da junnu ba nakhri na wey	Class
		12	Saqlain sa ba chashmi na wey, Da **madam** ba mazi na wey	Madam
		13	Da orri ba pankey na wey, Mosam chi da yakhnae ratlay	
		14	Pa hara khwla ba **CC** wey, Aw za ka chrta **VC** wey	CC, VC
		15	**Female** ba teacheran o tol, **Male** ba chaprasiyan o tol	Female, Male

		16	Kha **smart** ba halakan o tol, **Expel** ba la shaikhan o tol	Smart, Expel
		17	No har sarey ba **DC** wey, Aw za ka charta **VC** wey.	DC, VC
Poem No 3	Iqbal Jan	1	Sar sar da anango suki sapa rawalega	
		2	Sar sar da anango suki sapa rawalega	
		3	**On** ka **messenger** chi da zargi haal darta owaeym	On, messenger
		4	Khwage khwage khabari di ashna rawalega,	
		5	Makawa che **share** e kam chi zra da raqeb wachwi	Share
		6	Khkuli shan taswer di khamakha rawalega,	
		7	Za Iqbal Jan khas ba pi da zrra mena matoma	
		8	Yakhta di da-di toor sundi sapa rawalega.	
Poem No 4	Zafar Khan Zafar	1	Wallah ka rana izda ki pa **college** ki sabaquna	College
		2	Che las ki di kitab v yadawe shinki khaluna	
		3	**Warden** da hostel waye jur halak pa khob uda day	Warden
		4	Halak kawi pa kambal ki jenaku ta **messeguna**	Messeguna
		5	Tar haghi v kamaqal naseehatuna pi asar na krri	
		6	Tar su chi pi wanashi da sendalo baranuna	
		7	Jenai chi wado ghwari pa zan rawali piryan	
		8	Halak chi wado ghwari kor ki maat ki **paletuna**	Platuna
		9	Pa da rangey halat ki ba ta sa sabaq izda ki	
		10	Nu bahr chi di warkari di niyaganu la **timuna**	Timuna
		11	Nur husn ta gurae khu pa stargu mayen mahshe	
		12	Was starge badlawe khalaq badal ba ki lenzuna.	
Poem No 5	Rahat Ali Toofan	1	Che yar pa jar sok garzawale na shi,	
		2	Badlawal ghwarri da ain kha na dey	
		3	Hagha che ma oweeni rang owahi,	
		4	Da yar me dagha **discipline** kha na dey.	Discipline
		5	Pazool kharchi na da ka piker okrre,	
		6	Sarre che yar bande zarka olagai	
		7	Sarri ta dase khushali mehsoos shi,	
		8	Laka pa **no-ball** che chaka olagai.	No-ball

First Pashto poem in the above table by Akbar Khan Mano exhibits the creative code-mixing of nine English lexical items: 'night', 'right', 'left', 'yellow', 'red', 'white', 'everyday', 'bright' and 'day'. Some English words are mixed at final part of the verses in order to create rhyming in the verses including 'night', 'left', 'right', 'bright' and 'white'. Hence, these code-mixed words are performing multiple functions in Pashto comic poetry. The word duplication is a common morphological feature of Pakistani languages; thus, the English word 'yellow' is duplicated in line (3) as 'yellow yellow'. The code-mixing of these words are added for aesthetic appeal along with humoristic purposes.

Second poem by Bakht Zada Danish exhibits creative code-mixing of eighteen English lexical items: 'DC', 'VC', 'hostelo', 'exam', 'grade', 'BC',

'motor', 'provost', 'lunch', 'dinner', 'pc', 'class', 'madam', 'cc', 'female', 'male', 'smart' and 'expel'. These verses exhibits rhyming through certain English code-mixed abbreviations such as 'DC', 'VC', 'CC' and 'PC'. Hence, the poet has code-mixed these words through creative lexical choices. It adds humor and fun to the poetry and catches reader's glance at first. The words like 'female', 'male', 'smart' and 'expel' partake to entertainment in the verses and intrigue reader's attention.

Third poem by Iqbal Jan reflects the code-mixing of the English lexical items: 'messenger' and 'share'. The creative code-mixing of these lexical items adds to the aesthetic sense within these verses. The use of these words are related to the social media corresponding the element of entertainment within these verses. The fourth poem by Zafar Khan Zafar shows the the code-mixing of five English words: 'college', 'warden', 'messeguna (adapted Pashto plural for English word 'message')', 'paletuna (plural of plates as adapted in Pashto)' and 'timuna (plural of 'time' as adapted in Pashto)' to create humour and fun in the verses. The words like 'college' and 'warden' relates to the hostel life of a student. The fifth poem by Rahat Ali Toofan reveals the creative lexical choice of poet. The two English words 'discipline' and 'no-ball' have been code-mixed in to Pashto comic poetry. By using these lexical items, the poet has added to the aesthetic sense within the verses. The word 'no-ball' relates to the sports of cricket corresponding to the element of entertainment and the attached semantic link of the popular game doubles the effect.

This code-mixing leads to the communicative effect particularly among the students and educated class of the society. The academic part of the comic poetry (e.g., *Provost, hostel, exam, grade, madam, VC, DC, discipline*), related to the semantic field, is commonly used by students. It enhances the communicative effect for fun along with the creation of new vocabulary. Lopes (2002) states that "the term code-mixing is used to describe languages within word boundaries, as a result of which new vocabulary is born" (p.7). Similarly, while focusing on the process of Englishization, the borrowing of English words and using them in comic poetry expands the lexicon of local languages such as Pashto, Urdu and Punjabi (through borrowing – using content words; verbs, nouns and adjectives). In the above examples, it has been found that only the content words are being borrowed from English while the function words have been taken from local languages such as 'Provost', 'hostel', 'exam', 'grade', 'madam', 'VC', 'DC', and 'discipline'. Thus borrowing of certain English words in Pashto such as 'hostel', VC', 'DC', and 'provost' led to the expansion of English in Pashto and other native languages of Pakistan.

In this manner, Picone (2002) regards such code-mixing in lyrics and poetry as artistic code-mixing for aesthetic appeal. It is more artistic in

nature as compared to a conversational code-mixing. Kachru's Three Circle Model of World Englishes (1992) identifies Pakistan in the outer circle. The outer circle relates to the countries where English language is serving as institutionalized or official language. In such countries, English language is being implanted by making colonies. In Pakistan, English is used in a variety of ways along with the poetry in local languages. English status in Pakistan has been shifted from foreign to second language. Thus, English appears as the embedded language whose lexical items are being code-mixed in the Pakistani languages while Urdu, Punjabi and Pashto becomes the matrix language as per the Markedness Model (1998). This analysis reflects that the code-mixing of English words in local languages is acknowledged by the literary circle across Pakistan.

Conclusion

Pakistani languages show a reasonable amount of Englishization (mainly through code-mixing) in the comic poetry. This process of Englishization has increased playfulness and humour in the local languages by blending the English words. It adds a variety in their linguistic and artistic devices by achieving creativity, wordplay and ingenuity in the poems. The Englishization is important to create the required semantic and psychological effects which causes language variation through linguistic enrichment or deterioration. Moreover, the Englishization of South Asian languages, in general, and of Pakistani languages, in particular, has become a dynamic process. The contact between English and local languages in the region is targeting new horizons as English, previously an elite language, has now shifted in the comic poetry and is used as a source of entertainment for a common man. It is recommended that detailed work may be carried out to find out the phonological, morphological and semantic influence of the Englishization on local languages.

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