

STYLISTIC DEVIATION AND PAKISTANI IDIOM: CREATIVE USE OF ENGLISH IN MONI MOHSIN'S *DUTY FREE*

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Abstract. The study highlights the creative use of deviation as a stylistic device for presenting linguistic innovations in the novel *Duty Free* (originally published in 2011) written in English by a Pakistani writer Moni Mohsin. It has been explored how and to what extent the eight types of deviation, such as lexical, grammatical, semantic, phonological, graphological, dialectal, deviation of register, and deviation of historical period suggested by Geoffrey N. Leech have been employed by Moni Mohsin in her novel. By identifying how morphological, compound, and idiomatic neologisms have been created, words from native languages have been borrowed, and innovative similes, metaphors, and tautologies rooted in Pakistani culture have been employed, the study helps in understanding the extent to which novel uses of English language create unique stylistic effects, add to the richness and vitality of English, and cause variation simultaneously. Deviation of historical period and certain subcategories of phonological deviation have not been found. The study has implications for Pakistani English, lexicology, stylistic foregrounding, and creative writing in English.

Keywords: creative communication, foregrounding, humour, language and culture, language variation, neologisms, Pakistani English, stylistic deviation.

Introduction

Pakistani English is regarded as a unique variety of English (Baumgardner, 1993; Rahman, 1990; Riaz, 2015). The status of English as an international language has led to “cross-fertilization and hybrid forms of genres in many world literatures” (Kachru & Smith, 2008, p. 172):

“Not only have identifiable formal characteristics of English been observed to deviate from variety to variety but also ‘thought patterns’ or criteria for textual cohesion are different, depending on the cultural traditions of the writers’ social circumstances” (Kachru & Nelson, 2006, p. 111).

Kachru (2005, p. 22), when characterizing the Asian languages, terms it “southasianization of English” or “dehegemonization of English” and uses the term “decolonization of English” in

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post-colonial contexts. Pakistani literature is also referred to as postcolonial literature. Utilizing English to create literature in Pakistani English necessitates what Kachru and Smith (2008, p. 173) refer to as “retooling” of English *i.e.*, employing linguistic devices that link the literature to its audience because themes and social contexts differ among countries. Pakistani writers, like other post-colonial writers, have employed a technique known as “indigenization”, “nativization” or more appropriately “appropriation” of the English language (Sanders, 2016; Ashcroft et al., 2002). Appropriation as a practice involves expressing “differing culture experiences” by changing “language of the centre” (Ashcroft et al., 2002, p. 38). The language of the centre is transformed into a fully colonized discourse (Ashcroft et al., 2002, p. 37), and this process can be conscious (Zabus, 2007, vxi) or unconscious (Joseph, 2004, p. 2). According to Rafat,

“It is not by the use of Hindi or Urdu words that you can create Indian or Pakistani English. These are mere superficialities. The roots of an idiom lie much deeper. It is untranslatable. One has merely to refer to the dictionary to know what an idiom really is: a characteristic mode of expression; a vocabulary of a particular dialect or district” (1969, p. 66).

The phrase “Pakistani idiom”, coined by Rafat (1969) and further expanded by Rahman (2015a) in particular, and Hashmi (1993) in general, forms the origin of the present study. Rahman describes mimesis used as a technique in Ahmed Ali’s *Twilight in Delhi* (2011, originally published in 1940) and notes that “reproducing the nearest equivalent of their linguistic idiom in English” has been used as a tool to depict real life in the novel (Rahman, 2015a, p. 50). He holds that “the direct translation of an Urdu idiom” not only gives “a foreign touch to the language of the novel” but also “adds to the quality of its realism” (Rahman, 2015a, p. 50). According to him, quoting poetry is another way of conveying the ethos of a particular community. Deviating from the conventional spellings of English words in order to represent accents and modes of speech, according to Rahman (2015a) is a successful method of creating what Rafat calls “Pakistani idiom” (1969). According to Rahman (1990, pp. 5–8), “borrowing from the register of the sub-culture” and the use of “slang words” “give an indigenous authenticity” to the text and make “culture-bound constructions of reality”. To give a cultural coloring to text, authors deviate from the standard and ordinary language, break conventions, exceed linguistic boundaries, and transcend the prescriptive linguistic and literary norms. Studying stylistic and literary deviation is paramount because, at times, all the importance and impact of a literary work depends on deviation (Pirnajmuddin & Medhat, 2011).

In Pakistan, learning and speaking or writing in English is regarded as a matter of prestige (Akhtar & Riaz, 2019). Various Pakistani writers in English have come to the limelight for portraying their own emotions, as well as highlighting social, political, and religious issues in English. Their texts are infused with and composed of efforts to free themselves from the shackles of terrorism, dishonesty, corruption, war, economic instability, discrimination, patriarchy, political aggravation, and religious fanaticism, fundamentalism, and sectarianism. They represent the beauty of nature, religion, individual sacrifices, and the dignity or will-power to persevere through adversity. The novel under consideration in the present study has been written in the form of a diary by Moni Mohsin, a Pakistani author. Various social and domestic themes such as marital issues, wealth, behaviour of social climbers, jealousy among women and families, and hypocrisy have been discussed in a light tone by the narrator.

Stylistics is a study of style; of “how language use varies according to varying circumstances” (Leech, 2008, p. 54). The present study examines whether the eight types of stylistic deviation including phonological, lexical, dialectal, graphological, syntactic, semantic, deviation of historical period, and deviation of register, suggested by Leech (1969), are found and how these stylistic features are incorporated in Mohsin's (2011) novel *Duty Free*. The research question is as follows: Which stylistic deviations have been made in the novel *Duty Free*?

Pakistani literature is taught as a subject in several Pakistani universities, therefore, research into its diverse genres and inventive uses of language is valuable. Jakobson (1997) highlights six basic “linguistic functions”: emotive, conative, phatic, metalingual, referential, and poetic (Leech, 2008, p. 107). Poetic function among these is related to the artistic and aesthetic aspect of language and is mainly employed in literature and poetry. Halliday and Hasan (1989) and Martinet (1975) use the terms textual function and aesthetic function, respectively to refer to this function of language. Creative writers often employ this function to make their language more appealing and creative. “Functions determine not only how we use language, but how the language itself is constructed” (Leech, 2008, p. 109). Understanding the linguistic creativity, deviation of forms, linguistic variation, neologisms, linguistic adaptation, and incorporation of cultural terms in the novel *Duty Free* may help extend the linguistic and literary debates on Pakistani English, Pakistani idiom, language appropriation, linguistic audacity, foregrounding, deviation, and lexis and culture.

Chi and Hao (2013) studied deviations in *Time* and *Fortune*, two English magazines, and categorised the deviations into phonology, lexicon, grammar, and graphology; Nabian and Iraj (2013) studied eight types of deviation in 3000 sentences selected from the novel *The Blind Owl* (in Persian: *Boof-e koor*, Hedayat, 1994, originally published in 1937) and found that frequency of grammatical deviation (23%) was the highest. Qaisar (2015) studied deviation in *The Diary of a Social Butterfly* (originally published in 2008) written by Mohsin (2008) and found a large number of neologisms. Gómez-Jiménez (2015) studied graphological deviation in Edward Estlin Cummings' poetry and found that substitution, transposition, insertion, and omission were mainly the techniques to use spellings unconventionally. Using the framework suggested by Leech (1969), Riaz (2021b) explored deviation in the English translation of the mystic poet Shah's (2012) *Kafis* and noted that “grammatical and semantic deviation” were “found on a large scale” (Riaz, 2021b, p. 57). “Repetition on the lexical, syntactic, and phonological levels” was also found. “Lexical deviation in the form of code-mixing” was found on a small scale” (Riaz, 2021b, p. 57). The present study, however, deals with a different text, large number of examples, and Pakistani context to study the novel titled *Duty Free*.

1. Methods

Mohsin's (2011) *Duty Free*, a novel has been thoroughly and repeatedly read to pinpoint the eight types of deviation (Leech, 1969) and their subcategories. Categories and examples have been tabulated (see Tables 1–5) and discussed. The theoretical framework is as follows.

Poets and authors make stylistic innovations to defamiliarize, as well as foreground cultural themes and ideologies (Riaz, 2021b). “Foregrounding in language refers to features

of the text which in some sense ‘stand out’ from their surroundings”; and foregrounding techniques are also employed to highlight parts of the text (Leech & Short, 2007; Nabian & Iraj, 2013, p. 1455). “Foregrounding makes the reader draw attention from the putative paraphrased meaning of a message ‘what is said’, to the message itself ‘how it is said’” through the “aesthetically intentional distortion of linguistic components” (Fowler, 1987, p. 98; Riaz, 2021b, p. 58). It is quite a general principle of artistic communication that “a work of art in some way deviates from norms which we, as members of the society, have learnt to expect in the medium used” (Leech, 1969, p. 56). Foregrounding can mainly be categorized into parallelism, repetition, and deviation. Parallelism can be explained as “foregrounded regularities”, while deviation can be described as “foregrounded irregularities” (Leech, 1969, pp. 62–67). “Foregrounding is achieved by a variety of means which can be grouped under two main types: paradigmatic foregrounding or deviation and syntagmatic foregrounding or repetition” (Short, 1988; Wales, 1990, p. 182). “Repetition on phonological, syntactic, or lexical level helps foreground the linguistic items against a background which is language itself” (Riaz, 2021b, p. 58).

Deviation implies breaking the rules of linguistic structure or literary and linguistic tradition of a particular genre to defamiliarize or create stylistic effects. Leech and Short (2007, p. 48) consider deviation as “artistically motivated”. “Deviant” characterizes “an essential, perhaps (the essential) feature of literary language” (Leech, 2008, p. 15). Leech divides deviation into eight types (1969, pp. 42–52):

1. Lexical deviation;
2. Grammatical deviation;
3. Phonological deviation;
4. Graphological deviation;
5. Semantic deviation;
6. Dialectal deviation;
7. Deviation of register;
8. Deviation of historical period.

The lexical deviation is realized through innovation in the form of nonce-formations or neologisms made on the lexical level through affixation. Neologism is the “invention of new words” (Leech, 1969, p. 42) where “an existing rule (of word-formation) is applied with greater generality than is customary” (Leech, 1969, p. 42). Sentences, even if they are new, cannot be regarded as neologism because neologism lies between a word and phrase and belongs to a specific domain of lexicology. Lexical units comprise of morphemes, complex compound words and “lexicalized” phrasal units, and neology can be explained in terms of the linguistic unit, as well as the novelty of use.

The grammatical deviation is employed on two levels: morphological and syntactic. Morphological deviation involves intentional deviation from ordinary spelling, formation, classification, construction, and application of words. For instance, combining the words breakfast and lunch to make brunch. Similarly, an example from the novel selected for the present study is “well-rekknowned: renowned + well-known”. In addition, pronunciation-based spelling, slips of the tongue, and malapropisms, *etc.* are also forms of morphological deviation.

Syntactic deviation involves the use of incorrect grammar, hyperbaton or syntactic rearrangement, double negatives, and resequencing of phrases inside the clause. Phonological deviation involves unique rhyming patterns. Leech (1969) mentioned subcategories such as aphaesis (the omission of an initial part of a word or phrase, e.g. 'tis for it is), syncope (the omission of a medial part, e.g. ne'er for never), apocope (the omission of a final part, e.g. oft for often) and special pronunciation for the convenience of rhyming" such as the substitution of noun "wind" with verb "wind", or unusual word stress (Chi & Hao, 2013, p. 86). Normally phonological deviation is employed in poetry; however, in some cultures, "literary recitation is clearly marked off from ordinary speech by a set of deviant phonological characteristics" (Leech, 1969, p. 47). Graphological deviation is about spellings, formatting, and punctuation marks. It involves the extent to which "any strangeness of pronunciation is reflected by strangeness of written form" (Leech, 1969, p. 47). Pronunciation is visually represented, capital letters or punctuation is discarded where needed, words are jumbled, and eccentric use of parenthesis is made.

Semantic deviation refers to metaphors and similes, which can take three different forms: semantic oddity, transference of meaning, and honest deception. Semantic oddity involves semantic absurdity or bizarreness of expressions. Leech (1969, p. 132) suggests five categories of "semantic oddity": "pleonasm" (e.g., see with your eyes, burning fire, end result), "periphrasis" (calling *Macbeth* Scottish play), "tautology" (in my opinion I think that; I am feeling sleepily sleepy; she ate a salmon fish sandwich; morning sunrise), "oxymoron" (a deafening silence, fine mess), and "paradox" (I must be cruel to be kind). Transference of meaning can be classified into the following: "synecdoche", "metonymy", "metaphor" (the road not taken), "simile", and "symbolism and allegory" (Leech, 1969, pp. 148–163). Leech (1969, pp. 166–173) also categorizes honest deception into hyperbole (exaggeration) ("he's got acres and acres of land"), litotes ("understatement in which the speaker uses a negative expression where a positive one would have been more forceful and direct". e.g., "he's no Hercules"), and irony (the butter is as soft as marble).

Dialectal deviation involves the borrowing of features of social or regional dialects. As opposed to writing in the standard dialect of English, one may translate expressions from Urdu into English. Deviation of register is about combining the words belonging to other registers such as of cooking, dance, or medicine into other situations where they are not needed (e.g., killed vermin with quorum (a veg substance used in kitchen)). Deviation of historical period is about the use of archaic expressions such as "thou" instead of "you".

The current study has a limitation in that, while it includes all eight types of deviation proposed by Leech (1969), it only concentrates on a few types of semantic and graphological deviation, disregarding further subclasses of these two types of deviation.

2. Findings and discussion

The following are the instances of patterns and examples of deviation.

Table 1. Types and examples of lexical deviation in Moni Mohsin’s *Duty Free* (a novel) (source: created by author)

Sr. no.	Kinds of deviation	Subcategory	Findings/examples from the novel
1	Lexical deviation		
	Word-formation	Morphological neologisms	<p>1. Urdu words with English affix for pluralization: <i>ghararas, jihadis, kothis, joras, begums, kebabas, rotis, lakhs, chaadars</i> (shawls: should be <i>chaadrain</i>), <i>tandoor wallahs, kurtas</i>.</p> <p>2. English words with Urdu/Punjabi suffix: uncle <i>ji</i>, rice-wallahs, mill-wallahs, security-wallahs, <i>prada</i>-wallah foot, servants-wallahs, waxing-walli’s, video wallahs, <i>Good Times</i> photo wallahs, police-wallahs, <i>Al-Qaidah</i>-wallahs.</p> <p>3. An English root morpheme is compounded with an Urdu root/bound morpheme: huge <i>phadda</i> (fight).</p> <p>4. Root morpheme in Urdu is compounded with a root/ bound morpheme in English: shawl-wallah (one who sells shawls), <i>garammassala</i> gossip (spicy), <i>shaadi</i> season (wedding season), <i>noovo</i>-rich looser-types (parvenue losers), “<i>khisskoing</i> you know sneaking off”, <i>Dar-ling</i> (<i>Dar</i> is a caste).</p>
		Compound neologism	<p>1. Root morpheme in English or even noun phrases as root morphemes taking “type” or “types” as a suffix to categorize: bad-charactered types, stuppide-type, hungry-naked types, cheap-type hairdresser, General Zia-type glasses, socialist-type, serious-type, sloppy-type, cluttered type-lounge, non-governmental organization-type, wrong-types, Shumaila-types, mediocre-type, touchy-type, foreign-educated types, twisted-type smile, snarling-type way, innocent-type, bridal-type, Urdu-speaking-type, harmless-type, thug-type boss, bossy-type, puffy-type, non-officer-types, wooly-type socks, sophisty-old-family-types, greedy police-type women, gargling-type noise, paper-hat-type thing, rich type-ladies, honest-type smuggler, joking laughing-type, cartoon type-people, sandy type-places, soldier-type, horse type-voice, sorry-type smiles, mild-type crack.</p>
			<p>2. Unusual adjectives compounded with nouns usually with a hyphen: side-taker (biased), show-offer (bragger), family-minded, Shumaila was down-market (unpopular), all-time favourite, insect-thin, female-infaty-side (female infanticide), hole-hell, total time-waste, same-to-same, she-snake, no-good brothers, money-minded, foreign-returned boy, foreign educated, Zeenat’s business brain (mind), fashion people (people working in fashion industry), super-casually, second-rater (ordinary), she is old-blood, thousand-year-old meakin tea service, total-fake voice, half-decent boys, unsexy department, stitcher (tailor), full twenty-four-hour flattery, proper seven-event wedding, thousand-miles-long-cues, sex-mad, three-season-old <i>jora</i> (dress), look-at-her-what-a-backstabber-may-she-rot-in-hell, bus-fulls of water, we-were-here-first hairloom jewelry, kill-joy Janoo (beloved), new-new and recent-looking, well-brought-up, bossy-body Mulloo (a character in the novel), over-educated girls, she is also second-hand, powder-pashas (drug smugglers), antisocialist loser, low-class-type girls, model thin.</p>

Continue of Table 1

Sr. no.	Kinds of deviation	Subcategory	Findings/examples from the novel
			<p>3. Compounding root morphemes with newly coined suffixes having same sounds: reading-sheading, beardo weirdos, art-shart, guards shards, killing-shilling, parties-sharties, bombing-shombing, doctor-shoctors, mingling-shingling, drug-shrug, eeling-sheeling, rat-shat, small dinners-shinners, pleading-shleading, come on-shum on.</p>
			<p>4. Unusual collocations: "American born confused <i>Desi</i> which Butterfly calls ABCD".</p>
			<p>5. Unusual noun phrases: "Little bit <i>bonga</i>" (stupid), "twenty what <i>kay</i> (of) bulb".</p>
			<p>6. Hyphenated phrases: funny-<i>si</i>-look, bore-<i>sav</i>illage, balls-<i>valls</i>, fat-fat, fried-fried.</p>
		Idiomatic neologism	let buygoness be buygoness (let bygone be bygone), they are hand in mouth, nervous break-out.
Borrowing	Code-mixing		<p>1. Urdu or Punjabi words: <i>phook</i> (whiff), <i>tandoori</i> (oven made of mud), <i>desi</i> (local), <i>fakir</i> (beggar), <i>dupatta</i> (shawl), <i>sunie</i> (listen), <i>bacha</i> (kid), <i>josh</i> (zeal), <i>jaan</i> (beloved), <i>pakka</i> (confirmed), <i>shahi</i> (royal), <i>faaltoo</i> (extra), <i>zabardast</i> (excellent), <i>ghapla</i> (fraud), <i>chakkar</i> (dizziness/cyclicality/whirl/fraud), <i>yar</i> (friend), <i>mulla</i> (religious teacher), <i>jihad</i> (struggle in self-defence), <i>thup</i> (closed), <i>samjhay?</i> (understood?), <i>sarbala</i> (groomsman), <i>chanbeli</i> (jasmine), <i>haan</i> (yes), <i>na</i> (no), <i>sahibs</i> (owners), <i>memsahibs</i> (madam), <i>lakhs</i> (lacs), <i>crores</i> (millions), <i>ji</i> (yes).</p> <p>2. Words belonging to Indian culture: <i>bindi</i> (a mark on forehead), <i>moorti</i> (figurine), <i>holi</i> (Holi festival), <i>puja</i> (worship).</p> <p>3. Names of the characters: Aunty Pussy, Shwettoo, Kulchoo, Mulloo, Janoo, Psycho for Saiqa, Jonkers, Phoon, Akela (alone) for Aqeela, Cobra for "Kubra [...] because she speaks with split tongue", Zeenieapa, Talwar khan, Tasbeeh.</p> <p>4. Punjabized nouns: <i>filum</i> (film), <i>toash</i> (toast), <i>unteek</i> (antique).</p> <p>5. Bad names: <i>kutti</i> (bitch), <i>gashti</i> (whore), <i>kanjri</i> (prostitute).</p> <p>6. Names of festivals: <i>Milaads</i> (a ceremony to praise the Prophet), <i>Nikaah</i> (wedlock), <i>Holi</i> (festival).</p> <p>7. Names of 18 Pakistani dishes: <i>nihari</i>, <i>naan kebab</i>, <i>biryani</i>, <i>imlikechatni</i>, <i>koftas</i>, <i>pakoras</i>, <i>samosas</i>, <i>jalebis</i>, <i>katti daal</i>, <i>raita</i>, etc.</p> <p>8. Names of Pakistani clothing items: <i>joras</i> (dresses), <i>shalwar-kurtaz</i> (loose pleated trousers-shirt), <i>abaya</i> (gown), <i>kaftan</i> (caftan), <i>shalwar-qameez</i> (trousers-shirt), <i>chaadars</i> (shawls), <i>hijab</i> (veil), <i>parda</i> (veil), <i>chappals</i> (slippers), <i>sherwani</i> (a knee-length gown worn by men in South Asia).</p> <p>9. Exclamatory expressions used in Pakistan: <i>haw hi</i>, <i>bus</i>, <i>Tauba tauba</i>, <i>uff Allah</i>, <i>haw</i>, <i>han!?!?</i>, <i>wah</i>, <i>chalo!</i>, <i>Masha Allah</i>.</p>

End of Table 1

Sr. no.	Kinds of deviation	Subcategory	Findings/examples from the novel
			<p>10. Address forms: <i>begum sahiba</i> (ladyship), <i>mamsaab</i> (madam/ladyship), <i>saab</i> (sir), <i>baba</i> (father), <i>ma</i> (mother), <i>beta</i> (son, child), <i>bhaijan</i> (brother), <i>baji</i> (sister), <i>jaan</i> (beloved/ darling), <i>bibi</i> (lady), <i>yar</i> (friend).</p> <p>11. Greetings: <i>assalamualaikum</i>, <i>Allah hafiz</i>, <i>salam</i>.</p> <p>12. Unique abbreviations and acronyms: fab, meanie, sophisty, eighty thou (80000), max, goss (gossip), jay (jealous), rep (reputation), sich (situation), gorge (gorgeous), GT (get together), fave (favorite), “bnm: big, new, money”, otto (auto), shulloo (shalwar), minis (shorts), “IDPs: infernally displaced people”.</p>
		Code-switching	<p>1. Na as a tag has appeared 81 times in the novel:</p> <ul style="list-style-type: none"> - We can't do without American aids, <i>na!</i>; - You know <i>na</i> that she got married. <p>2. Similarly, Tau, haan, ji, or uff have also been repeated as cliché, exclamations, hedges or gap fillers to emphasize or show surprise:</p> <ul style="list-style-type: none"> - That was <i>tau</i> hundred percent the Americans; - Tanya's upper lips <i>tau</i> I have seen with my own eyes; - Everyone in Isloo is <i>tau</i> fed-up; - <i>Haan</i>, so where was I?; - How is he getting peace prize, <i>haan?</i>; - <i>Chalo ji</i>, your son's home destroyed; - <i>Hai Allah</i>, how cute!; - <i>Uff aik tau</i> I am so bored. <p>3. Urdu sentences or phrases:</p> <ul style="list-style-type: none"> - Never doing <i>Allah ka shukar Yeh lay Kaashif yaar</i>.

Table 1 shows that lexical deviation in the form of morphological neologisms, compound neologisms, idiomatic neologisms, unusual descriptive nouns, unusual names, nicknames, and address forms, code-mixing, and code-switching has been found in the novel *Duty Free*. On lexical, dialectal, and morphological levels, many neologisms (see Table 1) have been created, words have been borrowed, and lexical and semantic innovations have been made in the novel. Crystal (2003) describes neologism as the creation of new lexical items caused by changed circumstances. These new creations become acceptable within a speech community at a specific time. Kachru (1985, p. 20) coined the term *bilinguals' creativity* to refer to “those creative linguistic processes which are formed as a result of the competent use of two or more languages”. Kachru, however, applies this term mainly to describe novelty brought through creative endeavours in literature. Such creative use of languages is based on the attempt to go beyond the prescriptive linguistic norms.

On lexical, syntactic, and dialectal levels, deviations have been made through borrowing in the form of code-switching, code-mixing, tag-switching (Riaz, 2019), substitution, insertion, and omissions (Gómez-Jiménez, 2015). Similar to the findings of the present study, Riaz observed that in Pakistani commercials,

“both intersentential and intrasentential code-switching, as well as tag-switching have been employed but intrasentential are less common. Sometimes, just one word from Urdu is employed as a tag; while in other instances, two independent clauses of Urdu and English have been combined on sentence boundaries” (2019, p. 416).

What Riaz and Khan (2013, p. 45) note and applies to the findings of the present study is that “multilingual code mixing enhances the playfulness of verses, effectiveness of meaning and hybridity of language”.

Ahmad and Ali (2014) also found words related to Pakistani culture, religion, dressing, edibles, relations, and other culture-specific terms in Pakistani English Fiction corpus and asserted, Pakistani English Fiction shows innovation at the lexical level due to strong impact of Urdu language. Moreover, these Urdu words have been incorporated in Pakistani fiction to “depict the rich Pakistani culture” (Ahmad & Ali, 2014, p. 74). According to Parveen (2015, p. 84), words like *namaaz*, *molvi*, *Allah*, *soyem*, *nikah* and many other words found in the English novels written by Pakistani writers represent “Pakistani people, their beliefs, their traditions and above all their culture”. Riaz (2021b) also found terms related to Sufism and Punjabi culture, such as *Mullah*, *Kafir*, *Takht*, *Momin*, *Kalma*, etc. in the English translation of Shah's (2012) *Kafis*. Riaz and Khan (2013) note that local terms are employed because the author does not find the same substitutes in the target language in order for him or her to create the same stylistic effect, while multilingual code-mixing is employed to create humour.

Qaisar (2015) also found a large number of neologisms created with the help of making compounds by joining English and Urdu or Punjabi words together in the book *The Diary of a Social Butterfly*. She also highlighted many Urdu and Punjabi borrowed words that give the novel a regional flavour while also injecting humour. Similarly, unleashing the realities of Pakistani life as represented in Hamid's (2014) works (including a novel *How to Get Filthy Rich in Rising Asia*, originally published in 2013) Arif and Zahir (2015) propose that the “air conditioner” has been used as a symbol of social status.

The present study also suggests that deviant expressions have a local effect, indicating the narrator/protagonist's inadequate command of the English language and her attempt to utilize it regardless. English, even if incorrectly and differently used by the characters in the novel, has been shown as a symbol of superiority and high social status. It also reflects what Moni Mohsin has satirized in her novel that people use English to associate with the elite and educated class. English

“by the educated community in Pakistan, is either employed for speaking thoroughly in English for academic, business, or professional purposes or at least through code-mixing and code-switching in their day-to-day communication” (Riaz, 2021a, p. 494).

English is the medium of instruction in most of the institutes. It is also considered a symbol of social status and qualification in Pakistan. The narrator of *Duty Free*, the novel under consideration in this study, is a housewife, and it is common among Pakistani housewives to use English words, often incorrectly, especially if they are less educated or have learnt English from the media (Riaz, 2015, 2019). The expressions are creative because the author has applied the linguistic patterns of native languages to create novel English expressions that make the reader think over these expressions twice to comprehend a nonce-formation

and link it to the regional concept that the writer has tried to satirize through the linguistic innovation. Examples include “internally displaced persons”, “bombing-shombing”, and “noovo-rich-looser types”, *etc.* (Table 1). Sometimes the writer has simply employed the slang used by Pakistani people, such as same-to-same, all-time favourite, or fab, *etc.* The creative translation of Pakistani names, the inclusion of exclamations, slang, and gap fillers, and the fusion of Urdu, Hindi, and Punjabi words create the effect of a Pakistani idiom of English.

Table 2 given in the following also illustrates the use of various creative expressions which are incorrect because different similar sounding words have been jumbled up, but highlight how housewives use English, which can be called “half-English” for ease because the expressions are incomplete or incorrect but understandable to Pakistani speakers of English. The deviations in the novel are “meaningful” because “some latent relation (linguistic or non-linguistic) implied in the nature of the deviation compensates for the overt linguistic relation” (Leech, 2008, p. 24). The expressions are creative because they reflect the “non-traditional ways of thinking” of the writer and her effort to deviate from the centre, thus making the novel stylistically “multifaceted” and “multidimensional” (Barevičiūtė, 2015).

Table 2. Types and examples of grammatical deviation in Moni Mohsin’s *Duty Free* (a novel) (source: created by author)

Sr. no.	Kinds of deviation	Subcategory	Findings/examples from the novel
2	Grammatical deviation	Morphological	Orchids (orchards), city-scan (CT scans), good sick-sense (sixth sense), Pakistan’s gross domestic product, a countancy (accountancy), guvmunt (government), a countability (accountability), dievorce (divorce), bagground (background), pointy toenails (pointed toenails), laughing stop (laughing stock), prospectus brides (prospective brides), illitred (illiterate), get her hair died (hair dyed), switzerland (Switzerland), so on and so fourth (so on and so forth), more-ones (morons), crumbled T-shirt (crumpled T-shirt), the souls of her feet were black (soles), “Mulloo is a suppository of all the local goss” (repository of local gossip), “turd or nurd or whatever” (nerd), leach (leech), drawns (drones), Panadolls (Panadol), baybay (baby), got band in India (banned), succinct (extinct), rags (rages), hyppocrit (hypocrite), outer outer-skirts (outskirts), dump-founded (dumbfounded), wellfear (welfare), wardrope (wardrobe), illitred (illiterate), innercom (intercom), cues (queues), who-and-cry (hue and cry), tranquillizer (tranquilizer), illegible girl (eligible girl), arse-holes (assholes), gody (gaudy), bureau-cat (bureaucrat), earlopes (earlobes), dandrough (dandruff), rubber-souled sandals (sole), cholestroils (cholesterol), everything from snatch (from a scratch), diebetees (diabetes), bangrupt (bankrupt), armputation (amputation), two-carrot diamond (karat), blowing her strumpet (trumpet), business typhoon (tycoon), twenty room sweet (suite), sewage (savage), donned on me (dawned on me), looks can be receptive (deceptive), out of the bloom (out of the blue), smoothsayer (soothsayer), septic (skeptical), gold-dogger (gold digger), runny water (running water), landed types (like landlords).

Continue of Table 2

Sr. no.	Kinds of deviation	Subcategory	Findings/examples from the novel
		Incorrect words/ expressions	<p>1. Transfer errors and misinformation:</p> <ul style="list-style-type: none"> - Gives thousand thousand thanks (thanks a thousand times); - She is a gay; - Night had fallen down by the time we left; - Sweaty and red as a tomato; - Supercilious, beatroot face; - So where was I? (So what was I saying? This expression is a literal translation of <i>to mein kahan the</i> which implies "where had I left the conversation?"); - Up class boy (rich boy).
			<p>2. Two comparative or superlative degrees used together:</p> <p>Huger than huge (the hugest), even more stuppider (even more stupid), most worst (the worst), even more odder.</p>
			<p>3. Suffixation of plural "-s" where it is not needed:</p> <p>Thanks God (Thank God), poors (the poor), meanwhiles (meanwhile), their reputations (their reputation), chin hairs (hair), imported cheeses, sheeps.</p>
			<p>4. Incorrect choice of word forms:</p> <p>top man (boss), she was tiny bit jay' (a little jealous), my best film (favourite), to apply visas four months from before, rude beyond believe (beyond belief/imagination), got more bore (got more bored), "I am so depress", "oxens: people with passes from Oxford" (people who have passed out from Oxford).</p>
			<p>5. Suffixation of "-ish" which is linguistically correct but colloquial:</p> <p>Gayish, fattish in their top halves, thinnish, youngish, hottish, "she was a bit plainish", wheatish colouring, longish nose, shortish, plumpish, oldish, poorish.</p>
			<p>6. Suffixation of type:</p> <p>Harmless-type.</p>
			<p>7. Insertion, omission, or substitution of letters resulting in spelling mistakes:</p> <p>Stuppud, Doomday (Doomsday), boss's handymen (handmen), sport car, crokked-types (crooked).</p>
			<p>8. Reversing the use and meaning of words:</p> <p>"Bore" as both boring and bored.</p>
			<p>9. First language interference/translating from Urdu language:</p> <p>Two-<i>paisa</i> thieving sluts, two-<i>paisa</i> piece (ordinary piece), all land-escaped with palms, why can't they have straight names like Bubble and Sunny and Baby?</p>

End of Table 2

Sr. no.	Kinds of deviation	Subcategory	Findings/examples from the novel
			<p>10. Over-generalized forms/suffixes: -ed, -er, -s, -y, -al: Fashiony (fashionable), bookwormy children, “she is so pushy. Always pushing herself to the front”, dramatical (dramatic), “all men are cracked” (“crack” is slang which means an unstable or crazy person).</p>
			<p>11. Gerund “ing” affixed to a compound noun: Boring-type.</p>
			<p>12. “-ed” suffixation: Relieved, AC'D rooms (airconditioned), Principaled stand (“-ed” with the noun principal), mistooked, (threatad (threatened), barefooted (barefoot).</p>
			<p>13. Words converted from one grammatical class to another: “Colouring” (colour).</p>
			<p>14. Unusual capitalization: AC'D.</p>
		Slang	Fundos (bombers), beardo (men with beards), bore number (boring girl), fast number (unsuitable for a match), Isloo (Islamabad).
		Syntactic	<p>Transfer errors: “How you can say that?” (How can you say that?), “must be doing bitching about her”, “doing twenty-four-hour arguing”, “best is get your eyes lasered, doing time-waste”, “done secret marriage”, “your husband’s landed, isn’t he?”.</p>

Table 2 shows that on the morphological and syntactic levels, grammatical deviation has been found in the form of transfer errors, unique affixation patterns, translated and untranslated expressions, reversed meanings, malpropisms, incorrect use of words, misspelling, misinformation, misordering, capitalization, overgeneralization (Ellis, 2015), and slang, etc. Safeer Awan and Ali (2012) found that glossing, syntactic fusion, translation equivalences, code-switching of different sorts, lexical innovation, contextual redefinition, un-translated words, indigenous metonymy, and discourse markers have been used as appropriation techniques in the novel *A Thousand Splendid Suns* written by Hosseini (2007). Felemban (2012) found the use of interlanguage on semantic, and syntactic levels, code-switching, untranslated words, items of food and clothing, references to religion, songs, maxims, and proverbs as appropriation strategies used in the novel *My Name Is Salma* (Faqir, 2007). She claimed the use of all these strategies to be a marker of cultural identity. Features, such as lexical and syntactic innovation, code-switching, code-mixing, indigenous discourse markers, first language interference or transfer errors, references to cultural themes, commonly used English idioms, and slang can be found to create a local effect.

Due to her deviant use of English, the protagonist/narrator of the novel under consideration in the present study appears to be a typical less educated, sociable, domestic, Pakistani housewife, gossiping, thinking, and talking about others, interfering with their affairs, and

trying to appear educated and modern by using English. Her use of deviation also demonstrates that she is clever but has a narrow perspective. Most of the time, she writes about other people and events in her diary. The expressions given in Tables 1 and 2 are clearly lax and informal. Darginavičienė and Suchanova (2020) noted that in business communication, informality allowed creativity. The findings of the present study support that in literary language, informality, manifested in an unusual frequency of linguistic deviations, has resulted in the foregrounding of cultural concepts and linguistic elements through their creative re-fabrication in the novel.

Table 3. Types and examples of phonological and graphological deviation in Moni Mohsin's *Duty Free* (a novel) (source: created by author)

Sr. no.	Kinds of deviation	Subcategory	Findings/examples from the novel
3	Phonological deviation	Rhyming Malapropisms	– Rhyming: “Marry off richly. And quickly”, guard shard, art-shirt, killing-shilling, hot-shot, gruesome-twosome. – Malapropisms: Malapropisms as mentioned in grammatical and morphological deviation (Table 2) can also be considered as phonological deviation.
4	Graphological deviation		Stupid (stupid), dievorce (divorce), illegible girl (eligible girl), gody (gaudy), earlopes (earlobes), hyppocrit (hypocrite) bankrupt (bankrupt).

Table 3 shows that rhymed neologisms and malapropisms can be seen as manifestations of phonological deviation. Graphological deviation has been found in the form of words that deviate from the standard pronunciation because those words have been spelled differently. Riaz (2015, 2021a) support that the pronunciation of Pakistani educated and uneducated speakers of English deviates from the standard English pronunciation because they pay more attention to spelling than sound.

Table 4 illustrates that semantic deviation in the form of semantic oddity, transference of meaning, and honest deception has been created by using pleonasm, tautologies, and similes to mostly create humour. Examples include “I deserve this barrage of criticism, to tell me who-all is doing what-all”, “the mooing of cows and barking of his mother, male sheeps misbehaving with female sheeps in front of everyone’s sisters”, “not fully gay. But definitely gayish”, and “erotic plants”, etc. The examples of semantic deviation given in Table 4 “invite an act of imaginative interpretation by the reader”, while their creative or “communicative value is by no means random” (Leech, 2008, p. 61). Nativization through deviation can also be observed in the form of various similes rooted in Pakistani culture (Tables 1, 2 and 4).

Table 5 suggests that dialectal deviation has been found in the form of expressions which are from Pakistani dialect of English. Deviation of register has also been found because words from different registers, such as animal kingdom and cooking, human anatomy, and household have been combined in the same sentences. Deviation of historical period could not be found.

Table 4. Types and examples of semantic deviation in Moni Mohsin’s *Duty Free* (a novel) (source: created by author)

Sr. no.	Kinds of deviation	Subcategory	Findings/examples from the novel
5	Semantic deviation	Semantic oddity	<p>– Pleonasm: Self-shocked.</p>
			<p>– Tautology: “Lounging in my lounge”, “a small basic-type officer”, “she was plotting some plot of her own”, “place in the back of behind”, “small little favor”.</p>
		Transference of meaning	<p>– Similes:</p> <ol style="list-style-type: none"> 1. Huffing and puffing like the Khyber mail; 2. Diamonds big as rupee coins; 3. Her husband looked like his own photo negative; 4. Shoulder-long frizzy hair like a cloud of mosquitoes buzzing round her head; 5. Her mouth was hanging upon like a labradog’s; 6. But I wonder if it’s also hobo-cheek to not thread your upper lips especially if they look like Saddam Hussein’s; 7. Her voice all sharp and pointy like my D&G heels; 8. Tanya also dropped out of college like a lizard from a ceiling; 9. She tau dropped Tanya like a hot <i>samosa</i>; 10. “She was almost floating above our heads like a twenty-rupee gas balloon”; 11. Sweating like tandoor-wallahs; 12. People dying like flies; 13. As usuals, “baby had become all hard and grey like a donkey’s ears”; 14. Eye-lashes that were like thorn hedges; 15. I had to take her along-like chewing gum under my shoes; 16. Cameramen hovered around like flies; 17. Her bottom was bouncing like a basketball behind her; 18. I lay there like a loaded gun; 19. White as salt, eyes were like a camel’s; 20. She burst in looking like an unmade bed; 21. She smelled like old laundry; 22. She left grinning like Tony Blair; 23. Started walking like a ghost from a graveyard; 24. Racing like a camel on drugs; 25. Tension coming from his body almost like heat-waves; 26. As stubborn and as irritating as an ingrown hair; 27. Women slippery like snakes in oil.
		Honest deception	<p>Hyperbole: “Lashes as long as my curtain fringes”.</p>

Table 5. Types and examples of dialectal, register, and historical period deviation in Moni Mohsin's *Duty Free* (a novel) (source: created by author)

Sr. no.	Kinds of deviation	Subcategory	Findings/examples from the novel
6	Dialectal deviation		– Transfer errors and slang <i>etc.</i> (see Table 2).
7	Deviation of register		– Combination of the registers of cooking, marriage, business, household, and animals <i>etc.</i> “[...] lashes as long as my curtain fringes, two-carrot diamond (karat), my Mummy is tight as your fist, racing like a camel on drugs, business typhoon”. Overall, the register of diary has been employed. The narrator freely expresses herself in a way that represents her social status as a lady who makes friends and enjoys gossiping.
8	Deviation of historical period		Archaic expressions have not been used as such. The narrator/protagonist either creates new expressions or uses colloquial English.

Conclusions

The present study highlights linguistic creativity in the form of neologisms and innovative linguistic structures aimed at creating humour and satirizing social practices. It reinforces that Pakistani authors are creating a local idiom through creative communication in English. The first seven forms of deviation suggested by Leech (1969) have been employed in the *Duty Free* (a novel) which is a social satire written in the form of a woman's diary. A large number of neologisms and nonce formations, which have been created through inflection and derivation, various localized terms which are either translated or borrowed as such on intersentential and intrasentential levels, similes derived from Pakistani culture and local languages, and unconventional patterns of spelling and capitalization have been used for describing different cultural concepts, entities, and situations. Syntactic, morphological, and phonological deviations have also been employed through transfer from native languages, omission, insertion, substitution, and misordering, *etc.* Not only do the deviations made in the novel have a local effect, revealing cultural ideals and practices about wealth, social position, friendship, marriage, and the usage of English, among other things, but they also create humour on a semantic level. Deviation of historical period and various forms of phonological deviation could not be found.

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