

A STUDY OF CODE-SWITCHING IN TARIQ RAHMAN'S "DEAF, DARK, WALLS" THROUGH FOREGROUNDING

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Abstract

This study aims to explore and analyze the hidden meanings that are suggested by the stylistic choices that are used as code-switching in the short story "Deaf, Dark, Walls" by Tariq Rahman. This research is conducted qualitatively. The code-switched words implied various societal issues and themes, particularly in the context of Pakistan. The study concluded that the code-switched words in the short story "Deaf, Dark, Walls" by Tariq Rahman suggested different meanings that depicted Pakistani society and its various aspects, such as giving priority to money, invocation to God, unity, protection, human aggressive nature, stubbornness, interference in the affairs of other people, going against the traditions, and father as the responsible person of the house. Moreover, other levels of the theory of foregrounding are recommended to be applied to the short story of Tariq Rahman's "Deaf, Dark, Walls."

Keywords: Foregrounding, Lexical Deviation, Code-switching, Tariq Rahman, Pakistani Literature in English

Introduction

Stylistics uncovers the hidden meanings of a text. It simply refers to the study of a literary style or language used in literature (Leech, 1969). It is a bridge between linguistics and literature. Moreover, Leech and Short (2007) assert that stylistics is the relationship between the artistic achievement of an author and the way through which it is attached after embodying a language. Moreover, stylistic techniques are used to foreground hidden meanings that a writer codes in a text. Additionally, Leech and Short (1981) consider foregrounding to be artistically deviated motivation. Deviation is the distortion of the normal communicative process (Leech, 1969). He adds that linguistic deviation is to cross the boundaries of a language's rules that are followed traditionally. Words that deviate from the norms of a language are called lexical deviation.

As far as Pakistani Literature in English, the literature produced since 1947, is concerned, it has evolved after a pile of writers contributed in the fields of poetry, prose, and drama. Since the inception of Pakistan, various writers, poets, and playwrights significantly contributed to the field of Pakistani Literature in English. These writers include Taufiq Rafat, Daud Kamal, Alamgir Hashmi, Bapsi Sidhwa, Mohsin Hamid, and many more. Tariq Rahman significantly contributed to the production of short stories in Pakistani Literature in English (Naeem, n.d.). Currently, it is still in the process of evolution with the contribution of writers such as Tariq Rahman, Mohsin Hamid, Kamila Shamsie, and many more. Moreover, the aim of the research is to explore and analyze the hidden meanings and the stylistic choices used as code-switching through the theory of foregrounding.

Statement of the Problem

Stylistics aims to investigate a text objectively through argumentative techniques. Similarly, Pakistani Literature in English is related to our societal issues and problems. Therefore, this study attempts to examine the code-switched words in Tariq Rahman's short story, "Deaf, Dark, Walls," through the theory of foregrounding.

Research Objectives

1. To explore the stylistic choices used as code-switching in Tariq Rahman's short story "Deaf, Dark, Walls".
2. To analyze the hidden meanings suggested through code-switching in Tariq Rahman's short story "Deaf, Dark, Walls."

Research Questions

1. What are the stylistic choices used as code-switching in Tariq Rahman's short story "Deaf, Dark, Walls"?
2. How are the hidden meanings suggested through code-switching in Tariq Rahman's short story "Deaf, Dark, Walls"?

Literature Review

Pakistani Literature in English is a body of literature that is transcended from British Literature as the subcontinent was used as a colony by the British Empire so in this way, the writers got influence to use English as a medium to express their ideas emotions, feelings, etc. (Khan et al., 2024, p. 1412)

English acquisition as a creative language in Pakistan and other South Asian countries is the indirect influence of colonialism. Even though short stories have been practised since the Partition, after international attention to novels, short stories have been made part of the term "fiction" (Shamsie, n.d.). Many short stories have been written in different languages, like Urdu, Punjabi, Sindhi, Pashto, and Saraiki. However, they are translated into English language, which makes them part of Pakistani Literature in English, and makes it easy to trace the origin of short stories in Pakistani Literature in English (Hussain et al., n.d.). Junaid (2021) disclosed that the short story of Pakistani Literature in English can be traced back to Saadat Hasan Manto and Syed Waliullah's time, before the independence of Pakistan. Rekhta (n.d.) writes that it is hard to scan and point out the best short stories of Manto. However, they separate some stories as best as possible, like *Thanda Ghost*, *Khali Shalwar*, *Baraish*, *Salute*, *Hakat*, *Khol Do*, etc. Rahman (1991) writes that Sadat Hassan Manto, a significant Urdu story writer, made amends the English for its poor quality of writing. An example of such writings, Rahman (1991) added, is Syed Waliullah's short story *The Escape*. Shamsie (n.d.) remarked that by the time of the partition of India, Pakistan inherited a small group of English language writers, which Zaib-un-Nisa Hamidullah, a Calcutta-born, was also a part of, who let her become a columnist and published her only story collection *The Young Wife and Other Stories*, regarded as the first literary work of Pakistani English fiction since 1947. In addition to this, her stories reflect the problems that have been portrayed in the collection of English stories in Pakistan over the next three decades. Rahman (1991) acclaimed that other early short stories of Pakistani Literature in English include "The Wheels Go Round and Round" by Aisha Malik (1966), "Saqipur Sacred" by Hamidullah Khan Barki (1969), "They Simply Belong" (1972) by Raja Tridiv Roy, "Death By Hanging" by Yunus Said, which include the good ones as well as those which are inadequate. Shamsie (n.d.) conveyed that in 1966, Mehdi Ali Seljouk published *Corpuses*, a collection of stories, in Britain, in which each story ends with the dead body referring to the sufferings and atrocities that he, himself, witnessed in the Muslim princely state, Hyderabad, after taken over by Indian

military forces, 1948. Further, she writes that Zulfiqar Ghose created *A Statement Against Corpses* (1964), a story collection, in collaboration with Bryan Stanly Johnson, which was the beginning of Ghose's career. Yaqoob (2020) asserted that political instability resulted in the production of different short stories like "Sadness at Dawn" by Nasir Ahmed Farooqi in 1967 and "The Seduced" by Saeed P. Yazdani, which are, according to Rahman (1991), stories for those who are obsessed with sex. Shamsie (2008) found:

What you hold in your hand is the only anthology of creative text written originally in English by Pakistani women ever. This may come as a surprise; since the creation of Pakistan in 1947, there has been a tradition of English writing by Pakistanis, and English has remained the language of government. (p. 1)

Shamsie (2008) collected different English short stories written by Pakistani writers, which are "Defend Yourself Against Me" by Bapsi Sidhwa, "Existing at the Center", "Watching from the Edges: Mandalas" by Roshni Rustomji, "Mirage" by Talat Abbasi, "Jungle Jim" by Muneeza Shamsie, "A Fair Exchange" by Tahira Naqvi, "Excellent Things in Women" by Sara Suleri Goodyear, "A Pair of Jeans" by Qaisra Shahraz, "Bloody Monday" by Fawzia Afzal Khan, "Kacha Miran Shah" by Feryal Ali Gauhar, "Impossible Shade of Home Brew" by Muniza Naqvi, "Staying" by Sorayya Khan, "Soot" by Sehba Sarwar, "Look, but With Love" by Uzma Aslam Khan, "Surface of Glass" by Kamila Shamsie, "Runaway Truck Ramp" by Sonia Kamal, etc.

To talk about the contemporary era, the book *Goonjati Sargoshian* is comprised of short stories written by seven female writers for today's generation, whose compilers are Farheen Khalid and Sophia Shahid. The seven writers are the writers of the present generation, who are Absar Fatima, Sarwet Najeeb, Sameera Naaz, Safia Shahid, Fatima Usman, Farheen Khalid, and Muafia Sheikh, exploring the women's way of life, observations, and traditions. Some of these short stories are "Lachi Ki Kursi" by Absar Fatima, "Khaak Aur Atish and Aimal Ka Almia" by Sarwet Najeeb, "Bolte Dairey, Balla, Tanhai Kei Do Pal," "Sode Ki Botal, and Sang Berg" by Sameera Naaz, "Bechari Anarkali," "Kahani Kei Kirdar Ka Haqiqi Janam," "Tayyab," "Munh Zori Markazi Kirdar," "Ginti Kei Bojh Talle Dabi Lashain" by Sofia Shahid, and "Ujalon Ka Andhaira" by Fatima Usman (Parvez, 2022). Even further, *Grieving for the Pigeons* is a collection of twelve short stories from the three books of a Punjabi writer, Zubair Ahmed, and translated by a Canadian Associate Professor of History at the University of British Columbia, Anne Murphy. These short stories are "Waliullah is Lost," "Bajwa Has Nothing More to Say," "Pigeons, ledges, and Streets," "The Beak of the Green Parrot," "Submerged in the River," "Rain," "Sweeter," and "The Door is Open," etc., (Naveed, 2023). Furthermore, a book entitled *By the Autumn Trees*, written by Muhammad Arslan Qadeer, is another compilation of short stories inspired by true events. These stories explore the emotions of human beings and the ups and downs they experience in their lives. The story "The Mulligatawny Soup" in this book portrays the idea that the journey of life is similar to the journey of the train and leads one to an unexpected destination. The "Grey" attracts the audience to investigate and talk about individuals' happiness and satisfaction (Qadeer, 2019). Shamsie, in her *The English Short Story in Pakistan: A Survey*, pens down the short stories written in Pakistan, amongst them are "The Hunters of Bride," "The Colour of a Loved One's Eyes," and "The Hidden One in the Mirror to the Sun" by Aamer Hussein, Tahira Naqvi's collection *Dying in a Strange Country* (2001), Talat Abbasi's collection *Bitter Gourd* (2001), consisting of seventeen stories, Bina Shah's *Blessings* (2007), a collection for adults, Moniza Naqvi's *Sarajevo Saturday* (2009), and Daniyal Mueenuddin's *Other Rooms Other Wonders*, a fine collection of loosely connected stories. Lastly, she added that the Pakistani English short stories are standing on the verge of a new position after coming a long way.

Moreover, Tariq Rahman is another famous short story writer who wrote more than a hundred short stories, which have been investigated by many scholars from different perspectives. One of the short stories, “The Patient,” analyzed by Farooq et al. (2022), is based on “Structuralist Analysis,” focusing on the structure of the story portraying the bitter realities of middle-class societies of Pakistan. However, Tariq Rahman’s “Deaf, Dark, Walls” has not yet been analyzed through the level of code-switching in the theory of foregrounding, so the short story is analyzed through code-switching in order to explore hidden meanings.

Methodology

This research aims to examine the short story “Deaf, Dark, Walls,” written by Tariq Rahman, through the level of code-switching, which comes under the lexical deviation in the theory of foregrounding by Geoffrey Leech. This study is conducted qualitatively.

Theoretical Framework

Jaafar (2014) claimed that foregrounding is an important term in stylistics. Whenever this term is mentioned, it is immediately linked with stylistics. He argues that it is the most important part of stylistic analysis. In addition, Jaafar (2014) asserted that foregrounding gives unusual importance to the property of a text as compared to the other aspects of the text. So, Jaafar (2014) defines foregrounding as the drawing of the attention of the readers “to how they say something rather than to what they say” (p. 241). Moreover, Leech (1969) divided foregrounding into two parts, namely, parallelism and deviation, which again are divided further into sub-branches. Leech (1969) asserted that deviation is “the waiving wing of rules or convention of language” (p. 62), resulting in “disorientation” and astonishment. Additionally, he expanded it into seven levels, which are phonological, graphological, grammatical, morphological, lexical, syntactic, and semantic deviations. Lexical deviation is the coinage of new words, argued Leech (1969). He adds that neologism is not “the violation of the lexical rules.” Thus, Widayanti (2014) put into words that lexical deviation is the author’s invention of new words in terms of vocabulary.

Lexical Deviation

Leech (1969) writes that neologism, or the invention of new words in a language, is one of the obvious ways to transcend the traditional norms of a language. He adds that even ordinary people invent new words during their conversation that are not present in their language. In addition, lexical deviation occurs at the level of words that may be in the form of coinage, blending, compounding, and code-switching (Khan et al., 2023). Jaafar (2014) argued that lexical deviation is using words in a particular way that is not present in normal language. So, it can be said that it is the use of words that have not been used before in a language. To be precise, it is the invention of words in a language.

Code-switching

Khan and Jang (2020) write that code-switching is a deviation from the norms of a language. When it is on the level of words, it becomes lexical deviation or code-switching, which grabs the reader’s attention (Khan & Jang, 2020). Morrison (2024) puts into words that it is the process of shifting from one language to another. Depending on the situation, the speaker may go from the dialect that is dominant to the dialect of his home (Morrison, 2024). Further, Khan et al. (2023) put into words that code-switching is a concept of sociolinguistics and a kind of foregrounding that refers to the shifting of codes from one to another. Moreover, Weston (2015) asserts that code-switching has multiple functions in the literature. It contains the usage of different languages for different characters or voices representing

mixed speech modes, which constitute a community. It may represent the hesitation that speakers feel when they are not using their native tongue. Further, he adds that code-switching performs several functions in writing. For example, the authors from colonized countries may use it to deal with the problem of exclusively using the colonizers' language or regional languages, in which the letter would restrict readership and commercial use (Weston, 2015). So, it can be concluded that writers may use code-switching to promote their own language. It will result in the enhancement of the code-switched language readership and may lead to a high level of position among languages.

Data Analysis

The level of lexical deviation in the theory of foregrounding is applied to Tariq Rahman's short story "Deaf, Dark, Walls" in order to explore the code-switched words and their hidden meanings. Lexical deviation refers to the use of words that are not normally used in a language (Leech, 1969). It can be said that lexical deviation is the code-switched words used in another language. It grabs the attention of the readers and makes them think to generate multiple ideas. Khan and Jang (2020) put into words that code-switching refers to the lexical deviation from the norms. Thus, it can be said that going against what is normal in a language will result in the mixing of languages together and, thus, lead to code-switching. In this short story, eight words are lexically deviated.

The first code-switched word is "*chapli kabab*" (Rahman, 2024, p. 676). Made Easy (n.d.) writes that the word "*chapli kebab*" is believed to have originated in the late nineteenth century during colonial power. Its roots can be found in the Pashto language. It came from the Pashto word "*chapli*" or "*chaprikh*" which means "patty-like" or "flat". It is a dish that was probably invented for the soldiers of the British Raj, who used to be stationed in the place known today as Khyber Pakhtunkhwa (KP). It is not only in KP but also a popular food staple in Afghanistan, where it is often called "sabbaba" (Made Easy, n.d.). Khan (2023) stated that it was the Mughal Empire, which popularized many dishes of kebabs during their reign. Amongst them, one was "*chapli kebab*." Moreover, some believed that the word came from the Pashto word "chappal", which means "sandals" resembling the frontal part of the sandal (Khan, 2023). Perhaps, he does so just to show his multilingual knowledge. In addition to this, this is the influence of the writer, Tariq Rahman's mother tongue, Urdu, over English. It can also be said that the Urdu language of Pakistan can perform what the colonial language does. However, most importantly, it shows the cultural background of the writer, as he is a native speaker of the Urdu language, and belongs to Pakistan where "*chapli kebabs*" are favoured to eat, especially in Peshawar. Thus, by the word "*chapli kabab*" the background of the writer can be deduced. Furthermore, it can be predicted that Khaista Gul spending money on "*chapli kababs*" shows that whenever a person earns money, the first thing he does is spend it on food. For instance, the order in which the writer has put the three items together, "**chapli kababs, movies and a little bit of marijuana in his cigarette**" (Rahman, 2024, p. 676), **shows that he gives priority to "chapli kabab."** This is because of human nature that he or she wants to taste famous food as soon as possible. Further, when Khaista Gul receives his wage from every house, the first thing that he does is send money to his mother, who needs it for her daughter's marriage. Then, he spends it on himself. In modern societies, people who are abroad leave their countries for the sake of earnings. Their priority is to send money to their homes. Then, they spend it on themselves, like the character in the story, Khaista Gul, who shows carefulness and responsibility as the head of the family.

The second code-switched word that is used is "*mohallah*" (Rahman, 2024, p. 677). Yanagisawa and Fano (2018) write that the word "*mohallah*" is widely used in the

Muslim world in North India. It is of Arabic origin, which means “a place where one makes a halt.” Further, they added that it is a renowned word in Hindi, meaning “neighborhood.” It is believed that the concept of “**mohallah**” was brought by Islamic culture to India, particularly after the establishment of the Delhi Sultanate. Moreover, in the Mughal times, “**mohallas**” were administrative tax bodies as well as autonomous residential units, which were entrusted with many responsibilities, such as police protection, cleaning sewage systems, and street lighting services. These “**mohallas**” had “**mohulladars**” or chiefs as their heads who used to organize social activities like celebrations, festivals, and meetings. However, it has lost its institutional and organizational meaning (Yanagisawa & Fano, 2018). So, Tariq Rahman used this term in the short story “Deaf, Dark, Walls.” The villagers have kept a guard, who was “**handed over the area**” (Rahman, 2024, p. 677) for protection. It probably shows the closeness between the people of “**mohallah**”. This word includes “Allah,” which is considered holy in Islamic theology. The One Who is the protector of the entire world is none other than the Creator, Allah. Thus, probably, here, the “**mohallah**” needs someone to protect people’s “**property and their honor**” (Rahman, 2024, p. 678), and they have entrusted the authority of protection to the guard. Moreover, communities are mutually related, and they help whenever there is a need for it. However, in this short story, there is disunity among the people of that “**mohallah**.” When Khaista Gul was in a dreadful situation, every member of the community hid in their residence like a rat in a hole. Neither Saman's father was ready to come out, nor was Sarmad Shah allowed by his family members to go outside and help him. In modern societies, it can be observed that people only think about themselves. Even though there is a Muslim religious belief that helping a single individual resembles helping the entire humanity. Unfortunately, however, disunity in modern communities is a dominant characteristic. Thus, it can be concluded that modern people are only concerned about their safety, as the characters in this short story are.

The third word that is used as the lexical deviation is “**chowkidar**” (Rahman, 2024, p. 676). Chatterjee (2019) in *India Today* writes that the word is derived from the Urdu language “**chauki**”, which means one of the four outposts built on the edge of a village used to provide security from thieves, intruders, and dacoits. In addition to this, in the context of politics, Narendra Modi, the Prime Minister of India, had added the suffix “**chowkidar**” to his name on X, formerly called Twitter (Chatterjee, 2019). Many politicians use the word “**chowkidar**” for themselves because of the services that they provide to the people. Traditionally, people hire a “**chowkidar**” as a watchman or guardian to watch and protect their shops, homes, villages, or other institutions. So, the meanings of protection, alertness, trustworthiness, and service provider can be extracted. This is because a “**chowkidar**” protects property, honour, and goods. He is attentive as he is always ready for any harm and never sleeps; as Rahman writes, “**This new chowkidar never did sleep at all**” (Rahman, 2024, p. 677). People entrusted him with such a duty because of their trust and belief in him. Last but certainly not least, he provides services to watch with a sharp eye over their goods and properties. Moreover, Tariq Rahman frequently uses the word “**chowkidar**” in the short story. He is not liked by those whom he tried to stop from doing something bad. Javed Akhtar knew him and considered him “**a bloody nuisance**” (Rahman, 2024, p. 677). This is due to the duty he performed honestly. Thus, it suggests that if a “**chowkidar**” performs his duty honestly, he would be hated by those whom he does not allow to breach the law.

Tariq Rahman added the Pashto language phrases in this short story. For instance, when Khaista Gul stands in the way of the boys and the girl who tried to elope with them, he calls out “**Kho mara**” (Rahman, 2024, p. 679), meaning “**but, man.**” This shows resentment and annoyance. In other words, it is used to challenge others. This phrase gives the meaning of a difficult situation faced by an individual. It may also be taken as the struggle and

hardship that one may encounter in one's life. If this phrase is looked at from another angle, it may deduce the meaning of overcoming difficult situations and obstacles that come into one's life. It also shows the endurance and ability to express thoughts and face tough times. In other words, the phrase "*Kho mara*" also shows that Khaista Gul is a Pathan. Therefore, he is stubborn even though the number of boys is greater than him, so it shows his bravery. Generally, it is believed that Pathans are aggressive, and they do not accept a bribe whenever it is presented. This is why Khaista Gul gets angry when Javed shows him "**a fifty rupee note**" (Rahman, 2024, p. 679) as a bribe. Perhaps this is why Tariq Rahman chose this phrase to encounter the threat that Khaista Gul faced from the group of young boys standing in his way. Further, when Khaista Gul was angry because of the boys' actions, he uttered "*Kho mara*," which Pathans call out when they are in an aggressive mood. It shows the aggressive nature of the tribal people that they often use when they are about to fight. They are quick to fight even in such a developed era and even kill each other for minor issues.

Moreover, as Rahman belongs to Punjab, his Punjabi language influenced him to depict the Punjabi language in his writings. For example, the phrase "**Oe Khan! Oe! Oe!**" (Rahman, 2024, p. 679) is used to give a space to the representation of Punjabis in the story. The group of young people who try to elope with Saman are Punjabis. In Punjabi, the word "**Oe**" is used when someone calls someone impolitely (Rahman, 2024). Khaista Gul does not let them run away with the girl as it would bring disgrace to the girl's family. So, they immediately get ready to fight him by hailing him "**Oe Khan! Oe! Oe!**". This phrase shows a strong emotional exclamation. It demonstrates a sudden surprise or shock for the boys as he refuses what they give him for "**a cup of tea**" (Rahman, 2024, p. 679) to let them go. It is used for the characters of boys because the phrase is used to call someone resentful in Punjabi. Khaista Gul challenges the group of boys and stands in their way. The character Javid calls out "**Oe**" aggressively. People in Punjab use this word when the two parties are about to quarrel. Without understanding the matter, people get angry, leading to fierce fights, which shows the ignorance of men in today's world.

Khaista Gul shouted at the boys by using another term in the Urdu language, "**badmashes**" (Rahman, 2024, p. 679). Etymologically, the word is borrowed from Hindustani "**badm'ās,**" and its source is found in the Persian language, which means "**bad**" or "**evil,**" and finally from Arabic, which means "to live" (Wiktionary, 2024). Generally, this term is used whenever there is a fight between or among people. It is used to cause annoyance or show anger. It also refers to telling someone about his characters in the short story. The character Khaista Gul tries to show the real identities of the boys' actions. It also signifies mischievous action, often used to describe someone naughty or mischievous. It gives another meaning to a rebellious spirit or someone who goes against tradition. It also refers to the person who caused trouble or disturbance. This is why the writer selected this word for the group of young boys who try to run away with the girl and create a disturbance in the community. Finally, it may also show resistance to authority, such as people revolting against their government. Additionally, in today's times, many immature people consider themselves as "**badmashes.**" They are involved in illegal businesses and even kill when they are paid to do so.

When Khaista Gul was shot, he uttered the Arabic phrase "**Ya Allah!**" (Rahman, 2024, p. 680). This word is a compound form of "**Ya,**" which means "**O,**" and "**Allah**" means "**God.**" It is used to express a wish, encouragement, or give commands (Wiktionary, n.d.). It is often used in religious contexts. For example, whenever someone feels helpless, annoyed, and broken, he would start praying with this phrase. Thus, it means that it can be taken as a divine call in moments of need. It also shows a plea with a deep connection to the Divine Spirit. It also signifies hope and belief in the faith of God during tough times.

However, it can also be taken in the sense of gratitude to pay thanks to God for what one is bestowed upon. But, in the context of the story, Khaista Gul is crying and exclaiming due to the pain. He is hopeless of mortal beings, and, therefore, he turns his head towards God. And perhaps, this is the reason that Tariq Rahman gave this Arabic phrase to the character Khaista Gul. When Gul is shot and stabbed, he cries out for God's help. He remembers God only when a difficult time falls upon him. Similarly, modern people are running after materialistic pleasures. They work day and night to earn as much money as they can, but they forget about God. However, whenever there is an unfortunate situation, they immediately turn toward God and invoke His help to have mercy on them.

Again, Rahman deviated from the norms of the English language when he used the Urdu word "*Abboo*" (Rahman, 2024, p. 681), which means "father" by Sarmad Shah's daughter. Nomorigine (n.d.) writes that this word may have different and many origins depending on the culture and region. Nomorigine (n.d.) writes further that in Arabic, it could be "Abou," which means "father of" or "descendant of." However, in the African language, it is "Abboo," which is commonly used in Nigeria, Ghana, and other West African nations, referring to "a person's ancestry" or "family lineage." So, its origin is both Arabic and African, and it concerns the family (Nomorigine, n.d.). In Muslim societies, the word "father" is generally called "Abba," "Abu," or "Baba," and he guides his children throughout their journey. Thus, this phrase symbolizes the guidance and wisdom that a father provides to his children. A father is a protective figure of his family, so it denotes the protective nature of a father. As Khaista Gul was in pain and crying where, no one was going to help him, but "*Abboo*" was trying to rescue him. However, his family stops him from doing so. It shows strength as a father is the one who solves difficult matters. He faces danger before anyone else in the family. Despite the danger in the dark, he does not care and tries to help the man who cries in pain. Father takes care of his children and family, and in this story, this kind of nature of a father is shown in the character Sarmad Shah, who tries to go out and save Khaista Gul. Even though Khaista Gul is just a guard and not a part of his family, he still cares for him because humanity depicts the careful nature of a father. Sarmad Shah is trying to go outside and help the one who is crying in pain, but his wife and daughter stop him from doing so, as it may damage him too. Such people can also be observed in modern times. They do not want to see the member of their family helping the one who is in trouble, but they are only concerned about themselves.

Conclusion

The study concluded that the code-switched words in the short story "Deaf, Dark, Walls" by Tariq Rahman contained words that lexically deviated from the norms of the English language, suggesting different meanings. These meanings depicted Pakistani society and its various aspects, such as giving priority to money, invocation to God, unity, protection, human aggressive nature, stubbornness, interference in the affairs of other people, going against the traditions, and the father as the responsible person of the house.

Recommendation

It is recommended that other levels of the theory of foregrounding be applied to Tariq Rahman's short story "Deaf, Dark, Walls."

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