Code-switching (CS) in Relation to Thematic Construction in Pakistani English Fiction A case study of Pakistani English novel Burnt Shadows

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Abstract: This qualitative research analyses the pragmatic use of code-switching in the construction of theme(s) in Pakistani English fiction within the theoretical concerns of bilingualism. It focuses on the use of Urdu words in Pakistani English fiction while drawing on the data from Pakistani English novel *Burnt Shadows*. It is through the use of Urdu codes that Kamila Shamsie shapes the reader's notion of Pakistani history, culture and world politics: the three major themes in *Burnt Shadows.* She constructs these themes by switching from English to Urdu in a way that the Urdu language is not only legitimized, but its experiences are also felt as livid and its voices heard across the world. The data analysis reveals that for Kamila Shamsie code-switching is a conscious decision and a structured feature by which she attains the desired results and validates her heritage language. By the inclusion of the language of her community in the main discourse Shamsie proves that Urdu can accompany English in the creation of the themes of the novel.

Keywords: code-switching, heritage language, culture, identity, structured feature

I. INTRODUCTION

Code-switching (CS) is a socio-linguistic phenomenon. It is one of the most meaningful practices in the hands of a bilingual writer. It can create intensity to the meaning of her/his words both literally and thematically. A bilingual writer can also add an extra layer of meaning to her/his words. As s/he possesses two or more than two linguistic resources, so s/he can more artistically explain situations, characters and metaphorical connotations in her/his work as compared to monolingual writers. CS has become a norm throughout the world as the larger part of the world today is multilingual. Grosjean (1982) believes that it is a worldwide norm. Rampton (1995) finds it 'an act of identity', a fact which he further illustrated in the phenomenon known as 'crossing'. Code-switching in *Burnt Shadows* reflects the constant negotiation within Urdu and English languages. Shamsie as a bilingual writer draws on the linguistic resources of these two languages. S/he possesses the capability of judging when and in which situation to change language. Commenting on the ability of a bilingual in 'Social cues and language choice: case study of a bilingual child' (1982), Alvino E. Fantini says that a bilingual can change from code to code and 'It is now well documented that such changes in language are not arbitrary nor erratic behavior, but rather are related to identifiable social factors' (Fantini, 1982).

A discourse with code-switching consists of different items from different languages which can be combined grammatically as well as pragmatically in the same text. A skillful bilingual has the ability to combine these linguistic items 'prosodically, as well as by semantic and syntactic relations equivalent to those that join passages in a single speech act' (Romaine, 1995, p.121). Whereas, the grammatical approach accounts for the 'linguistic constraints of code-switching', the pragmatic approach refers that code-switching is 'to be treated as a discourse phenomenon' (p.121). This involves examining speaker's/writer's attitude towards CS. Shamsie in *Burnt Shadows* has adopted it as a discursive practice while writing in English language. She has used CS in critical situations in the novel to construct its theme (s). For example Urdu word 'Chup' (be quite) has been used in *Burnt Shadows* at the climax of the novel. Mikhail Bakhtin in 'Discourse in the novel' in *The dialogic imagination* (1981) states that all literature contains a variety of forms and registers within its national language which according to him is called hetroglossia. Hetroglossia is closely linked with the use of different languages as well as a multiplicity of varieties of languages. Bakhtin believes that the relationship of these languages and varieties are the essential components of the genre of novel. He says 'The novel can be defined as a diversity of social speech types (sometimes even diversity of languages) and diversity of individual voices, artistically organized' (p. 262). If novel is the artistic organization of diverse speech types, diverse languages and diverse individual voices, then the inclusion of minority languages in the mainstream English discourse is

the artistic development by writers of minority languages writing in English. Therefore the study of an English novel by the writer of a minority language is also the study of the meaningful use of CS. *Burnt Shadows* is one such example in which Kamila Shamsie has used words from her heritage language Urdu in order to construct the themes of this novel.

II. LITERATURE REVIEW

Code-switching is a common phenomenon throughout the world. It is the skillful representation of two or more than two languages within the same speech event. Valdes (1988) gives the metaphor of guitar for CS as 'It is helpful to imagine that when bilinguals code-switch, they are in fact using a twelve-string guitar, rather than limiting themselves to two six-string instrument' (p. 126). George Barker's study (1947) is among the earliest studies on the issue of language choice and code-switching. It deals with the description of language use among Mexican Americans in Tucson, Arizona. In his study Barker attempts to answer the question 'How does it happen, for example, that among bilinguals, the ancestral language will be used on one occasion and English on another, and that on certain occasions bilinguals will alternate, without apparent cause, from one language to another?' (p. 185-186). He observed that Spanish speakers talked with family members and friends in native language Spanish, while formal talk among Anglo-Americans was most likely to be conducted in English. Uriel Weinreich's (1953) *Languages in Contact* provides a useful study of the effect of language contact on different languages. According to him Barker's description of Tucson was limited since it only listed four speech situations: intimate, informal, formal and inter-group discourse. Weinreich asserted that Barker's study was 'insufficiently articulated' (p. 87) to define all potential organizations of bilingual speech events. He believes that bilinguals possess two distinct linguistic varieties, which they (ideally) employ on different occasions. Weinreich also suggested that regular code-switchers 'in early childhood, were addressed by the same familiar interlocutors indiscriminately in both languages' (p. 74). The phenomenon of diglossia defined first by Ferguson (1959) and later by Fishman (1967) is another precursor to linguistic approach to CS. According to Ferguson diglossia is the existence of a 'divergent, highly codified' (p. 336) variety of language. He suggests that the term 'diglossia' (1972, p. 232) refers to a specific relationship between two or more varieties of the same language in a speech community in different functions. One of these varieties is considered 'High' (H) while the other is referred to as 'Low' (L). Some social functions are performed in High while some others are carried on in Low varieties according to socially established criteria for high prestige and low prestige values associated with them. Ferguson counts some situations for High and Low varieties of diglossia. For example sermons in church or mosque, speech in parliament, university lectures, newspaper editorials are presented in High varieties while instructions to servants, conversation with family, friends, colleagues, caption on political cartoons, folk literature etc are presented in Low varieties. However, Ferguson limited diglossia to the varieties of the same language. On the other hand Fishman (1967) defined similar functional divisions between different languages. The description of both Ferguson and Fishman on diglossia draws on the notion of situational switching which according to Gumperz (1982) is the direct result of a diaglossic distribution of different varieties. In *Situational* CS distinct varieties are associated with changes in interlocutor, context, or topic. On the other hand *conversational* or *metaphorical* CS occurs when the purpose of introducing a specific variety into the conversation is to evoke the connotations, the metaphorical 'world' of that variety. For example Sajjad Ali Ashraf in *Burnt Shadows* switches from English code 'tower' to Urdu code 'minar' in order to draw upon the metaphorical significance of Qutb Minar (see in textual analysis).

John Gumperz's work on CS emphasized on its historical genesis, linguistic consequences, its significance for speakers and its conversational functions. The two aspects of his analysis are greatly influential namely *we- code vs they-code* and the distinction between *situational* and *conversational* CS. He believes that minority languages come to be regarded as a *we-code* as a direct result of diglossia. They are associated with in-group and informal activities. On the other hand majority languages serve as the *they-code* and are associated with more formal and out-group relations.

According to Gumperz in CS, the *we-code* and *they-code* are often used within the same conversation as defined in the following example. Here a Punjabi-English bilingual talks to a friend about the likely loss of Punjabi culture in Britain

Culture tha apna………rena tha hayni

'our culture is not going to last, we know, we know it, we know it's coming.

 (Gardner-Chloros et al. 2000:1322)

Here the threat to Punjabi culture is significantly rooted in the switch from the *we-code* to the *they-code* in the middle of the sentence and by the use of the English word culture. However, there can be variations in the use of *we-code/they-code* dichotomy as well. For example in India people aspired by social prestige may use English as their *we-code* and in order to show themselves a different kind of minority may resort to Hindi as their *they-code.* According to Rampton (1995) Chloros also believes that adoption of CS may in itself be an 'act of identity', a fact which is described in the phenomenon of 'crossing' (Rampton, 1995). Myer-Scotton's (2002) Matrix Language Frame (MLF) is a breakthrough work on linguistic theory of language contact. It highlights the bilingual processing and production in socio-linguistic perspectives. This model is particularly significant in the phenomenon of CS as it accounts for a variety of bilingual behaviours. MLF assigns different roles to the participating languages in a bilingual speech. According to the model in a bilingual speech, one of the participating languages perform dominating role, i.e. Matrix Language (ML). It limits the role of Embedding Language (EL) to 'providing either content morphemes in mixed constituents or EL phrase-level constituents (EL islands)' (Barbara E. Bullock, p. 337). The model also differentiates content and system morphemes and their participation in CS. System morphemes, according to the model are in opposition to the content morphemes. They are not the functional elements or closed-class items as they are defined in other linguistic models. They are function words and affixes that are free forms. They do not occur alone such as determiners. On the other hand content morphemes perform thematic roles. When the non-native English writers code switch, it is largely the content morphemes they rely on which help them to trans-communicate the voices of their indigenous cultures to the dominant cultures. In this way they not only assert their group identity but also help them explore the linguistic potential of their heritage languages.

South Asia is a fertile land for linguistic diversity. The people of this region particularly possess a unique talent for multiple voices. According to Ferguson (1992), the history of multilingualism in South Asia can be traced back to the third century B.C. 'no other region of the world has had such a long continued pattern of socially accepted, governmentally institutionalized multilingualism' (p. 27). He also believes that almost every South Asian country is multilingual because in each country more than one languages are used on national level i.e. in politics, military, education and media etc. and 'all except Bangladesh have substantial mother tongue communities of two or more indigenous languages' (p. 27). The writers of these countries are especially gifted in the sense that they possess unique linguistic repertoires drawn from a variety of languages. It is quite natural for them to use codes from their indigenous languages while writing in English. Kamila Shamsie occupies a unique place among these writers because she frequently switches to the codes of her heritage language Urdu on the notable and important moments in her narrative. The specifically notable feature of Shamsie is that CS in her novels is not a casual, common phenomenon rather a structured feature through which she constructs the themes of her works. Among these novels *Burnt Shadows* is particularly significant as it largely draws upon world-known themes like culture, politics and history. CS often occurs at the crucial moments in this novel. It is largely the use of Urdu words which the writer inserts in the mainstream discourse at certain defining moments in her novel which construct the themes of *Burnt Shadows.* However, little effort has been made to explore this important feature of Pakistani English fiction. The present study is an attempt to explore the role of CS in the thematic construction of *Burnt Shadows.*

Research Questions

1. What is the role of code switching in the thematic construction of the novel?
2. Is code switching a conscious decision of the writer of the novel?

Research Methodology and data collection

The present study is qualitative analysis of the pragmatic use of code-switching in Kamila Shamsie's *Burnt Shadows* within the theoretical concerns of bilingualism. Some of the important Urdu words have been qualitatively analysed to demonstrate their role in the construction of the themes of the novel. The data has been collected from Pakistani English novel *Burnt Shadows* by Kamila Shamsie. The presence of the Urdu words in English novel reflects the importance which its writer gives to her heritage language. The theme specific category of Urdu words has been analysed on micro level to highlight the Pakistani writer's struggle to convey the voices of minority language to the dominant languages.

III.   TEXTUAL ANALYSIS

 Shamsie has made frequent use of code-switching to explore the cultural, political and historical themes in *Burnt Shadows*. A lot of discussion has been dedicated to the nature and rhetorical patterns of Urdu i.e. the writer's heritage language and the people's attitude towards it within the discourse of the novel. Urdu is not a single language rather it is a mixture of many languages. 'Urdu has the same root as horde' (Shamsie, p. 66). In India/Delhi Hiroko begins to learn Urdu from Sajjad Ali Ashraf. It is during their Urdu lessons that they develop intimacy between themselves which later on results into their marriage. One day in the middle of the Urdu lesson Hiroko relates to Sajjad the story of bomb on Nagasaki which took away her love-Konrad from her and rendered her the shadows of three burnt birds at her back. Weeks after the bomb, she went to the once Urakami valley in search of 'Konrad's shadow' (p. 78). She believed that she found it on a rock. With the help of a friend Yoshi Watanabi, she fetched the rock in the International Cemetery.

'She could not tell anyone, not even this man (Sajjad) with the gentle eyes……….how Yoshi had *left her with the stone for a few minutes'* (my emphasis) (p. 78).

Sajjad responds in Urdu codes. It is on the occasions such as these that a bilingual writer resorts to her/his native language. S/he being linguistically conscious of the cultural patterns of two languages draws on the linguistic potential of her/his native language. Shamsie deliberately code-switches to Urdu on such crucial moments to give the differing rhetorical patterns of Urdu and English languages which help the readers to understand the potential of her native language. For example, after listening to Hiroko's tragedy Sajjad stood up quietly and walked over to her and says

'There is a phrase I have heard in English: *to leave someone alone with their grief* (my emphasis). Urdu has no equivalent phrase. It only understands the concept of gathering around and becoming 'ghum-khaur'—grief-eaters—who take in the mourner's sorrow' (p.78).

Here the word 'ghum' means 'sorrow' and 'khaur' means 'eater' in Urdu language. Ghum Khaurs are the people who come to some one affected by some tragedy, gather around, console her/him by repeated utterances that they are equally affected by the same tragedy. They make it certain that the affected person is not alone in her/his grief rather they have come to share the tragedy equally. The metaphor of 'khaur' draws upon the fact that the grief will disappear as food disappears when it is simultaneously shared by many people at the same time. So in the same way 'ghum' i.e. grief will disappear if people share it with the affected person. On conceptual level the attitude toward someone's tragedy is different in English and Urdu. This is how a bilingual writer describes the cultural assumptions of two cultures within the same discourse. Whereas English has the concept of leaving someone alone with their grief, Urdu promises the concept of sharing grief by 'gathering around' (p. 79).

CS also enables the writer to explore the richness and linguistic potential of minority languages. For example Sajjad Ali Ashraf who is an employee of James Burton- the colonial master in pre-Partition India, consciously peppers his conversation with James by constantly switching to his native language Urdu. As the time for Partition between India and Pakistan draws closer, Sajjad and James's focus of conversation begins to shift from their everyday game of chess board to migrations to Pakistan and England respectively. Shamsie draws upon Muslim history through the character of Sajjad. There is a good deal of discussion on Qutab-Minar-a great historical monument of Muslim history in the novel. Sajjad is proud of his history and wants to relate the story of Qutab-Minar to his English employers. When James's wife Elizabeth says to Sajjad 'you can give us all a history lesson about the 'tower', Sajjad immediately corrects her by replying 'Minaret' (p. 82) as if to use 'tower' in place of 'minar' can mitigate the metaphorical significance of the famous Qutab-Minar. That is why he replaces it with 'minaret' that feels nearest to Urdu word minar. Sajjad at this moment believes that he will live in Dilli/Delhi (India) after Partition instead of migrating to Pakistan. He loves Dilli more than any other place in the world. He tells Hiroko

'nothing could change the essential *Dilliness* of the place. He said it emphasizing the *'dil'* (p. 126)

Dil is an Urdu word which means heart. The old name of Delhi was Dilli. Sajjad draws a metaphorical connection between *dil* (heart) and Dilli. For him it will always be Dilli-home to his heart because his *dil* (heart) got its love here. The *dilliness* of the place symbolizes Sajjad's love for Hiroko. Sajjad continues to use Urdu words to tease James 'The British have made little difference to the life of my *moholla'* At James' look of confusion he translated 'neighbourhood', barely disguising his impatience at the *Englishman*'s (my emphasis) failure after all this time to understand that all-important Urdu word' (p. 41)

Here the Urdu word 'moholla' serves two purposes. It is embedded in the concept of community-living with shared cultural assumptions. On the one hand Sajjad wants to highlight James's ignorance that the later has totally been unable to understand native culture even after living such a long time in India. Secondly the writer's conscious choice of the word 'Englishman' instead of James against 'moholla' serves to put the two opposing civilizations on an existential plane where moholla symbolizes the east and Englishman represents the west. The fact that 'Englishman' has been unable to understand the all-important Urdu word 'moholla' even after a very long rule on India speaks of the strong linguistic resistance by which the speakers of minority language resist the authority of the dominant language of the rulers. In pre-Partition India moholla has frequently been used by the author to draw on the differences between the Western and the Eastern cultures. Sajjad, while relating the nature of his job to Hiroko says

'I have uncles and cousins who work for the English. It's what we do during the day. It's employment. And then we come home, and take off our shirts and trousers, replace them with *kurta pyjama* and become men of our *moholla* again. That's our true world. (my emphasis). (p.114)

Sajjad and his people become men of their moholla after taking off shirts and trousers and replacing them with typical Indian Muslim dresses i.e. kurta for shirt and pyjama for trousers. Sajjad makes it clear that it is his true world. Shirt and trousers serve to symbolize the western culture against the typical eastern culture of kurta pyjama. As kurta pyjama is the symbol of Islamic culture of Muslim men, among Muslim women it is 'dupatta' that gives identity to Muslim women. It is a piece of loose cloth almost two to three meters long which the Muslim women use as third and integral part of their dress, the first two being shalwar and kameez. The writer relates the daring deed of Fatima Sughra-one of the women leaders in the Pakistan movement before Partition 'who had pulled down the Union Jack from the Punjab Secretariat building and replaced it with a green Muslim League flag, which she had stitched from her own *dupatta'* (p.53). The pulling down of Union Jack symbolically worked to reject the British Raj and more importantly its replacement with green dupatta (green is the colour of Pakistani flag) served to act as an assertion of separate Muslim identity. Time passed and the struggle for Pakistan gained impetus in India. Here the discourse of the novel largely resorts to the religious, cultural and language differences between the Muslims, English and the Hindus to highlight the struggle for Pakistan. The writer, in order to draw on these differences frequently switches to Urdu codes as it had been the language of the Pakistan Movement. Chapter 3 of the novel contains a large number of Urdu words. There are many words which particularly invoke Islamic spirit e.g. 'muezzin'-the man who calls for prayer, 'azan'-call for prayer, 'Imam'-the man who leads prayer, 'Ummah'-all the Muslims of the world, no matter where they live.

Pakistan Movement succeeded and in 1947 Pakistan came into existence. Sajjad Ali Ashraf along with his wife Hiroko migrates to Nazimabad in Karachi in Pakistan though previously he had decided to live in Dehli in India. Their only son Raza Konrad Ashraf develops an unusual talent for learning different languages of the world. In his teens he can speak English, Urdu, German, Japanese and Pushto. One of his chief delights as a child was the 'multilingual crossword' (p. 131) game which her mother shared with her. Sajjad is proud of his son as the later gives excellent results in examinations. The family lives in a politically and historically sensitive area, Nazimabad. Some years later, James Burton's son Harry (former Henry) comes to Nazimabad from America to see Sajjad. At the door of Sajjad's house Raza welcomes him

' Come', the boy said, taking Harry's arm with the physical familiarity of Pakistani men to which the American had'nt yet become accustomed, and pulling him indoors. 'I' ll tell Aba' (p. 154)

'Aba' is an Urdu word for father. It is Raza, the polyglot who is talking in English to an American. Instead of using English name for father he switches to Urdu code 'Aba' which the writer beautifully knits with the 'physical familiarity of Pakistani men' thus making her English readers feel the significance of family relations in Pakistani people. The fact that Raza does not use father, daddy or papa while talking specifically to an English man highlights the importance which the writer gives to her native culture through native linguistic expression. Before the birth of their first child, when Harry Burton's wife wished

to name 'Konrad' if the baby turned to be a boy, Harry rejected the idea by saying that Konrad was 'manhoos' meaning 'bad-omened' (p. 157). 'Manhoos' in Urdu means something or some person because of whom some tragedy can occur in future. Harry implies that Konrad was 'manhoos'. However, the baby born was a girl and the parents named her Kim Burton. Ironically, it is Kim Burton who proves to be 'manhoos' in the novel. Both Raza and Kim never see each other within the course of the novel, but they are frequently present in each other's talk directly or indirectly. As the story moves forward Raza's love for languages becomes his passion. Whereas his mother fully shares this passion Sajjad is least interested in it. Whenever Sajjad held some picture or poem before them for praise, both mother and son would say to each other 'no wabi-sabi' if the poem or picture lacked in harmony (p. 203). Sajjad however, could never understand the concepts of wabi and sabi. For Raza, these concepts were as natural 'as an understanding of why being *udaas* in Urdu was something quite different to feeling melancholic in English' (p. 203). *Udaas* is an Urdu word that means to be 'sad'. It carries specific meaning in Urdu language and culture. One becomes *udaas* when one misses specifically her/his dear and familiar ones e.g. parents, home, relatives and friends and even pets. English word 'melancholy' is not the same as *udaas*. Unlike his father Raza comfortably understands the cultural assumptions embedded within *udaas* and melancholic. In his mid teens Raza makes friendship with an Afghan boy, Abdullah-an Afghan truck driver who has sworn not to speak his language unless he drives the last Russian from his country. The gates of war open before Raza who along with Abdullah spends three days in the camps of Afghan mujahideen. He saw the boys born and grown in these camps and found reasons for these Afghan mujahideen fighting against the Russian. From now onward Raza begins to lose interests in studies with the result that he performs poorly in his intermediate examination. On the other hand Harry Burton accompanied by his fifteen year old daughter Kim Burton comes to Pakistan for the second time. Both of them go to a video shop in Islamabad to buy some video. She noticed within the four days of their stay in Islamabad that people particularly women stared at her wherever she went. Many of them had come up to her and 'taken hold of the long, gelled strands of her hair using the word 'chooha' which her father had enthusiastically translated as 'mouse' (p. 171). For her English readers the writer has explained this Urdu word 'chooha' as mouse. This is notable that Kim's character has been delineated ironically by the writer. Of all the characters of *Burnt Shadows* it is Kim Burton who, most of the time remains outside the circle of her creator's sympathy. In Urdu language and culture chooha is a repulsive and disgusting animal. Native speakers of Urdu language in Pakistan hate to see chooha (mouse) in their homes and try to get rid of it as early as possible. Ironically Kim proves to be a chooha and manhoos at the climax of the story.

In the last part of the novel history unites Hiroko, Kim, Abdullah and Elizabeth in New York while Raza is working as a translator with Harry Burton as CIA operative in Afghanistan during Russian attack on Afghanistan (1979). Unfortunately Harry is killed and is Raza is suspected as killer by Harry's colleague Steve. Abdullah's brother manages for Raza's escape from Afghanistan to New York. It proves the most difficult journey in Raza's life. He travels along with a convoy in a jeep through desert where nothing matters but 'chase and escape' (p. 337). The convoy passes a group of nomadic women. Raza at once, is reminded of the women of fairy tales 'who distracted princes on mythic quests with a single smile' (p. 338). The jeep passes by the women and soon the scene was sand again. Just a single glimpse of beautiful women in this wilderness sends Raza into deep thinking. To describe Raza's feelings, emotions and deep thinking Shamsie switches to her language.

'But just that glimpse moved Raza into a profound melancholy-no, not melancholy. It was *uljhan* he was feeling. His emotions were in Urdu now' (p, 337). The writer has, very artistically adjusted her English and Urdu readers. She explains for her English readers that Raza was not feeling melancholic, but *uljhan*. In Urdu language *uljhan* is a state of mind when someone is unable to reach at some decision due to multiple unknown reasons. She further explains his state of mind by saying 'melancholy and disquiet abutting each other like the two syllabus of a single word'. She explains the concept by another example within the novel which will certainly make her readers understand the idea more clearly. This is the same kind of *uljhan* which he always felt while thinking about his name, 'Raza Konrad Ashraf'. While Ashraf is his father's name, Konrad was the name of his mother's German fiancé. 'He thought of the man whose name he was still unable to consider entirely as his own: his mother's German fiance' (p. 338). He could never reconcile with his name and always felt *uljhan* about the middle part of it.

Meanwhile 9/11 attacks on USA change the entire world map. In America every South Asian Muslim is suspected as terrorist by the police. Abdullah is also chased by the police. Hiroko and Abdullah happen to meet in a restaurant where Hiroko promises to help Abdullah to deport American border. Hiroko and Kim at this time live at the same place. Kim offers Hiroko that she will drive Abdullah across

the border to which the later agrees because Kim till this moment has not shown any kind of bad intentions towards Muslims. Indeed Hiroko never suspected Kim as the later was the daughter of her closest friend- both Hiroko and Kim's father Harry had been living together in Delhi in India. Kim accompanies Abdullah in a rented SUV toward border line of America. On their way Kim praises Abdullah for his good English. Abdullah replies that he learnt it from a retired Afghan teacher in Jersey City

'who said it would be his *farz* –you understand the word ? No? It means religious obligation. It is a very important word to us. He said it was his *farz* to teach a mujahideen' (p. 350)

By switching to Urdu code *farz,* the writer makes it clear that teaching others is an obligation in Islam. It was from this retired Afghan teacher that Abdullah learnt English language. The discourse between Kim and Abdullah clarifies great confusion found between Muslims and the other people of the world. Shamsie explains the differences between *jihad* and terrorism; *shaheed* (martyr) and suicide. Kim asks Abdullah

'If an Afghan dies in the act of killing infidels in his country does he go straight to heaven?'

Abdullah replies

'If the people he kills come as invaders or occupiers, yes. He is *shaheed.* Martyr' (p. 352)

Shamsie being a bilingual writer tell her readers that martyr in English language is something different from *shaheed* in Urdu language. The Urdu code *shaheed* like *jihad* serves to convey to the readers the two important concepts of Islam. *Jihad* is not the ruthless killing of others rather it is carried against those people who unlawfully attack the peaceful citizens of an Islamic state. If a Muslim dies in fighting against these invaders or occupiers, he is called *shaheed* in Islam. Kim drops Abdullah in the fast food restaurant near Montreal where Raza has also arrived after fleeing from Afghanistan. Both the friends greet each other and hardly have settled down on chairs when police, being informed by Kim arrive for Abdullah. Instantly Raza hands over the key of his silver Mazda to Abdullah who escapes in Raza's car. Kim also arrives along with police and before she could say anything Raza switches to Urdu code '*chup'* (be quite) and the police understands Raza as Abdullah and arrest the former. Raza knew that Kim would understand this word. 'It was one of the Urdu words with which Harry most liberally seasoned his language' (p. 363). Here the Urdu code '*chup'* serves as the most meaningful use in the history of code-switching. *Burnt Shadows* could have been an entirely different story without this all important Urdu code *chup.* If Raza had said 'be quite' in place of *chup*, which everyone present there could understand, the police could have arrested Abdullah instead of Raza. Raza could join his mother in New York to live happily for the rest of his life. But *Burnt Shadows* is an anti-American novel. One of its themes is American political policies against the peace loving nations of the world. The use of Urdu word *chup,* in place of 'be quite' at the climax of novel serves to give the theme which the writer wants to construct i.e. the world is a victim of American policies. Raza is taken to Guantanamo and Hiroko delivers her message to the world against American policies of warfare. Hiroko as a spokeswoman of the peace loving nations of the world addresses Kim as America

'In the big picture of threats to America, what is one Afghan? Expendable. Maybe he's guilty, maybe not. Why risk it?...........I understand for the first time how nations can applaud when their governments drop a second nuclear bomb' (p. 370).

IV.   CONCLUSION AND FINDINGS

Code-switching in the hands of a Pakistani writer is a productive and meaningful phenomenon. Analysis proves that Urdu words in *Burnt Shadows* have artistically been employed to construct the themes of the novel. Shamsie delineates these Urdu codes within the basic structure of the novel. They have been used more carefully, artistically and meaningfully as the discourse proceeds. The novel starts in Japan and ends in America. Its characters straddle almost five countries of the world. The experiences of the writer's heritage language can be felt within these countries by the use of the words from Urdu language. It is not the frequency of Urdu words which gives meaning to the novel but the use of these words at the defining moments in the life of the characters of *Burnt Shadows* that gives the artistic shape to the novel.

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