



RESEARCH PAPER

**Transporting the Translatable Names of Places Untranslatedly:  
Stylistic Analysis of Sociolinguistic Codes in *Twilight in Dehli* and *Ice  
Candy Man***

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**ABSTRACT**

This study intends to explore unique patterns of sociolinguistic codes from two famous postcolonial novels, i.e., *Twilight in Dehli* by Ahmed Ali and *Ice Candy Man* by Bapsi Sidhwa. This is a qualitative descriptive study that employs Paul Simpsons' Theory of Narrative Stylistics as a framework. For the purpose of data analysis, three categories of words are formed to illustrate the differences between the words that could be translated, the words which had the possibility of being translated, and the words which could not be translated at all. The results of the study show that both of these postcolonial novels are replete with the words that have possibility for using alternative expressions in English, but the novelists have deliberately used the local words as a tool to manifest their true culture and identity. This study recommends to extend such probe of sociolinguistic codes on other postcolonial literary works to fortify these findings.

**KEYWORD:** Language, Identity, Names of Places, Sociolinguistic Codes, Code-mixing

**Introduction**

Language serves as a powerful conduit for expressing cultural identities, societal dynamics, and linguistic diversity within the realm of literature. The utilization of multiple languages and linguistic elements in narratives plays a pivotal role in conveying sociolinguistic codes and enriching the portrayal of cultural nuances. This research paper delves into the intricate use of Urdu names of places in English novels as a means to analyze sociolinguistic phenomena, particularly focusing on code-switching and code-mixing within narrative contexts.

The selection of novels for this analysis includes "Ice Candy Man" by Bapsi Sidhwa and "Twilight in Delhi" by Ahmed Ali. These literary works are chosen for their profound literary merit, cultural significance, and the richness of linguistic diversity they offer for sociolinguistic exploration. By examining the sociolinguistic codes embedded in the use of Urdu names of places within these novels, this research aims at unravelling the complexities of language use in shaping narrative identities and cultural representations (Sidhwa, 1988; Ali, 1940).

Theoretical framework of sociolinguistic codes of Paul Simpson Model of Narrative Stylistics has been used for this analysis. Previous studies have been done following other theories of code switching and code mixing that delve into the dynamic interplay between languages within a discourse, showcasing how bilingual speakers navigate linguistic boundaries to convey nuanced meanings and identities (Myers-Scotton, 2006).

Through this research, researchers seek to contribute to the broader understanding of how language functions in shaping narratives and representing cultural diversity in literature. By examining the use of Urdu names of places in English novels, researchers aim at highlighting the intricate interplay between languages, sociocultural contexts, and

narrative identities, ultimately shedding light on the dynamic nature of language use in literary discourse.

### **Literature Review**

Sociolinguistic Code analysis of language use in narratives has gained significant attention in recent scholarship, focusing on how linguistic choices reflect social identities, cultural contexts, and communicative strategies within literary works. The study of code-switching and code-mixing, particularly in multilingual contexts, provides valuable insights into the dynamic interplay between languages and the sociocultural meanings embedded within linguistic practices.

According to Iesar (2019), code-switching and code-mixing in literature and text is a realistic and authentic literary and textual practice that simultaneously reflects a different point of view to highlight linguistic, textual, and cultural diversity in the context of globalization and digitization. He suggests that linguistic and cultural diversity should be embraced as a beneficial site of difference and resistance in this era of trans-borders, trans-cultural melting zones, and extensively forced or voluntary migration. It also suggests that works by creative English writers like Sidhwa and her discourses be widely shared in order to close metonymic gaps in the context of global literary and academic perspectives and to demystify and expose the misrepresentative discourses of Anglo-Americans.

Khan et al. (2022) have found that English novels authored by Pakistani writers have a comparatively greater degree of code mixing. Since the English language occasionally fails to suit residents' communication needs, novelists have emphasized the importance of Pakistani English rather than disparaging native dialects. These translations into other languages are intended to bridge the lexicon of ideological notions that are not eloquent in English. As a result, questions regarding the lingua franca and the importance of local languages have been raised by the use of local terms.

Munir and Hussain's (2023) goals in their study are to identify different kinds of code switching and mixing; how code switching and mixing portray culture, and how often code switching and mixing are employed in books that depict the extinct. The findings indicated that the most common type of code mixing in the chosen novels is insertion, and intra-sentential switching in English-language novels.

Akhtar et al. (2020) in their research study 'Code-Switching and Identity: A Sociolinguistic Study of Hanif's Novel *Our Lady of Alice Bhatti*' have demonstrated how the novelists intentionally or inadvertently uses the code-switching and code-mixing technique to highlight and promote the native and local identity(ies) and cultural values through the use of code-mixed language.

Marryum et al. (2022) conducted research to identify instances of code-switching in Ahmed Ali's postcolonial Pakistani English novel *Twilight in Delhi*. To preserve Eastern culture and customs that would otherwise be lost in translation if translated into English, he incorporated a lot of Urdu words and expressions into his story. The researchers observed frequency of Urdu words and the resulting data was examined on the basis of syntactic, phonological, and semantic principles. In addition, the author attempted to be creative and experimental with the format, applying English grammar to Urdu words and adding new terminology in the process. The novelist's purposeful use of code-switching demonstrates that language is neither someone's property nor their hegemony.

Abbas (2021) examines how Bapsi Sidhwa's novel *Ice Candy Man* celebrates indigenous culture and identity from the perspective of postcolonial philosophy. It has been discovered that Sidhwa honours indigenous identity, culture, language, customs, and localization throughout the book. In order to achieve this, she uses code-mixing to provide

indigenous meanings, distinguish local characters, declare her Pakistani identity, and objectify Pakistani narrative and leadership in the book. As a result, she keeps writing as a postcolonial author.

Myers-Scotton (2006) explores code-switching as a strategic communicative tool, highlighting how bilingual speakers navigate linguistic boundaries to convey nuanced meanings and identities within discourse. This theoretical framework underscores the complexity of language use in diverse sociocultural settings and its impact on narrative construction.

In a similar vein, recent studies by Li Wei (2018) and García (2020) delve into the sociolinguistic dimensions of code-switching and code-mixing, emphasizing their role in shaping linguistic identities, power dynamics, and social interactions. These scholars highlight the fluidity of language use and its implications for understanding multicultural and multilingual narratives.

Within the realm of literature, the integration of multiple languages and linguistic elements enriches the narrative experience and conveys complex sociolinguistic codes. Wardhaugh (2015) emphasizes the sociocultural dimensions of language use, demonstrating how linguistic choices in narratives reflect social realities and cultural norms. The use of vernacular languages, dialects, and linguistic registers within literary works contributes to the portrayal of diverse social contexts and cultural landscapes.

In the context of South Asian literature, the incorporation of Urdu language elements within English narratives has garnered scholarly attention. Recent works by Bashir (2019) and Khan (2021) examine the use of Urdu names of place, dialogues, and expressions in English novels, highlighting their significance in evoking cultural authenticity and conveying sociolinguistic codes. These studies underscore the importance of language diversity and linguistic representation in reflecting diverse cultural identities and experiences within narratives.

Overall, recent literature on sociolinguistic analysis in literature underscores the importance of language diversity, code-switching, and code-mixing in shaping narratives, representing diverse identities, and enriching the narrative experience. By examining the use of Urdu names of places in English novels within the framework of sociolinguistic codes, this research contributes to a deeper understanding of role of language in shaping narratives and cultural representations within literary discourse.

## **Material and Methods**

This study is qualitative and descriptive in nature. Descriptive research includes interpretative and naturalistic approach to the research problem. Researchers have done content analysis of *Twilight in Delhi* and *Ice-Candy Man*. Paul Simpson's model of Narrative Stylistics has been used as a theoretical framework. The researchers have collected the data from text of the post-colonial novels i.e., *Ice-Candy Man* by Bapsi Sidhwa and *Twilight in Delhi* by Ahmed Ali.

This research involves close reading and linguistic analysis of relevant passages from *Ice Candy Man* and *Twilight in Delhi*. By identifying instances of code-switching and code-mixing, particularly in the use of Urdu names of places, this study aims at uncovering the sociolinguistic implications of these linguistic practices within narrative contexts. The analysis will focus on the cultural significance of Urdu names of places, their impact on character development, and their contribution to the overall narrative structure and meaning (Cook, 2016).

## **Theoretical Framework**

This research has been carried out by following Paul Simpson's Model of Narrative Stylistics as a theoretical framework. Simpson (2004) has mentioned two major categories to understand narrative, i.e., narrative plot and narrative discourse.

Ufot (2014) has elucidated the terms narrative plot and narrative discourse keeping in view Paul Simpson's model. He maintains that the plot is often understood with reference to an invisible story line; that is, in the order of the basic events, arranged in chronological sequence that contains internal crux of the narrative. Narrative discourse, by comparison, covers the method or the means by which the plot has described. Narrative discourse, for example, is often made up of style devices like flashbacks, foreshadowing, and repetition, which all mess up the basic order of the story. Thus, the narrative discourse represents comprehension and understanding of text that is actually the interpretation of the given language of certain context.

Simpson (2004) has divided narrative discourse into further six categories, i.e., textual medium, sociolinguistic codes, characterization I & II, textual structure and intertextuality.

### **Sociolinguistic Codes**

Sociolinguistic codes reflect on the language of history, culture and linguistic context of the narratives. It probes narratives in time and space by drawing on language structures that reflect this social and cultural context. Sociolinguistic code includes the variation of pronunciation and language used in the narratives by the narrator or narrative characters including public and institutional variety of speech styles that have been included in the story.

### **Results and Discussion**

*Twilight in Dehli* is written during the time of Colonial System. Ahmed Ali has used his manipulative nature to explore the theme of colonialism by using different linguistic codes. He has written novel in English language, but has done Code-mixing and Code-switching by using many words from Urdu language. By doing this, he is actually abrogating the English language, that is the most favorite style of Post-Colonial writers. By using their native language, they actually want to depict their own culture and norms. This novel is replete with many such instances where writer has used cultural words as it is, without translating them into English language. According to Post-colonial writers, the translation of their cultural words would mar the beauty of their culture and wash away their identities.

*Ice-Candy Man* is teemed with the instances of sociolinguistic codes. *Bapsi Sidhwa* has ubiquitously used Urdu words in her novel. Code switching and code mixing of native language in the colonizer's language text is a depiction of colonialism.

The present study is based on the sociolinguistic codes of these postcolonial novels with reference to the names of places. Researchers have highlighted three prominent categories of names of locations used in these writings, i.e., the name of places that could easily be translated into the English language, the name of places that have probability to be translated but intentionally kept intact from the influence of colonizer's language, and thirdly, the name of places that are proper nouns and cannot be translated in the target language.

### **Translatable Names of places**

#### ***Twilight in Dehli***

Ahmed Ali has used the name of places as it is, without translating them into English. It is the way to describe the distinct identity of Muslim nation.

**Table 1**  
**Translatable Names of Places in Twilight in Dehli**

Sr. No.	Page No.	Name of Places	Translation in English
1.	01,23,41,92,185,241	<i>Mohallah</i>	Locality
2.	05,18,19,97	<i>Kotha</i>	Roof
3.	39,97,181,209,223, 272,276,278,281	<i>Zenana</i>	Women's place
4.	41,82,90,182,199,206	<i>Bazaar</i>	Market
5.	46	<i>Macabre</i>	Mausoleum/Tomb
6.	52,200,206	<i>Maktab</i>	School/educational institute
7.	106,139,143	<i>Darbar</i>	An audience hall; the court of a native prince
8.	139	<i>Serai</i>	Rest /Guest house
9.	92	<i>Mohallahs</i>	Localities
10.	180,241	<i>Bazars</i>	Markets

Table 1 shows that there are Urdu words that could exactly be translated into English language, but the novelist has intentionally used the words from his native language to incarnate his culture into a foreign language. By using the word items from his native language, he is trying to show his style of living, manifesting the habits of the people of that time residing in Dehli. For example, word '*Maktab*' shows the educational institute where one can get worldly education and the education and teaching of their religion as well. This example is the epitome of his efforts of show-casing his cultural attributes to the reader.

### Ice-Candy Man

There are certain names of places that have been mentioned in the novel *Ice-Candy Man* as it is. Such names could be translated in the English language but the novelist has intentionally demonstrated her identity by illustrating the names of following places.

**Table 2**  
**Translatable Names of Places in Ice-Candy Man**

Sr. No.	Page No.	Name of Places	Translation in English
1.	39,216	<i>Darbar</i>	An audience hall; the court of a native prince
2.	129	<i>Mohalla</i>	Locality
3.	238	<i>Kotha</i>	Roof
4.	02,50,97	<i>Bazaars</i>	Markets
5.	187	<i>Latrines</i>	Washrooms

### Name of places having probability to be translated

It has been observed that some words though look non-translatable, could be translated into English language. Anyways, the authors of both novels have knowingly used those words in English text. It shows that novelists are not relying on another language to show their culture and are trying to keep English, the language of colonizers, on the lower strata. Such sociolinguistic codes show the poverty of the English language to translate few Urdu terms in it.

### Twilight in Dehli

**Table 3**  
**Probably Translatable Names of Places in Twilight in Dehli**

Sr. No.	Page No.	Name of Places	Probable Translation into English
1.	02,85	<i>Qutab Minar</i>	Victory Tower
2.	04	<i>Lal Kuan</i>	Red Well

3.	38,75,138,154, 201	<i>Chaori Bazar</i>	Marketplace of beauties
4.	38	<i>Dareeba</i>	A market
5.	46	<i>Roshan chiragh Dehli</i>	Illuminated Lamp of Delhi
6.	76	<i>Caravan serai</i>	A roadside inn
7.	79	<i>Lal Darwaza</i>	Red door
8.	79,92	<i>Jangli Kuan</i>	Wild well
9.	100,	<i>The Shahi gate</i>	The royal gate
10.	90	<i>Mori Gate</i>	A hole in gate/ Drain Gate
11.	90,138,201,204,262,	<i>Chandani Chowk</i>	Silver Market
12.	91	<i>Khari Baoli</i>	A salty water step well
13.	04,79,91,261,262,	<i>Kucha Pandit</i>	Alley of the Scholar
14.	04	<i>Mohallah Niyaryan</i>	Weavers' Neighborhood
15.	154	<i>Chooriwalan</i>	A place related to bangles
16.	17,30,96,100, 103,201	<i>The Jama Masjid</i>	Friday Mosque
17.	187	<i>Mumtaz Mahal</i>	The palace of Mumtaz
18.	201	<i>Chitli Qabar</i>	Graves with images
19.	205	<i>The Kotla</i>	The fortress
20.	150	<i>Khooni Darwaza</i>	The bloody door

Table 3 is enriched with the examples of words that could easily be translated into English even then the novelist has used the words from his native language. Words like, '*Lal Darwaza, khooni Darwaza,*' could easily be translated into English like 'red door and the door of blood' but such translation could take away the true essence of their native taste, identity and recognition

### **Ice Candy Man**

**Table 4**  
**Probably translatable names of places in Ice-Candy Man**

Sr. No.	Page No.	Name of Places	Probable Translation into English
1.	02, 26, 173	<i>Mozang Chungi</i>	Mozang traffic junction
2.	24	<i>Simla-pahari</i>	Shimla Hill
3.	72,129,171	<i>Gowalmandi</i>	Milkman Market
4.	129	<i>Mochi Darwaza</i>	Cobbler's Gate
5.	132	<i>Mochi Gate</i>	Cobbler's Gate
6.	133	<i>Mozang Chowk</i>	Mozang intersection
7.	232	<i>Hira Mandi</i>	Red-light area

The collected data have demonstrated that there are certain words as names of places that could be translated into English but advertently have been kept in native language. For example, *Mozang Chungi* is a word that could have its equivalent in English i.e., Mozang Intersection, and its English version could become easy for the English to understand the text, but this word is written in native spoken style to show the readers that people of subcontinent are oblivious of any changes colonizers are trying to impose on the colonized.

Furthermore, there is an interesting example in the novel, i.e., '*Mochi Darwaza, Mochi Gate*' and '*Mozang Chungi, Mozang Chowk*', these pairs of words show that these words can be translated into English but author has brilliantly shown that only a limited portion of words can be transcribed into another language.

### **Untranslatable Names of places**

#### **Twilight in Dehli**

**Table 5**  
**Untranslatable Names of Places in Twilight in Dehli**

Sr. No.	Page No.	Name of Places
1.	04	<i>The Jamuna</i>
2.	79	<i>Ajmeri Gate</i>
3.	90	<i>Fatepuri</i>
4.	92	<i>Qandahar</i>

5.	124	Rajputana Hills
6.	17,30,96,100, 103,201	The Jama Masjid
7.	205	Turkoman Gates
8.	150	Hastinapur
9.	90,91	Balli Maran
10.	150	Mahroli

In table 5 names of places of *Twilight in Dehli* have been mentioned that are written in native language. These names of places are actually the titles of those areas/locations that are needed to be kept as it is. These words must not be translated into any other language lest they lose their true meanings.

### Ice Candy Man

**Table 6**  
**Untranslatable Names of Places in *Ice Candy Man***

Sr. No.	Page No.	Name of Places
1.	07	Sethi House
2.	11	Ganga Ram Hospital
3.	27, 173	Waris Road
4.	73, 129	Bhatti Gates
5.	73,129,171	Shalmi
6.	162	Jail Road
7.	192	Kot Rahim
8.	192	Makipura
9.	241	Amritsar

Table 6 shows the instances of names of places that are meant to procure in native language. Translation of such words might kill the true identity of the people of the subcontinent. These words like, '*Sethi House, Ganga Ram Hospital, Jail Road*' etc. are combination of English and native language again showing its etymology to their native places. Words like, '*Shalmi, Makipura, Amritsar*' etc. are such names of places that are publically known like this, throughout the world. So the preservation of such terms is appropriate.

### Conclusion

The analysis of the novels *Twilight in Delhi* and *Ice-Candy Man* has discovered that both the novels use various sociolinguistic codes to convey the social and cultural contexts of their characters. The use of dialects, colloquialisms, and other linguistic features reflects the different social classes, regions, and cultural traditions of the characters. The authors use these sociolinguistic codes to enhance the authenticity and credibility of the narratives and to enable readers to gain a deeper understanding of the social and cultural complexities of postcolonial India. Moreover, the use of different languages in both the novels, including Hindi, Urdu, and English, highlights the multilingual and multicultural nature of India. The authors employ this multilingualism to explore the diverse cultural and linguistic backgrounds of their characters and to challenge dominant discourses that privilege one language or culture over others. The study has shown that sociolinguistic codes are an integral part of postcolonial literature, and their manifestation in *Twilight in Delhi* and *Ice-Candy Man* contributes to the portrayal of a complex and nuanced society.

### Recommendations

The findings of this study demonstrate the importance of understanding the sociolinguistic codes in postcolonial literature for a deeper understanding of the social and cultural contexts of the characters. This research probe recommends for launching such research projects on a wider level on numerous postcolonial literary works to see whether such sociolinguistic codes are intertwined in every text of this sort of genre.

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