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Exploring Shadab Zeest Hashmi's "THE GREEN WALLS" through Lexical Deviation

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Abstract

The chief aim of this study is to investigate Shadab Zeest Hashmi's poem "THE GREEN WALLS" through the level of lexical deviation. The study focuses solely on Code-switching in lexical deviation that is employed to unfold the concealed meanings of the text and to showcase the different layers of meanings that code-switched words carry in this poem. The study is examined by employing the tool of lexical deviation in order to find out how lexical-deviated choices unravel the miserable conditions of child labourers. Therefore, through the use of lexical deviation, the vicious or inhumane attitude and behaviours of the owners, impatience of the customers and owners, the greedy nature of the owners, the payment of debt in the form of sacrificing life, class distinction, cultural similarities, and new forms of child labour such as forced labour and child soldiers are badly exposed. The study suggests that statistics are alarming all over the world, especially in Pakistan so there is a dire need to take stern measures to eradicate the issue. The study is vital for future scholars as it will encourage them to conduct research in the field of Stylistics because this study is unique regarding its innovative linguistic interpretation. The poetry of Shadab may be explored through various tools such as Cognitive and Feminist Stylistics.

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Introduction

Pakistani Literature in English, like other post-colonial literature, depicts its society in a realistic way. Every writer contributes somehow to the reformative trend. For instance, writers like Alamgir Hashmi, Zulfiqar Ghose, Taufiq Rafat, Daud Kamal, Mohsin Hamid, Kamila Shamsie, Tariq Rahman, Bapsi Sidhwa, Daniyal Mueenuddin, Hanif Kurieshi, etc., all of them write in the same view to take part in the evolutionary process. The speaker of this poem Shadab Zeest Hashmi is also one of them who tries to portray society in its original form to aware the masses.

The poem "THE GREEN WALLS" by Shadab Zeest Hashmi depicts the miserable life and conditions of child labourers throughout the world. The child labour issue historically took place in the industrial era after the Industrial Revolution. Moreover, the child labour issue is still present in more serious and different ways. Every writer uses a unique style to express ideas. Some of the ideas are open to common readers, but most of them remain implicit. Similarly, this poem is also replete with various linguistic features that carry concealed themes and messages. Besides, every writer plays a significant role in the nurturing of the people's minds and the tool they use is Literature. So, in order to reform society and the mindsets of the people, literature plays a pivotal role. In the same way, while interpreting literature, objective interpretation works as a touchstone to unlock the minds as it hits the minds of readers directly. The present study also contributes to the reformation of society in respect of objective analysis. Thus, for that purpose, stylistics is the only available useful tool which can give an objective analysis of a particular text. As Geoffrey Leech (2000) states about the relationship of language and art, stylistics explicates the relation between the two. He further adds that stylistics is an approach of Linguistics to Literature. Therefore, in order to fill the gap between Linguistics and Literature as Stylistics works as a bridge between the two, the poem is examined through the Lexical

Deviation in the Theory of Foregrounding so that the hidden themes are uncovered in the poem stylistically and objectively.

Shadab Zeest Hashmi

Shadab Zeest Hashmi is a local Pakistani-American poet who got recognition internationally due to her rich vocabulary and diction as well as best poetic verses and renovation in English Poetry. She published 5 books that are *Wings of Silver*, *Baker of Tarifa*, *Kohl and Chalk*, *Ghazal Cosmopolitan*, and *Comb* in 1991, 2010, 2013, 2017, and 2020 respectively. However, she is eminent because of the collection of essays and ghazals in the book *Ghazal Cosmopolitan*, which was published in the year 2017 as she introduced a new form of poetry in English Literature.

Shadab glorifies the Golden Age of Muslims' history in her poetry as well as talks about the hot issues in the contemporary world such as Kashmir and Palestine issues which are related to humanitarian crises. Besides, she explores the destruction of war, rivalry between Pakistan and India, peace, identity, feminism, power, history, love, desires, longing, separation, displacement, exile, nostalgia, morality, ethics, justice, spirituality, aesthetics, nature, politics, cosmopolitanism, and other social issues too like poverty and child labour phenomenon. Her poetry is full of those themes that encircle every reader as the themes are parts of almost every human being's life. She has a unique way of expression because the language she uses is replete with a plethora of linguistic features which contribute to the aesthetic qualities and functions of her poetry. She uses sometimes simple expressions to express her ideas, but sometimes complex structures, powerful and unusual diction as well as allegorical. To put it simply, she is the master of the English language. Lastly, she has been conferred twice the San Diego Awards in 2011 & 2014, the SAARC Medal for Literature in 1991, the Stout Award in 2004, the Andalusia Prize for Literature in 2007, and the Nazim Hikmet Poetry Prize in 2014.

The Green Walls

The poem "THE GREEN WALLS" is written in solidarity with child labourers. The poem was published in the book *Wings of Silver* by Shadab Zeest Hashmi. It contains 5 strophes and each strophe contains 10 lines with an irregular rhyming scheme. The poem is loaded with various linguistic choices which foreground different layers of meanings. The speaker of the text laments over the forlorn and wretched situations of child labourers. The child labour issue is currently spiking all over the world which is extremely alarming in every aspect.

Statement of the Problem

Stylistics, a branch of Applied Linguistics, is used to investigate literary and non-literary text as it provides an objective interpretation through its various linguistic tools. In Stylistics, the Lexical Deviation in the theory of Foregrounding as the theory is used especially for poetry because it is an appropriate tool to analyse poetry as it investigates a poem at every level of language and focuses on different linguistic features and choices, particularly the style of the text. In addition, Code-switching, in the Lexical Deviation is used as a technique in the current study to examine and investigate the linguistic choices in the form of foreign words in the poem to reach the ultimate intended meanings of the poem.

Research Objectives

1. To investigate what linguistic features are used as Lexical Deviation in Shadab Zeest Hashmi's "THE GREEN WALLS".
2. To probe how meanings are suggested through Lexical Deviation in Shadab Zeest Hashmi's "THE GREEN WALLS".

Research Questions

1. What linguistic features are used as Lexical Deviation in Shadab Zeest Hashmi's "THE GREEN WALLS"?
2. How are meanings suggested through Lexical Deviation in Shadab Zeest Hashmi's "THE GREEN WALLS"?

Significance of the Study

This short work is really helpful to the scholar as it opened up new vistas of teaching and interpreting literary texts. It will be helpful to other students who want to opt for research at the BS level. Moreover, it will pave the way for the progressive importance of objective analysis. The study will motivate local poets and writers to write in English about their own social issues. Additionally, it will also push forward the students to conduct research on such topics. Apart from this, it will provide a crystal-clear way for budding scholars to select stylistics as a tool for analysis for their research.

Literature Review

Pakistani Literature in English

Pakistani Literature in English has its roots before independence. The writings of the first two decades were limited to some writers and most of the writers were restricted to a very small audience. The writings were only for

the same intellectual, own liberal circle, far away from the freedom movement of Pakistan and issues of post-independence as well. One of the famous writers of that era was a diplomat, Ahmad Ali (1910-1994) who wrote great prose, fiction, and poetry. *Twilight in Delhi* is one of the most famous works of Ahmad Ali which depicts the old world of Mughal glory.

Although Pakistani fiction was in the developing phase, the genre of poetry was gradually coming into the circle of Pakistani Literature back in 1960. As Pakistani fictional writers in English who got recognition internationally, the Pakistani English poets were also at their pinnacle position at the international level. However, some of the English poets left profound impacts on the scope of literature in English and inspired the young Pakistani English poets to follow in their footsteps. These poets developed Pakistani English poetry back in 1960, the era of great Pakistani English poets- Taufiq Rafat (1927-1998), Daud Kamal (1935-1987) and Alamgir Hashmi born in (1951-still alive). These poets wrote exceptional verses in their poetry. Taufiq Rafat introduced “Pakistani Idioms” in Pakistani English Literature while Daud Kamal used symbols, natural imagery, and metaphors in his poetry. In the same way, Rahman (1991) states that Alamgir Hashmi also used private symbols as Western poets and his “abstract metaphors” are not borrowed from the Urdu ghazal but rather, he was influenced by the West.

According to Mansoor (2012), Pakistani Literature in English can be easily influenced since this genre has been striving to build a distinctive identity based not merely on Islamic origin, but also on the colonial past and the frequently changing present. Thus, it is probably difficult to identify the peak and fall of a specific literary trend in Pakistani English Poetry because Pakistani English poets have a variety of traditions and techniques from their native and foreign sources. In this connection, Shamsie (2007) also observes in her essay that the common nature of Islamic philosophy means that most of the Pakistani English writers fitted themselves in international terms but still, they were recognized with the identity of Pakistan. Along with that, trends in Anglo-American and Commonwealth Literature are also followed by them because of imperialism. Thus, a well-structured body of work is written which contains innumerable influences but keeping in mind all these things, the combination of cultures is also called identity.

Pakistani English fiction has different themes such as alienation, transformation, consumption, and relativity. The themes are due to cultural influence as Alamgir Hashmi opines that literature is the representation of culture and people. In addition, Pakistani English fictional writers depict the culture of Pakistan as well as social evils which have been circulating in Pakistani society for a long ago. Ruskhsana Ahmed in her “The Gatekeeper’s Wife”, Daniyal Mueenuddin in his “Nawabdin Electrician” and Qaisra Sheraz’s and Tariq Rehman’s “A Pair of Jeans” & “The Zoo” respectively expose social evils. The works portray Pakistani culture as economic and social disparities, poverty and class differences (School of Literature, 2021).

In Pakistani Literature in English, feminism as a subject matter is also discussed in different writers’ works such as *Our Lady of Alice Bhatti* by Muhammad Hanif, *Ice Candy Man* by Bapsi Sidhwa, *Murder of Aziz Khan* by Zulfikar Ghose and *Maps of Last Lover* by Nadeem Aslam. However, the base is provided by the masterpiece of Ahmad Ali’s *Twilight in Delhi*.

In addition, before the colonial era, people in the subcontinent were orthodox, having moral values and their own traditions, but after the arrival of the Britishers, everything was reshaped due to their own perspectives and theories which they brought into the subcontinent. Feminism was one of the theories. The first writer who used the notion of feminism in his writings was Ahmed Ali (Mansoor, 2012).

In the beginning, Pakistani English writers depict the evolutionary roles of women. The first group of Pakistani English fictional writers sketch the picture of women’s oppression and victimization whereas the modern writers write about the reasons and causes behind such oppression (Ijaz, 2017). The genre of poetry since its starting phase is encircled by the themes of social issues, evils, feminism, freedom, nature, politics, difficulties of life, loneliness, nostalgia, self-discovery, religion, culture, love, relationships, partition, death, etc. Modern poets like Shadab Zeest Hashmi, Moniza Alvi, Farzana Aqib, Hamid Khan, Amina Yaqin, Harris Khalique, and Imtiaz Dharker are producing great poetry and adding hugely to the body of Pakistani Literature in English.

Pakistani Literature in English is a new area of research for scholars. The poem “THE GREEN WALLS” by Shadab Zeest Hashmi is fresh and unexplored by anyone. In Pakistan, local poets and writers are not given the place which they deserve. Thus, in order to encourage local writers and poets as well as researchers to dive deep into this field as its colossal part is still undiscovered, this study is conducted through the Lexical Deviation as the tool provides a better understanding and objective interpretation of the code-switched words.

Research Methodology

The main purpose of this study is to analyze the poem “THE GREEN WALLS” by Shadab Zeest Hashmi through the level of Lexical Deviation in the Theory of Foregrounding in Stylistics proposed by Geoffrey Leech. In Lexical Deviation, only Code-switching is applied to the text of the poem to get the hidden message that the speaker

tries to convey to the audience through the use of code-switched words. For this purpose, every code-switched word is taken into consideration to uncover the concealed themes of the poem objectively.

Data Collection Tools

A thorough and extensive reading method has been used as a tool for data collection, which is called the method of documentation. Furthermore, both primary and secondary data have been used to evaluate the text of the poem "THE GREEN WALLS". The primary source is those foreign words which are used as Code-switching whereas the secondary data is books, journals, articles, newspapers and reports which are used in this study for the reason of giving firm shreds of evidence in respect of objective analysis to support the arguments.

Data Analysis Tools

The tool of analysis for this study is the theory of foregrounding in stylistics through which the text is analyzed objectively. The Theory of Foregrounding is taken by the scholar as the theoretical framework for the understudy poem because stylistics provides objective analysis. In this regard, the theory of foregrounding is opted to reveal and expose the foregrounded linguistic features in the study to reach the ultimate concealed messages of the poem.

Theoretical Framework

The theoretical framework for this study is the Theory of Foregrounding proposed by Geoffrey Leech in his seminal work *A Linguistic Guide to English Poetry* (1969). Leech (1969) asserted that foregrounding is employed to catch the attention of a reader through various linguistic devices including metre and figurative devices. In this regard, Simpson (2004) states that foregrounding is used for aesthetic experience by deviating from the language norms or using recurring structures to place the subject matter before the eyes of a reader. Thus, foregrounding is a linguistic tool and now it is the theory of Stylistics that is used to interpret and analyze a text objectively either literary or non-literary text and it can be achieved via deviation and parallelism. Deviation is the first kind of foregrounding. Deviation is a tool that is used to foreground themes through the violation of language rules or norms to defamiliarize the text so that it may attract the readers' attention. The term "deviation" was coined for the first time by Geoffrey Leech in 1969. The deviation is a source of attracting the readers by surprising them through the use of language in uncommon ways and compels them to look for illustrations of the unusual linguistic features to get the essence of the text. Leech (1976) categorized deviation into different sub-types which are lexical, semantic, syntactic, phonological, morphological, graphological, historical, dialectical and register. Lexical Deviation is the violation of language norms on the word level, and it can be done in multiple ways in order to convey concealed themes.

Lexical Deviation

Lexical Deviation is a type of deviation that occurs on the word level in the form of coinage, blending, compounding, neologism, and Code-switching. Short (1996) defined it as the unconventional use of words. Leech (1969) opined that obvious lexical deviation is to introduce neologism and it is considered the best way for poets to use language. In this regard, it can be said that lexical deviation is a technique used by writers to express their ideas in unconventional ways and to make a text defamiliarized and appealing so that a reader pays attention to the stylistic choices to unveil the concealed layers of meaning.

Code-switching

Code-switching is a term which is used in sociolinguistics to refer to the shifting of one code to another. In this regard, code is used as an alternative for language, varieties, dialect, a sign system, culture or cultural values, and various types of meanings. What's more, is that for Roman Jakobson, code is one of the primary units of human communication (Wales, 2014). In this connection, Leech & Short (2007) assert that code means a whole literature. To simplify this term, it is more specifically related to Stylistics as Wales (2014) illustrates in a lucid way that Code-switching is a shifting espoused by the speaker to use another variety, dialect or language between two or more varieties, dialects or languages. In literature, code-switching provides us a ground for analysis with reference to the possible social reflection of the reality. It is clear that the study of Code-switching is currently done under the domain of Stylistics as it is a type of deviation that occurs at the lexical level when a writer employs words of any other language in the text.

Similarly, Code-switching is another kind of foregrounding. It occurs when foreign words are used in a text rather than the native language (Ramzan et al, 2021). Code-switching is a kind of Lexical Deviation. Lexical Deviation is the study of the deviated language at the word level under the domain of Deviation which is the first type of Foregrounding. Foregrounding is the theory of Stylistics that has two kinds; one is Deviation, and the other is Parallelism. Thus, Code-switching is a stylistic study of a deviated language at the lexical level, particularly related to foreign words used by a writer. Code-switching is used by a writer in order to connect the readers with the writer's culture and traditions. In simple words, Code-switching is a tool of foregrounding to introduce own culture, language, traditions, norms, and things that are closely related to that area. The function of Code-switching is the same as other

foregrounding tools to strike the attention of readers to important parts of a text which contain deep meanings and hidden messages.

Textual Analysis

Code-switching is a technique of using foreign words to strike the attention of the readers to show the cultural background and identity or any other implied meaning. It is a tool of foregrounding through which poets and writers divert readers' attention towards specific and unusual words that contain a plethora of background information. Furthermore, through stylistics, it is solely possible to reach the concealed meanings of certain words as Stylistics provides the opportunity to use schemata during the process of interpretation. In this manner, the tool of Code-switching is opted to investigate the code-switched words which are used by Shadab Zeest Hashmi in this poem to draw a true and real social picture of South Asian countries, especially Pakistan. Additionally, the following table is related to code-switched words to display the context of the words where they are used in the poem.

Table 1

No	Line	Code-switched words	Context
1	8	Samosas	stumbling to get samosas and chai.
2	8	Chai	stumbling to get samosas and chai .
3	19	Chutney	for red chutney
4	20	Masalah	and no masalah in haleem.
5	20	Haleem	and no masalah in haleem .
6	23	Kabab	and of kabab .

In the above table, it is clear that a total of 6 foreign words are used to unveil the implied themes and messages. The first two code-switched words are used in the 8th line of the poem whereas the 3rd and the 6th code-switched words are used in the 19th and 23rd lines of the poem respectively. Moreover, the 4th and 5th both are used in the 20th line of the poem. In order to clear the air for getting the implied meanings of the code-switched words, the words are taken into consideration separately for their better understanding and unique objective analysis.

Samosa

Samosa is a fast food which is widely loved by millions of people throughout the world. The origin of this crunchy and yummy food is ancient Egypt back in the 10th century. In this manner, Gupta (n.d.) asserts that samosa is not our native food, but rather has origin in Central Asia and Middle Eastern because most of the Arab cookbooks were written between the 10th and 13th centuries called pastries "sanbusak" which derived from the Persian word "sanbosag".

In addition, Reza (2015) states that the history of samosa originated from Egypt and travelled a lot throughout the world. In South Asia, samosa arrived after travelling from Egypt to Libya and Central Asia to India. The name and shape of samosa are due to the Egyptian pyramids. Apart from this, she adds that one samosa has almost 300 calories and one small bite contains 28 calories.

Furthermore, people in Central Asian countries would eat samosas during their travelling as it was easy to make at night when they would stop for a rest. Moreover, during the reign of the Muslim Delhi Sultanate, samosa was introduced in South Asia by Middle Eastern and Central Asian chefs who came for their jobs at Sultan Palace (Gupta, n.d.).

Related to the arrival of samosa in India, Pal (2016) claims that Ibn Battuta, a Moroccan traveller who came to India back in the 14th century documented that at the court of Muhammad bin Tughlaq, a special dish they would serve for guests was called "sambusak", triangle shaped pastry filled with mince, peas, etc. Similarly, an eminent Sufi scholar and poet asserts that samosas were enjoyed in the royal courts of India in 1300 (ibid, 2016). The word is used in the text as "**stumbling to get samosas and chai.**" to show the picture of restaurants or hotels where child labourers work extensively solely for some pennies. Additionally, samosa is a ubiquitous food that demonstrates that the child labour issue is everywhere in the world. Additionally, child labourers are also in the streets of every city to landlords' houses and industries as samosa is sold everywhere.

Chai

The origin of Chai (Tea) is associated with the land of ancient China. It is said that in 2737 BC, an emperor of China "Shen Nung" went to a forest with his servant where they stayed at some point under a tree. His servant was busy in boiling water and then suddenly a leaf fell from a tree and blew into that water. After a few moments, the servant served that tea to Shen Nung and after drinking the tea he found himself a bit fuzzy. He asked the servant regarding that leaf's tree and investigated properly the tree because the emperor was an herbalist. After keen observation and experiment they found that this tree had something which could energetic the human in mixing it with boiled water and that tree was *Camellia sinensis*. Moreover, from 618 AD onwards, it became a national drink of

China under the Tang dynasty and became famous through the masses that a writer named Lu Yu even wrote a whole book “The Ch’a Ching or Tea Classic” on tea in the late eighth century (UK Tea and Infusions Association, n.d.).

The code-switched word “**chai**” occurs in the 8th line of this poem “**samosas stumbling to get samosas and chai.**” which portrays the true picture of South Asian countries, especially Pakistan where tea stalls are run by people to provide tea along with samosas for their customers. However, it is unfortunate that children are also employed there as labourers.

Furthermore, chai is a caffeinated drink which makes a person energetic. If taken symbolically then it suggests that child labourers do not have enough energy like adults. Consequently, they cannot work for long hours. If long hours of services are taken from them then it is also essential to make them energetic not to give them caffeine, but rather in the form of excessive daily wages or salaries. So, that they can buy plenty of food items and fruits which would help them to maintain their energy level. Also, afford their medical bills whenever they need it.

Chutney

The term chutney is a dish that has originated from the Hindi word “chatni”, from the category “chatna” means “to lick or to eat” with another dish. The true origin of chutney has been traced back to 500 BC during the Roman eras when they were living in the Indian subcontinent. The trade of this dish had been percolated by the Romans all over the world. The recipe for chutney is to mix tomato relish, curd, yogurt, chillies and many more spices items (Make Sandwiches, n.d.).

Moreover, Rogers (2021) states that chutney can be highly spicy or bland and can be prepared from many different ingredients. The chutney which is famous currently due to British Imperialism, is stewed from onion, raisin, spices, and sugars. Furthermore, the word “**chutney**” is used in the 18th line of the poem “**for red chutney**” which proclaims that people eat chutney with other dishes to make the dishes tastier. It demonstrates that other children enjoy the taste of their life, but unfortunately, child labourers are deprived of such taste which shows discrimination, inequality, and injustice in this world based on money.

Masalah

Masalah is a word used in Hindi and Urdu language that has its origin in the Arabic language “masalih”. This term is used for a mixture of spices in the Indian subcontinent (Wikipedia, 2022). Moreover, masalah can be made of dried spices or paste-like vindaloo masalah which is a combination of different types of spices and other ingredients such as garlic, ginger, onions, tomato, etc. Furthermore, masalah is massively used by the Indian, Pakistani, Bangladeshi, etc. to make dishes spicy (ibid, 2022). In addition, masalah can be prepared from 2-3 or even more than a dozen spicy ingredients and the ingredients vary from region to region and country to country (Indian Kitchen Spices, 2020). Apart from this, there are many types of masala like Garam masala, Chat masala, Chai masala, etc. (ibid, 2020).

The word “**Masalah**” is used in the 20th line “**and no masalah in haleem**”. In this context, the word shows that haleem is made and famous because of its spiciness means “masalah” but if there is no masalah in haleem then what would be the taste of such haleem? Similarly, the time of childhood is for playing, learning, enjoyment and free from any burden. However, if the said things are not provided to the children and make them labourers at this age, what would be the taste of their life? Of course, it would be miserable and deplorable.

Haleem

The word Haleem is an Arabic word which means “patience”. The Economic Times (2017) states that the origin of haleem has been traced back to the 6th century when Harisa” was famous, the old shape of haleem and even mentioned in the book of Saif al-Dawlah Al-Hamdani called *Kitab al-Tabikh* (The Book of Recipes) in the 10th century. A famous chef has been quoted as saying that when the first time this dish was made by the Arabs, it was called “Harees” or “Harissa”. It is made of mutton and beef but now different variants of haleem are available which are made of chicken as well as other ingredients (ibid, 2017).

Sengupta (2022) asserts that the origin of haleem in the subcontinent is because of the Arabic soldiers of the Nizam in Hyderabad. Thus, it is said that the Harees is the precursor of the Hyderabad haleem. However, Tirmizi (2017) opined that though Akbar made Haleem famous across the subcontinent, it was Hamayun, the Mughal emperor who introduced the recipe for Haleem.

The code-switched word “**haleem**” occurs in the 20th line “**and no masalah in haleem**” explicates that haleem is a spicy dish but in this context “masalah” has been excluded. Thus, it shows that the life of child labourers is not actually what it should be. Haleem without masala suggests that their life is different from the original form. What’s more, is that “haleem” means “patience” in Arabic. In this regard, customers should show some patience towards child labourers who work in hotels, restaurants, tea stalls and cafeterias if they offer food items a bit late. Also, owners should be patient in case of any mismanagement or mishandling from child labourers because they are children and most importantly, humans and humans can commit mistakes. It is a natural phenomenon.

Furthermore, haleem is the name of generosity and it is made to share with others. It suggests that the state and owners should be generous towards child labourers and provide them with all the basic needs and facilities. Foods also symbolically show events. In this regard, haleem is made on the occasion of the 10th Muharram (the first month of the Islamic calendar) on the martyrdom of Imam Hussain for commemoration. In addition, Lebanese and Syrian Christians make haleem for the celebration of the Feast. Thus, on such occasions, they should not be ignored, but rather provided all the necessary items regarding the events so that they do not feel alienated from society.

Kabab

Kabab (also kebab, kabob, kebob, or kebab) is a fried meat which has its roots back in the ancient Greek era when firepots were used to cook the meat in a way like barbecue with the help of skewers. However, it is said that the kabab was invented by medieval Persian soldiers who grilled the meat with their swords and kept it over a fire. Kabab has been served to many Islamic rulers in their breakfast with Naan. Significantly, kabab became famous in Turkish traditions and achieved a high place in the world of dishes. Moreover, an eminent etymologist of the Turkish language Sevan Nişanyan asserts that the word “Kebab” is formulated from the Persian word “Kabap” which means “fry”. Additionally, the modern-day Kabab is because of the influence of the Mughal food in the subcontinent of Pakistan, India and Bangladesh. In Pakistan, it has many varieties like Chapli Kabab, Shami Kabab, Reshmi Kabab, Seekh Kabab, Tikka Kabab, etc. (Kebab Machine, 2020).

The code-switched word “**kabab**” occurs in the 23rd line of the poem which is “**and of kabab**”. The word “Kabab” suggests that what owners or landlords eat is because of the child labourers. In order to satisfy the owners or landlords, child labourers invest their blood and even they face life-risking situations in the form of death. Additionally, the word “kabab” also exposes the incidents in which child labourers die at a young age. They pay a huge price for the debts by sacrificing their own life.

Furthermore, food items symbolically portray the picture of social class in the manner of economic status. The food “samosa, chai, chutney, masala, haleem, and kabab” is affordable almost to every social class. However, it depicts the lower class of society like child labourers who are the lower, needy and miserable class in the society because the middle and elite classes use alternatives like coffee, varieties in samosa (qeema samosa), in kabab (shami kabab), etc. However, child labourers cannot afford such varieties due to their low budget and debts.

Moreover, a complex recipe is needed to make such dishes. For that purpose, strong skills are needed to make delicious dishes according to the recipe. Thus, it symbolizes that child labourers also need skills and techniques to make their future better and prosperous.

The code-switched words also suggest that the dishes or ingredients were used centuries ago and are still used by people all over the world. Similarly, the child labour issue has been practised for centuries. Moreover, as new varieties are introduced in dishes or ingredients, it indicates new forms of child labour like child soldiers and street baggers.

Lastly, the code-switched words are used to portray the true picture of the working places where child labourers work such as hotels and restaurants in which such items are offered to the customers. The said words also sketch a wide range of images of cultural similarities between neighbour countries e.g., Pakistan, Afghanistan, India, Bangladesh, etc. In short, a vivid pictorial demonstration of Asia, and in Asia, especially in South Asian countries where child labour figures are at their apogee; has been performed and achieved highness through the usage of these words in this poem because this technique stroked the attention of the scholar to ponder over the code-switched words to link them to those cultures where they really are to focus on those areas to expose the brutalities which are practising by the inhabitants of those cultures against child labourers at different workplaces.

Conclusion

This section of the study presents the results of the analysis section. The study is an attempt to show how stylistic features play a pivotal role in bringing the concealed meanings of the poem to the fore. Language is a source of communication but poets and writers use specific language choices for conveying their hidden messages. Albeit, the ways of comprehending a message from a literary piece may be different for every reader, the important thing above all is the message of the writer. Despite everything, the prime objective of the writings of the writers is to convey a particular message to the audience.

Thus, in order to uncover hidden messages in a text, linguistic tools are needed in this regard. The speaker Shadab Zeest Hashmi used linguistic features in the poem “The Green Walls” in the form of code-switched words which were taken into consideration from the perspective of Lexical Deviation under the Theory of Foregrounding to unfold the concealed messages of the text.

The study found that the code-switched words convey the social, historical, and cultural context of the child labour phenomenon. The code-switched words demonstrate the pictorial picture of restaurants and hotels where child labourers work for some pennies. It shows that child labourers are everywhere in the world (in the streets, houses, tea

stalls, etc.). Additionally, the words draw a sketch of South Asian countries, particularly Pakistan through the usage of code-switched words. Moreover, it is communicated via the use of language that they are not as energetic as adults, but still, long hours of service are taken from them. They should be paid what they deserve so that they can take care of their health.

Apart from this, they do not enjoy their life as other children do. They are deprived of basic rights which clearly indicates the discrimination, inequality and injustice in this cruel world based on money. Similarly, the time of childhood is a phase of playing, learning, and enjoyment, but they do not enjoy such rights. Thus, the taste of their life is deplorable.

Besides, it is sympathetically requested through code-switched words that owners should show some patience if child labourers make a mistake because they are children; above all, they are humans and humans make mistakes as it is a natural phenomenon. Moreover, the public should also be generous towards child labourers. Child labourers should be provided with every necessary item at special events like Eid, Wedding, Christmas, Diwali, etc., so they do not feel alienated in society.

However, the code-switched words also discuss that child labourers put their lives at risk while doing work merely for the satisfaction of their owners and landlords. They pay a huge price for the debt by sacrificing their life. Moreover, class division is also brought to light in the manner of economic status. In addition, it is suggested that they need skills and techniques to move on in their life and make their future better and prosperous. Besides, the child labour issue has been practised for centuries. In this connection, new forms are introduced such as child beggars and child soldiers.

Lastly, the code-switched words proclaimed the cultural similarities between neighbouring countries such as Pakistan, India, Bangladesh, Afghanistan, etc. To cut the long story short, a vivid picture of Asia especially South Asia has been demonstrated through the code-switched words where child labour numbers are at their pinnacle stage which is an alarming situation. There is a dire need to take stern measures to curb the current outbreak of child labour throughout the world, particularly in developing countries. In this regard, draconian laws should be passed and implemented immediately to protect the small flowers from withering in such a starting phase of their life.

Recommendation

It is highly recommended for future scholars that an extensive study may be conducted on the poetry of Shadab Zeest Hashmi from different approaches, especially from the theories of Cognitive Stylistics and Feminist Stylistics to make her poetry easily understandable to general readers.

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