

A Critical Analysis of *No Funeral for Nazia* from the Perspective of Kachru's Three-Circle Model of World Englishes

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Abstract:

The study focuses on how colonial history and regional socioeconomic circumstances have affected English's institutional and widespread use in Pakistan. This study uses Kachru's (1985) Outer Circle model of World Englishes to analyze the Pakistani English novel, *No Funeral for Nazia*. The study demonstrates how Pakistani English operates as a norm-developing variety with its own linguistic and cultural characteristics through an examination of narrative language, conversation, and cultural allusions in the book. Examples of code-switching and localized phrases that represent Pakistani identity, culture, and societal values are also examined in the study. The research makes the case that the novel portrays English as a meaningful and localized medium of expression rather than just a language used by native speakers by utilizing Kachru's Outer Circle framework. The results highlight the acceptance of Pakistani English as a valid variation and demonstrate how Kachru's paradigm may be used for the analysis of modern Pakistani English fiction.

Keywords: Language and identity, Pakistani English, Braj Kachru Model Outer Circle, Postcolonial English, *No Funeral for Nazia*, World Englishes.

Introduction

Meyer (1997) defines literature as written works that are identified as artistic and meaningful and that express ideas, emotions, experiences, and tales in a creative or significant way. It includes genres including mythology, dramas, essays, poetry, short stories, and novels. Through creative language use, literature portrays human existence, culture, society, and imagination. Pakistani literature in English is a collection of literary works created in English by Pakistani authors. It explores Pakistan's social, political, cultural, and historical themes via plays, essays, poetry, short stories, and novels. This writing often reflects themes like identity, migration, tradition against modernization, religious and cultural diversity, colonial and postcolonial experiences, and the daily struggles of Pakistani life. In this sense, the definition of literature is not limited to one area and not strictly ruled. Literature can be understood through works that most people agree with, which show its features.

Pakistani author, writer, and attorney Taha Kehar is well known for his books *Typically Tanya* (2018) and *No Funeral for Nazia* (2023). His writings examine Pakistani urban life today, societal forces, and interpersonal

interactions. Kehar is renowned for his realistic characters, approachable writing style, and perceptive representation of current Pakistani culture.

Six individuals get together for a celebration honoring renowned Pakistani novelist Nazia Sami over the course of one night. But this is no ordinary funeral—Nazia expressly asked for a party instead of a funeral, and she left instructions in her journal for her sister Naureen and six envelopes to be sent to each visitor. Her publisher Dolly and her husband Fardeen, her daughter Sabeen, her former friend Parveen, her ex-husband Saleem, her sister Naureen and her husband Asfand, and an enigmatic "mystery guest" are among the attendees.

This approach is used throughout the book to examine issues such as mental health, sorrow, and class conflicts in Pakistani society. Characters start to heal at the conclusion of the evening; Nazia's last deed serves as a means for them to make peace with her memory and, more significantly, with themselves.

No Funeral for Nazia (2023) by Kehar is a major work of Pakistani literature in English since it represents the intricacies of current Pakistani culture via the experiences of its protagonists. Jealousy, working-class struggles, the power of truth, forgiveness, betrayal, marginalization, political rights, love and marriage, gender expectations, exploitation, retaliation, and several other social and psychological issues that are still mostly unexplored are just a few of the many topics covered in the book. The story explores social and personal tensions via the interactions of its protagonists at Nazia Sami's unusual farewell party, providing insights into relationships, human behavior, and cultural standards. Despite its depth, there has been relatively minimal scholarly investigation on this work, with only one research paper published to date. To close this gap, my research will analyze the book using Kachru's (1985) Three-Circle Model of World Englishes. It looks at how English is used in the book, how linguistic choices reflect social and cultural identities, and how this advances knowledge of Pakistani literature in English.

Al-Mutairi (2020) investigates the Three-Circle Model of World Englishes by Kachru, which describes how English spreads and operates differently around the globe. English-speaking nations like the USA and the UK are part of the Inner Circle. The Outer Circle includes nations like Pakistan and India, where English is utilized in education, administration, and the media and has an official or historical significance. English is studied as a foreign language for international communication in nations like China and Japan, which are part of the Expanding Circle. Kachru's model demonstrates how English adapts to local communities and cultures, resulting in a variety of dialects around the globe. Studying Pakistani English literature, such as *No Funeral for Nazia*, where English is utilized to represent local social concerns, cultural identity, and human experiences in a distinctly Pakistani setting, is particularly beneficial when using this paradigm.

Raza (2008) interprets the Outer Circle nations, like Pakistan, where English has gained legitimacy, operating in education, journalism, and government communication, and developing local variants as viable means of expression. This enables authors and speakers to express themselves creatively using English to communicate societal concerns, cultural identity, and individual experiences. The concept also highlights the decentralization of English, demonstrating that Outer and Expanding Circle users have the power to modify and reinterpret it and that native speakers are not the only ones in

charge. Lastly, rather than rigorously adhering to British or American English standards, it emphasizes the significance of local norms against native norms, where localized grammar, vocabulary, and idiomatic phrases reflect the sociolinguistic reality of societies like Pakistan. Due to the impact of regional languages, Pakistani English pronunciation differs systematically from standard variants, reflecting English's special function and evolution as a separate non-native variety in Pakistan.

Statement of the Problem

Taha Kehar's *No Funeral for Nazia* is a prime example of the Outer Circle dynamics of English. The work reflects Pakistan's sociolinguistic reality by using Urdu words, phrases, and cultural allusions in addition to English as the main narrative language. This mixing illustrates how English has become more pluralistic, with regional languages influencing idiomatic usage, vocabulary, and idioms. Kehar stresses cultural identity, individual expression, and social context in addition to legitimizing a regional dialect of English using Urdu in English storytelling. The story serves as a clear illustration of how English changes in a postcolonial, multilingual society by highlighting the creative possibilities of Outer Circle English and highlighting the conflict between native English standards and local language practices.

Research Questions

1. How do the dynamics of Kachru's "Pluralization of English" and "Local Norms vs. Native Norms" relate to the usage of Urdu terms and phrases in *No Funeral for Nazia*?
2. How does the novel's linguistic choice support the development of regional identity and inventiveness in accordance with Kachru's model?

Literature reviews

Steen (1999) contends that identifying "literature" is inextricably linked to comprehending the discourse genres from which it originates. He contends that literature is an abstraction generated from literary genres whose customary characteristics influence how texts are created, understood, and appreciated rather than an isolated category. However, the study of literary genres and the study of literature continue to inform each other: genres aid in defining what constitutes literature, while the notion of literature affects the categorization and analysis of genres. Therefore, this dynamic interaction between more general theoretical ideas of literariness and the specific discursive practices represented in literary genres must be taken into consideration in any definition of literature.

Krajka (1985) analyzes the method by which literary works are categorized based on common structures, topics, styles, or communicative goals, which is known as the literary genre. This system enables readers and academics to identify patterns that influence interpretation and expectations. Rather than being a strict or strictly formal category, genre serves as a flexible framework that considers the cultural contexts in which texts are circulated as well as the creative tactics of authors. By providing a means of categorizing and contrasting works, it aids in the organization of the wide area of literature, but it also changes as new forms and literary practices arise. In the end, literary genre acts as a link between specific texts and larger literary traditions, shedding light on how works engage with, alter, or defy accepted norms.

Bertens (2012) discusses how, fundamentally, literary theory provides frameworks and instruments for text interpretation, illuminating the ways in which language, culture, history, and power shape meaning. Literary theory urges readers to challenge presumptions, examine underlying structures, and consider how context affects writing and interpretation rather than seeing literature as a permanent source of universal truths. Every theoretical lens broadens the scope of reading, from formalism's emphasis on textual elements to Marxism's concentration on class and ideology, and from feminism's analysis of gender dynamics to postcolonialism's critique of empire. In the end, literary theory makes reading a dynamic, contemplative, and intellectually stimulating activity by opening literature to several viewpoints rather than dictating a single "correct" interpretation.

Schroder's (1963) book is a versatile and vast genre of narrative prose that uses character, plot, and environment to examine human experience. This allows for rich social commentary and profound psychological understanding. The novel, which first gained popularity in the seventeenth century, swiftly developed into a flexible medium that could handle a wide range of themes, voices, and styles, from romance and realism to modernism and postmodern experimentation. Because of its length and narrative flexibility, writers can create complicated worlds, create complex characters, and follow the complex interactions between individual lives and more general cultural or historical influences. Because of its flexibility, the novel continues to be one of the most durable and significant literary genres, always evolving to reflect shifting civilizations, ideals, and creative aspirations.

Guthrie (2011), focusing on Chinua Achebe, demonstrates how language forms postcolonial African identity in *Things Fall Apart* from fusing English with Igbo proverbs, idioms, and storytelling techniques. Instead of eradicating Igbo culture, this fusion enables him to reclaim the colonial language and use it to reinforce its worth. The book also shows how colonial language upends customs, leading to conflicts that reflect deeper issues with culture and identity. Achebe emphasizes language as a potent medium of resistance and change in postcolonial Africa through this interaction.

Jonkers (2017) examines how Arundhati Roy employs code-switching in *The God of Small Things*, alternating between English, Malayalam, and hybrid forms to represent the characters' fractured identities and the novel's multi-layered cultural background. These linguistic changes demonstrate how language regulates social status, family dynamics, and emotional expressiveness while capturing the rhythms of Keralan daily life. Roy gives voice to experiences that defy easy translation while highlighting the conflict between regional customs and global influences through the mingling of languages in dialogue and storytelling. The story uses code-switching to illustrate the intricate power dynamics present in multilingual reality as well as its richness.

In *So Long a Letter*, Mariama Bâ crafts a "migrating text" that transcends social, cultural, and personal boundaries while narrating Ramatoulaye's experiences in Senegal after independence. The book, which is written like a personal letter, explores how women deal with changing expectations around marriage, education, and independence by moving between the past and present, tradition and modernity. Bâ's narrative voice allows the poem to resonate outside of its immediate cultural setting by bridging local

Senegalese realities with more general feminist concerns. The novel becomes a vehicle for reconsidering gender, identity, and social change across various cultures and generations through this fluid mobility, in addition to being a personal testimonial. (Wimberly, 2020)

Naqvi's (2021) analysis: Individuals negotiate the conflicts between tradition, tribal conventions, and the demands of contemporary nationhood; various cultural patterns and hybrid identities develop in Jamil Ahmed's chosen literary fiction. Ahmed depicts societies where new social, political, and religious influences collide with long-standing cultural norms, resulting in environments where identities become fluid and multilayered rather than fixed. His stories show how people adjust to, negotiate, or oppose shifting cultural environments through these contrasts, ultimately illuminating the intricate creation of hybrid identities influenced by both continuity and change.

Kamila Shamsie emphasizes cultural hybridity in *Home Fire* by illustrating how British Pakistani people manage the conflict between their Muslim ancestry and their Western surroundings. Isma, Aneeka, and Parvaiz experience pressure to blend in while maintaining ties to their cultural and religious heritage, exposing identity as a continual struggle influenced by race, country, and history. The novel shows how post-colonial people coexist in overlapping cultural realms via their conflicts, demonstrating how hybridity can be both a source of strength and a source of conflict. (Shehzadi, Ahmed, & Shahzadi, 2023)

Research Methodology and Theoretical Framework

Using a qualitative methodology, this study focuses on analyzing literary texts in-depth to comprehend language use and cultural representation. Textual analysis is the main technique used, enabling a close reading of the book *No Funeral for Nazia*. By using this method, the study examines how English is used in Pakistani contexts, specifically highlighting traits of Braj Kachru's Outer Circle English, including code-switching, hybrid language use, and cultural adaptation. Through textual analysis, the researcher can decipher language decisions, narrative style, and thematic components that highlight the text's social, cultural, and postcolonial aspects.

Scholarly articles, research papers, and literary criticism are examples of secondary data that have been reviewed to assist and contextualize the analysis. These resources offer comparative viewpoints on English usage in Pakistani literature, analytical frameworks, and insights into Outer Circle English. This study guarantees a thorough grasp of how English serves as a linguistic and cultural medium in *No Funeral for Nazia* by fusing primary textual analysis with secondary scholarly data, emphasizing the novel's contribution to Pakistani literary discourse.

The Inner Circle, where English is a native language; the Outer Circle, where English is a second language with historical and institutional significance; and the Expanding Circle, where English is learned as a foreign language, comprise Braj Kachru's model of World Englishes. For nations like Pakistan, where English is essential to governance, education, and literature, the Outer Circle is especially important. In this situation, authors modify English to represent regional identities, cultures, and social structures. They frequently combine English with native tongues by using code-switching or localized idioms. Through this adaptation, English becomes a literary and cultural tool as

well as a means of expressing postcolonial experiences, hybrid identities, and social critique.

Analysis and Discussion

In Kachru's Outer Circle, nations such as Pakistan employ English as an institutionalized second language, which means that it coexists with powerful native languages while playing a significant role in education, law, government, and the media. In these situations, English organically acquires regional characteristics, including Urdu vocabulary, idioms, and syntax unique to the area, creating what is known as Pakistani English. According to Kachru, South Asian users have the right to modify and alter English to suit their linguistic and cultural requirements. Because of this, blending Urdu and English is a recognized kind of linguistic inventiveness that represents local identity rather than a mistake.

In literary works, the linguistic feature code-mixing is not a mistake, just like the writer's use of local words in the novel *No Funeral for Nazia*. The line on p. 4, "*I am sure I will be busy entertaining lots of heartbroken ashiqs today,*" combines the Urdu term *ashiq*, which means "lover," with English to reflect Kachru's Outer Circle philosophy. This blending demonstrates how Pakistani English organically incorporates regional terminology to convey culturally distinct feelings that English cannot adequately convey. According to Kachru, this is a valid example of linguistic innovation rather than an error, showing how South Asian speakers modify English to suit their social situation. The line demonstrates how Outer Circle English variants, which are characterized by local flavor, identity, and cultural complexity, are present in English spoken in Pakistan.

The words that are used in the novel also reflect society and culture. Just like the writer uses in this sentence, the exact line from the novel on p.4, "*Your relatives will expect a janaza and soyem, not a bloody party,*" demonstrates how culturally distinct Urdu terms, such as "janaza" (funeral prayer) and "soyem" (third-day mourning ritual), are incorporated into Pakistani English. Such mixing reflects an institutionalized, localized form of English that organically blends with native languages to convey ideas that have no precise equivalent in British or American English, according to Kachru's Outer Circle model. The line gains cultural richness via the usage of Urdu terminology, which also shows how Pakistani speakers modify English to suit their social and religious reality. This hybridity is a characteristic of Pakistani English and a valid means of expressing identity in Outer Circle circumstances, rather than being viewed as inappropriate.

British English is pure English. Pakistanis do not exist to use pure English; they have added their local words in their works. The similar existing line from the novel, p.4, "*Some of them will demand that we are hosting a party instead of a Quran khwani,*" uses the Urdu/Islamic term "Quran khwani" (a religious recitation ritual) to represent Pakistani English. According to Kachru's Outer Circle paradigm, this blending represents how English has been adapted locally to convey cultural and religious customs that have no direct parallel in standard English. This usage demonstrates how Pakistani speakers properly adapt English to suit their social circumstances by fusing English with their native tongue and customs to convey complex, culturally particular notions.

In the view of Kachru, such varieties as that belong to the outer circle of the model. In the same way, the clear line of the novel on p.9, *“Isn't death all about grief, the usual Rona dhona?”* demonstrates how Pakistani English organically adopts regional terms by fusing English with the Urdu word Rona dhona (weeping and wailing). According to Kachru's Outer Circle approach, this illustrates the validity of modifying English to express everyday experiences and culturally particular feelings that standard English is unable to adequately portray. An acknowledged and significant aspect of Outer Circle English is the blending of languages, which emphasizes how Pakistani speakers establish their identity and cultural context inside English.

The outer circle Kachru model has its own identity and its own norms. Just as the writer of the novel uses the certain line on p. 17, *“In an attempt to forget the man she secretly loved, she had a string of affairs with cricketers, zamindars, businessmen, doctors...”* it reflects the local adaptation of English in Pakistan by incorporating the Urdu/Hindi term “zamindars” (landowners) into English storytelling. Such mixing is a valid characteristic of Pakistani English, according to Kachru's Outer Circle concept, enabling speakers to communicate culturally unique social hierarchies and circumstances that standard English would not adequately portray. This linguistic fusion shows how English is modified to convey regional identities, realities, and social structures while still being understandable to a larger audience.

The local words create a strong sense of local representation. As the writer mentions in the novel, the line on p.24, *“She told me that the sari belonged to Salim sahib's mother, and Dulha Mian wanted her to wear it,”* reflects the character of Pakistani English by incorporating Urdu/Hindi honorifics, such as “Dulha Mian” and “sahib,” into English storytelling. According to Kachru's Outer Circle concept, code-mixing is a valid means of communicating respect and culturally particular social interactions that standard English is unable to adequately communicate. This linguistic fusion shows how Pakistani speakers modify English to reflect regional identities, customs, and hierarchical subtleties, making it a context-sensitive and culturally complex variant.

The outer circle of the Kachru model shows that the local society is of a hybrid nature. In a similar manner, the line from the novel on p.43, *“The only thing that's tragic is how those youthias who voted for the PTI are suffering,”* Parveen said, demonstrates how local political terms, such as youthias (young fans) and PTI (Pakistan Tehreek-e-Insaf, a political party), are incorporated into Pakistani English. This merging of English with culturally particular terminology illustrates the language's natural adaptability to local situations, according to Kachru's Outer Circle model. It demonstrates how Pakistani English is transformed to communicate identity, local knowledge, and current societal concerns by enabling speakers to discuss political and socioeconomic realities that standard English might not fully portray.

The representation of local words is a strength of culture. Exactly like the writer, he uses many local words in his work. The exact line on p.36, *“He would have told her about his older brother, who was disparagingly called Hindustani by the Sindhi editor during his days at Sindh University...”* incorporates regional organizations like Sindh University and incorporates culturally unique terminology like “Hindustani.” This illustrates how Pakistani English organically combines social identities, local histories, and regional

distinctions that standard English is unable to adequately portray, according to Kachru's Outer Circle paradigm. English's adaptability and legitimacy in Pakistan's Outer Circle setting are demonstrated by this mixing, which enables the language to convey complex cultural, historical, and ethnic contexts.

The outer circle of this model is developed by the influences of religious and Urdu languages. Just like in this sentence, the writer mentions that on p.53, "I expected a *Quran khwani*, not some game," which reflects the regional character of Pakistani English by incorporating the Urdu/Islamic term *Quran khwani* (a religious recitation ritual) into English. According to Kachru's Outer Circle theory, this mixing is a valid adaptation that enables speakers to communicate culturally particular customs and beliefs that are difficult for standard English to convey. This kind of code-mixing shows how Pakistani English is modified to convey regional identity, social mores, and religious customs while still being understandable in English.

If the writer uses the local words of a language like Urdu, it makes the work more authentic. The local words in the line on p.55, "*Choro Durdana Begam*," Parveen said, as she ambled towards Dolly, combine Urdu and English phrases, such as "Begam" (a polite address for a woman) and "Choro" (leave it). According to Kachru's Outer Circle concept, this code-mixing illustrates how English has naturally adapted in Pakistan to express social ties, politeness, and culturally particular speech patterns. Pakistani English is characterized by this kind of local language integration, which shows how speakers modify the language to reflect their identity, social conventions, and daily interactions.

It is common that the Pakistani writers use code-switching (local) words in their works. The writer uses local words in this sentence on p.68: "*Tauba hai! Much to her mother's chagrin, Nazia did not waver from her decision to marry a card-carrying member of the MQM*," blending English with Urdu and exclamatory phrases, such as "Tauba hai!" (a shock or disbelief exclamation) and "MQM" (Muttahida Qaumi Movement), a local political allusion. This blending illustrates how Pakistani English uses sociopolitical allusions and culturally particular terminology to express emotion, identity, and local realities in Kachru's Outer Circle framework. The acceptability of using English to convey experiences entrenched in Pakistani society is shown in this code-mixing.

When the writers create these types of works, it strengthens the Braj B. Kachru three-circles model of World Englishes. Just as in the line on p.82, "*To her right—near the Allah wali chowrangi—was a white TO LET sign with a telephone number inscribed on it in red*," which combines the localized Urdu location name Allah wali chowrangi (a particular crossroads) with English. This illustrates how Pakistani English organically incorporates regional landmarks and cultural allusions into English narration under Kachru's Outer Circle framework. This blending enables the language to place readers in a clearly Pakistani context, illustrating how English is modified to convey regional geography, identity, and daily social realities.

When the writer uses such local language, it creates the strength of national literature. Local language like that well-defined line from the book on p.110, "*Arre main kehati hoon, why not?*" combines Urdu (main kehati hoon, "I say," and Arre, an exclamation) with English, demonstrating the code-mixing characteristic of Pakistani English. This illustrates the validity of modifying

English to convey common speech, feelings, and cultural complexity in Kachru's Outer Circle concept. This kind of local language integration shows how English in Pakistan changes to reflect identity, conversational style, and social environment, making hybridity an accepted characteristic rather than a departure from the norm.

This novel presents Pakistani tradition in English form. There are many lines in the novel that show us Pakistani tradition and local language, like on p. 112: "*She is wearing a kurta with a white shalwar, and her dark hair has been neatly braided.*" "*She looks lovely*" integrates "kurta" and "shalwar," two Urdu/Persian clothing terms, into the English tale. This illustrates how Pakistani English organically incorporates regional language to communicate cultural details that standard English is unable to adequately convey, according to Kachru's Outer Circle paradigm. This integration shows how flexible English is in Pakistan, enabling speakers to communicate cultural background, traditional dress, and local identity while still being understandable.

With the help of local vocabulary, cultural references appear through choice of language. The local vocabulary in the individual line on p.113, "*She wanted a Pukhtun boy for her youngest daughter... she agreed to meet us Punjabis because you are a successful businessman, unlike her older son-in-law, who is a Mohajir political leader.*" It incorporates cultural and ethnolinguistic terminology into English, such as "Mohajir," "Punjabis," and "Pukhtun." This code-mixing illustrates how Pakistani English adjusts to convey regional social identities, ethnic dynamics, and cultural subtleties that standard English is unable to convey, according to Kachru's Outer Circle paradigm. It illustrates the validity of using English and regional vocabulary to communicate intricate social structures and identity markers, which are characteristics of Outer Circle English.

This pattern of linguistics is support for Braj B. Kachru's theory of world Englishes. The linguistic words in the line on p.127, "*There's still a long way to go before we see any tabdeeli,*" *Asfand responded feebly...*" reflect the specific character of Pakistani English by combining English with the Urdu word tabdeeli, which means "change." According to Kachru's Outer Circle paradigm, this kind of code-mixing is acceptable for conveying culturally and politically distinct ideas that standard English might not adequately convey. This integration demonstrates how Pakistani speakers modify English to maintain intelligibility while expressing regional concepts, societal goals, and political criticism.

This work shows that Pakistani writers also use local vocabulary in their works. The explicit line from the work is p.129: "*If you were here for me, you would help me, instead of being part of this tamasha,*" *Bi Jaan snapped...* It combines phrases from Urdu and English, such as "tamasha," which means "spectacle or drama," and "bi jaan," which means "a respectful, affectionate address for a woman." According to Kachru's Outer Circle paradigm, this code-mixing illustrates how English naturally adapts in Pakistan to express social relationships, cultural depth, and emotional intensity. This integration shows how Pakistani English is transformed to convey ordinary speech, interpersonal relationships, and local identity, making hybridity a valid and significant aspect of the language.

This novel also reflects the hybridity of language in local culture and Pakistani identity. The clear-cut line from the novel, p.133, "*So, she drapes a*

chaddar around herself and insists that I change out of my frock and wear the white salwar kameez. Baba bought me for Eid,” combines the culturally distinct holiday of Eid with Urdu/Persian clothing words, such as “chaddar” and “salwar kameez.” According to Kachru's Outer Circle concept, this mixing illustrates how Pakistani English organically incorporates regional words to communicate social norms, cultural customs, and clothing that standard English is unable to adequately represent. This kind of code-mixing shows how flexible English is in Pakistan, enabling speakers to convey their identities, customs, and daily experiences while keeping the language clear.

This work also reflects the use of everyday words in Pakistani literature. The local words are used in this definite line: p.145 “*It’s strange that the Maliks are the only ones who don’t have bijli,*” reflecting the character of Pakistani English by fusing English with the Urdu term *bijli* (electricity). According to Kachru's Outer Circle approach, code-mixing is a valid adaptation that enables speakers to communicate everyday situations, culturally distinct ideas, and regional vocabulary that standard English might not be able to convey. This illustrates how local language is incorporated into Pakistani English to convey social context, material circumstances, and communal life.

Pakistan has developed its own identity in English. Pakistani local identity words are used in this work. The specific line from the novel, p. 154, “*You might as well marry that Sindhi wadera,*” combines English with the Urdu/Pakistani word “*wadera,*” which refers to a local chieftain or feudal landlord. According to Kachru's Outer Circle paradigm, this code-mixing illustrates how English naturally adapts to communicate local power systems and culturally distinct social hierarchies. This integration shows how Pakistani English is transformed to convey identity, social conventions, and sociopolitical realities while still being understandable to English speakers.

The use of Urdu words in a work gives flavor to that work in literature. This work also indicates the local words. The specific line from the specific work, p.155, “*My daughter is always running after her, asking that no-good maasi for advice on what to wear to university and how to handle conflicts with her friends,*” integrates the Urdu phrase “*maasi*” (maternal aunt) into the narrative in English. According to Kachru's Outer Circle concept, this code-mixing illustrates how Pakistani English organically combines regional kinship terminology to express social dynamics and culturally particular relationships. This integration shows how versatile English is in Pakistan, enabling speakers to convey cultural background, daily interactions, and familial duties while still being understandable.

The use of local words shows that the text is from a local identity and creates authenticity. The exact line from the novel, p. 170, “*Bi jaan pulled a steel trunk from under the charpoy,*” combines the Urdu word “*charpoy,*” which refers to a traditional woven bed, with English. This code-mixing illustrates how Pakistani English integrates culturally particular products and home contexts that standard English might not fully represent, according to Kachru's Outer Circle theory. This kind of integration shows how flexible English is in Pakistan, enabling speakers to convey everyday life, social identity, and local material culture while still using English clearly.

In this work Urdu and English create a bridge. It is a concept of Braj B. Kachru’s outer circle model. Particularly in this line, p.160, “*We don’t have time for all this,*” *Parveen snapped. Go upstairs at once. Jao!*” reflects

the specific character of Pakistani English by combining English with the Urdu imperative Jao (meaning "Go!"). Such code-mixing illustrates how English is modified to express urgency, emotion, and common speech patterns that Pakistani speakers are accustomed to, according to Kachru's Outer Circle paradigm. The adaptability of Pakistani English in conveying tone, social interaction, and regional linguistic identity is demonstrated by this integration.

Conclusion

In conclusion, this study examined the novel *No Funeral for Nazia* using Braj Kachru's World Englishes framework, paying particular attention to Outer Circle English as it functions in Pakistani literature. The study, which used qualitative textual analysis and was bolstered by secondary sources like academic articles, research papers, and literary critiques, found that English in the book functions as a potent tool for literary, cultural, and social expression in addition to being a means of communication. The research revealed that the author expertly modifies English to reflect social hierarchies, postcolonial experiences, and local realities. To portray the subtleties of Pakistani life, the author frequently uses code-switching, localized terminology, and culturally distinct idioms. This study demonstrates how Outer Circle English serves as a tool for negotiating mixed identities, addressing social issues, and bridging local and global viewpoints in Pakistani literature. It is more than just a linguistic option. Overall, the study highlights the importance of Kachru's Outer Circle idea in comprehending the dynamic use of English in postcolonial narratives, highlighting its vital role in expressing literary innovation and cultural authenticity.

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