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## A Research and Critical Review of Linguistic Deviation in Novel “Khafif Makhfi ki Khawab Beeti”

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### Abstract:

This Paper is an attempt to shed light on linguistic deviation in Mirza Athar Baig’s novel *Khafif Makhfi ki Khawab Beeti*. Linguistic Deviation occurs when the writer deviates from ordinary use of language and breaks the common norms or standards of language. The Novelist has made his novel a reflection of the society in which he used Urdu language freely. He has deviated from the standard language on various levels: lexical deviation, semantic deviation, Graphological Deviation, dialectical deviation, Syntactic Deviation etc. As a different novelist Mirza Athar Baig deviates from the traditional concept of hero. He does not use standard language also. He has created many new words and phrases. He used slangs that are abusive and vulgar words. There is ambiguity in many sentences. This deviation has made *Khafif Makhfi ki Khawab Beeti* a different novel for Urdu readers.

**Keywords:** Deviation, standards, lexical, semantic, dialectical, graphological, new words, slang.

Language entails words leading to articulate the literature. This then emerged different perspectives of linguistics. Linguistics quests the foundation, origin and nature of language as well as the birth, scope and the changes a language undergoes. It is a scientific study of language that simultaneously analyzes both the language’s internal and external structures. Language serves as a

medium of communication used for the exchange of information through writings, gestures, visual materials, symbols or direct conversation. In linguistics, discussions related to vocabulary hold significant importance because the choice of the “word” breathes life into a literary creation. The magic of words can elevate a literary work to the status of a classic one. The creative use of words carries great influence, power and charm due to which a playwright is marked for his eloquence and rhetoric.

Mirza Athar Baig is among those novelists who have introduced a new dimension to Urdu novel. By 2022, four of his novels including "Ghulam Bagh," "Sifar Se Aik Tak," "Husn Ki Soorat Hal," and "Khafif Makhfif Ki Khwab Beeti" have been published, all of which are surprising and interesting for Urdu speakers.

In his novel "Khafif Makhfi Ki Khwab Beeti", Mirza Athar Baig uses the language creatively in such a way that the reader seems to enjoy not only the story but also the new linguistic experiences in Urdu. Baig has created a unique experiment in linguistic deviation in this novel which is a delightful addition to the Urdu language. He diverges from traditional methods of novel creation by breaking the conventions of the Urdu novel while experimenting with new narratives and introducing fresh styles of writing. He also inculcates the observation and knowledge alongside experience, believing that no novel can reach the heights of creation without the essence of experiments. Reference to this, Ali Hasan Owais notes in his introductory study about Mirza Athar Baig:

"If there are no experiments in a novel, it may be a popular novel, but it will not be a literary novel. A literary novel must involve some level of experimentation. It is an astonishing genre of literature, where the possibilities are limitless. The beauty lies in

the fact that to capture change, the author themselves  
undergoes transformations."(1)

The main character of the novel "KhafifMakhfi Ki Khwab Beeti" who appears on the canvas of the story under the name KhafifMakhfi, is originally named Sultan Zaman. However, in the world of research, he has established his identity as KhafifMakhfi. The novel begins with the stories and accounts of people who observe supernatural events. Ordinary human logic fails to comprehend these supernatural events which often causing fear. With the actions of protagonist Khafif Makhfi, the novel evolves into a tale that attempts to scientifically validate these supernatural occurrences. An important character is Khafif Makhfi's assistant named Mehkam Deen who has a close amity with him. Monsieur Laffan is a French researcher of the supernaturalism who guides KhafifMakhfi in his investigations. Gloria Gulzar is a beautiful young woman interested in the research of the supernaturalism and is greatly impressed by Khafif Makhfi. Najaf Jabali is the editor of the magazine "Asrar" in which KhafifMakhfi's investigations of supernatural events are published. Additionally, KhafifMakhfi's wife Suraiya Begum, his son Faisal, Hakim Deen, Akram, Abdul, Ustaaad Khera and some others are included in supporting characters of the novel.

Like "Ghulam Bagh" the language, style, and technique of "Khafif Makhfi Ki Khwab Beeti" as well as the character of the hero are not traditional. The theme of "Khafif Makhfi Ki Khwab Beeti" is unique and distinctive in which Mirza Athar Baig creates freshness and novelty by deviating from the established norms of Urdu language. The novelist has developed new linguistic experiments to express supernatural events. He has demolished the structure of the Urdu language making it diverge from its conventional path. This linguistic deviation introduces many new, unusual and unique phrases within "Khafif Makhfi Ki Khwab Beeti." Despite

this diverse use of language, the novel conveys the author's imagination in a rich and expressive manner. Reference to an interview with Mirza Athar Baig, Muhammad Asim Butt discusses the language of his novels. According to him:

“Baig believes that any novel can be major one because of the themes of human emotions, love, hunger, poverty and so, but if the presentation and language of such novel are quite simple, it can never be considered majestic literature. The novelist first discovers a particular environment, event or character, and then language becomes his tool. The skill lies in how one uses language to navigate this process of discovery. Literary language presents the familiar in an unfamiliar way which is a key definition of literary language. One should consider how those who insist on the purity of language, expect you to discourage new experiments within it, yet still remain ready to embrace new challenges. (2)

Mirza Athar Baig's excerpt suggests that the novelist consciously or unconsciously breaks linguistic norms to experiment with new forms. In his novel "Khafif Makhfi Ki Khwab Beeti," Baig deviates from various standards of Urdu language usage. When the author chooses not to adhere to the rules of standard language, he engages in linguistic deviation. Through this artistic linguistic deviation, he introduces unique experiments that refresh the language and add new dimensions to it. Yusra Muhammad Salman, in her article "Linguistic Deviation in Literary Style: A Stylistic Analysis" discusses linguistic deviation, stating that:

“The term "deviation" is used to describe any word, its pronunciation, or sentence structure that diverges from

the established norms of the language. In a linguistic context, norms refer to the standard written and spoken forms of a language. The theory of deviation serves as a license for any poet or author to create in the language of the common people.” (3)

She further elaborates on linguistic deviation, noting that:

“The term "Linguistic Deviation" was coined by Geoffrey Leech in 1969 during his study of poems where he observed deviations from the conventional use of language. Among the types of linguistic deviation that Leech identified is lexical deviation. An author engages in lexical deviation when he ignores established words and instead of this use new words to create a distinctive style, employing terms that carry deeper meanings and generate an aesthetic impact within the text.”(4)

Mirza Athar Baig has created many new words in "KhafifMakhfi Ki Khwab Beeti" that are not found in dictionaries like Farhang-e-Aamira, Lughat Kishori, Firoz-ul-Lughat, Jame Urdu Lughat, Sanskrit-Urdu Dictionary or in other Urdu dictionaries. For example, he uses "zbeng" to mean "of oneself," and then invents similarsounding words such as "shbeng," "kbeng," "lbeng," "ppeng," and "krenge." In addition to these, the novel features other new words that have not been derived from older terms but are entirely new to the Urdu lexicon, including "javagon," "pakarm," "parkari," "lafat," "bata kis," and "ham kamri."

Baig has also formed several words by deriving them from existing terms, which are not present in Urdu dictionaries, such as "yaad" to "yaadna," "pakwan" to "pakwaniya," "walk" to "walkna" and "walkne," "khwab" to "khwabna" and

"khwab," "procedure" to "proseja," "juzbat" to "juzbatiyaft," "khat" to "khatiyat," "dekhna" to "dekhton," "fitafit" to "fatafitit," "hona" to "honwana," "tootna" to "tootwane," "mafooq-ul-fitr" to "mafooq-ul-fitriyat," "dang" to "dangana," and "khayal" to "khayalta."

Baig has created these words through the principles of morphology and derivational processes. By using derivational intermediates, he alters the meaning and nuance of original words by adding a vowel in the middle. For instance, through this method "hona" becomes "honwana" and "tootna" becomes "tootwane". Derivational intermediates are used to transform active verbs into passive forms. Derivational exchanges are another way to create words by altering vowels in the original term. Examples include "yaad" to "yaadna," "walk" to "walkna," "khwab" to "khwabna," "juzbat" to "juzbatiyaft," "mafooq-ul-fitr" to "mafooq-ul-fitriyat," "sach" to "sachiana," "khayal" to "khayalta," and "fitafit" to "fatafitit." These coined words demonstrate that like other languages, Urdu has the capacity for creating new words. Novelists' unique styles of expression through the invention of new vocabulary can play an essential role in the development of the Urdu language.

Mirza Athar Baig has created new words through derivational repetition. In this process, a word is repeated to formulate a new term or expression. Sometimes, the meaning of the newly coined word differs completely from the original term. At other times, the repetition of words enhances the communicative power of the text. Words formed through this repetition serve to amplify expressive strength.

Examples of derivational repetition from the novel include "poonchpaanch," "chamakchamka," "thokathoki," "kal kalyan," "dhachdhachadhechdhech," "dhaundhaunch," "manga malang," "chakchak," "borbor," "pakarpakar," "pichakpichak," "vakhvakh," "khilrkhilran," "bikharbikhran," "cheektechalwaate,"

"karnakarana," "nagarnagar," "dekhdekh," "sun sun," "intehaintehainteha," "cheektechakte," "thapthap," "thakthak," "dhaardhaar," and "lallalalla."

Since such words intensify the impact, they are often used in poetry. However, Mirza Athar Baig has extensively employed derivational repetition in his novel.

Nativization refers to the process of taking words from other languages and adapting them to fit the style and structure of one's own language. In Urdu, numerous examples of such nativized words are readily available. Mirza Athar Baig has extensively used this practice in "KhafifMakhfi Ki Khwab Beeti." The novel features many words for which Urdu alternatives exist, but Baig has chosen to prioritize the nativization process. Examples of such words in the novel include "medium," "telepathy," "bodyguards," "activity," "dear," "orange juice," "heavy dinner," "mystery," "background," "funny," "thank you," "great," "boring," "darling," "God," "wonderful," "study," "air fresheners," "uncle," "training," "sorry," "trailer," "edit," "professional," "writer," "fan," "lolly queen," "good idea," "magician," "character," "folders," and "moment," among others.

Mirza Athar Baig, in "KhafifMakhfi Ki Khwab Beeti" has engaged in lexical deviation by creating numerous words and phrases that are not found in dictionaries or common usage. Compound words or verbal phrases are formed by combining two independent words. This form of word formation is quite popular in Urdu, with new phrases being continuously created to meet communicative needs.

There are many possible forms of verbal phrases in Urdu, with collective words being the most common. Collective words represent a straightforward form of verbal phrases where two words are combined to create a new expression. Examples of this form from the novel include "jasus tape makhiyan," "barrbaraahimukalamay," "nafratangaizghasitakari," "rohanibadbakhtiyan," "desi

chudailen," "haqiqichoohay," "bio-chemical achinba," "talsimi missile," "kainatifaraaghat," "ghusl shudaaawaaz," "zeh nibartaan," "mahkamibeeti," "watanijin bhut," "rohaninumainday," "rohanibadbakhtiyan," "kanjrajin," "ilmiyatibhatakao," "aasibilachhan," "zindadhanchah," and "dabbobeeti."

These examples showcase Baig's innovative approach to language and his ability to enrich Urdu with unique expressions.

Mirza Athar Baig has created mixed compounds, also known as mixed derivational phrases, where one word is from the Urdu language and the other from a different language. Examples of these mixed phrases from the novel include "tehqiqat excitement," "desi Christian," "paranormal ghora," "mandrithewa factor," "juzbati blackmail," "third class koshish," "ajeeb development," "nazuk timing," "khandani establishment," "favourite beta," "uncle banda," "edit Abdul," "taarikhi moment," "acha trend," "quantum takra," "paranormal yaadashtain," "beneficiary Mahkum Din" etc.

In all these phrases, one word is borrowed from English while the other is from Urdu. Baig has utilized these expressions to convey events and incidents of Pakistani society with full impact, naturalness and eloquence. To achieve this, he has not only relied on traditional language but has also constructed and formulated new vocabulary, creating innovative phrases that reflect contemporary realities.

Geoffrey Leech defines semantic deviation as the withdrawal from the conventional meanings of words. He considers this deviation to be nonsensical, as it can render the meaning of a specific word, phrase or entire sentence ambiguous. According to Leech, such deviation may allow the reader to understand metaphorical language or imagery more clearly. (5)

In "KhafifMakhfi Ki Khwab Beeti" Mirza Athar Baig employs semantic deviation. The meaning of any literary word cannot be expressed without context.



We can say that context determines the various meanings of words, establishing a sequence of meanings that can be described as semantic layering. Semantic layering arises only when an appropriate writing style is adopted to convey an idea. It provides a linguistic form to thoughts, generating multiple related concepts from a single idea. Examples of semantic layering from the novel include:

- "Leakinbhouton se khilwad, bad roohon se gathjoryaaaseebiyaaraanebeharhaal meri mukammaltawajjuhmaangtehain."("However, playing with ghosts, forming alliances with evil spirits, or having supernatural friendships all demand my complete attention.")(6)
- "Main aurton ko nahindekhta, woh meri tarafdekhtihain. Haan, aur isichakkarmein ek aadh ne teresaath hi phadakjaanatha."("I don't look at women; they look at me. Yes, and in this situation, one or two of them were supposed to get excited with you.") (7)
- "Zehniharbong se zehnitooofan ki taraf."("From mental chaos to a mental storm.")(8)
- " Aa... mil jayenge. Idhar saamne hi khadehonge kaale ilm ko jhaphiyandaalte."("Ah... we will meet. They will be standing right here, embracing the dark knowledge.")(9)
- "Lagi Thahar ka Hanhanaata Aasib."("The haunting spirit of the stuck or trapped one.")(10)

In the examples given above, terms like "khilwad" (playing around), "gathjorr" (collusion), "aaseebiyaaraane" (haunting friendships), "aaseebi Kutte" (haunting dogs), "phadakjaana" (to faint), "Zehniharbong" (mental chaos),

"jhaphiyan" (hugs) and "Hanhanaata Aasib " (the haunting sound) fulfill the requirement of semantic layering.

“Bhooton se Khelwad” (Playing around with ghosts), “Bad Roohon Se Gath Jorr” (colluding with evil spirits) and “Aasibi Yarane” (haunting friendships) describe the same contexti.e.human relationships with ghosts and evil spirits. “Gath Jorr”, Khelwad” and “Yarane” elucidate the nature of human relationships, but Mirza Athar Baig has used them to depict relationships with supernatural elements.

The literal meaning of "Phadak Jana" is to lose consciousness, but Mirza Athar Baig used it to describe the romantic relationship between a man and a woman. "ZehniHarrbong" and "Zehni Toofan" are synonymous and share the same meaning, i.e. mental turmoil and disturbance. Although these two words appear different, their meanings converge on the idea of mental confusion and agitation. “Japhian” is a Punjabi word that corresponds to "Gale Lagana" (to hug) in Urdu, commonly used for embracing people. However, Mirza Athar Baig has employed it to mean embracing dark knowledge. "Hanhanana" is typically used for the sound of a horse, but Mirza Athar Baig was the first to use it for the sound of a spirit.

According to Muhammad Saleem, the author deviates from the principles of written language, a concept referred to as "Graphological Deviation" in English. Among these principles, the use of punctuation marks is the most important, as they help in understanding the original meaning of any text. The author uses question marks, ellipses, exclamations, quotation marks, parentheses, and deletion marks according to his own discretion. (11)

Mirza Athar Baig deviated from the conventional use of punctuation marks in his novel "Khafif Makhfi ki KhwabBeeti ." Punctuation marks assist in comprehending a text in relation to its original meaning. If they are not used

correctly within a passage, it can lead to difficulties in understanding the text's meaning. Mirza Athar Baig has notably deviated from the use of ellipses (or full stops). An ellipsis, also known as a full stop, is placed at the end of a statement or sentence, indicating that the thought or sentence is complete. An example of deviation from the novel is as follows:

"Idhar . . . tape . . . neeche . . . andheremein mil nahinrahithi . . . mili . . . jhukkar . . . utha raha tha . . . kala . . . kala . . . saaya . . . guzra . . . saayajaisa . . . jaisa? Kya matlabtumhara . . . jaisa . . . aisa . . . kaisa . . . jaise . . . ko taisa . . . paisa." ("Here . . . tape . . . was not found down . . . in the darkness . . . found . . . bending down . . . was lifting . . . black . . . black . . . shadow . . . passed by . . . like a shadow . . . like? What do you mean by . . . like . . . such . . . how . . . like . . . like that . . . like this . . . money.") (12)

The quotation marks are used at the beginning of a quote or excerpt from a text or when presenting someone's statement. Similarly, due to specific significance, a particular name or place is also written in quotation marks between sentences. Additionally, quotation marks are used when writing the title of a book, chapter, story, essay, etc., or to emphasize a word in conversation. Mirza Athar Baig seems to deviate from this usage in "Khafif Makhfi ki KhwabBeeti ." In the examples provided below, he appears to use quotation marks at his discretion, such as employing them in sentences of a casual conversation where they are not specifically needed:

- "Aur yeh bhiitfeqhaike hum log in dinoonidharakatthehain. Meri is hostel se transfer ho

gayihai. Kuch joining time tha, ghar aa gaya." ("And it is also a coincidence that we are all together these days. I have been transferred from this hostel. There was some joining time, so I came home.") (13)

- "Haan, Muhkamyadaaya. Woh veterinary doctor Shamil Nagar... kya naam tha... Ghulam..." ("Yes, Muhkam, I reminded. That veterinary doctor from Shamil Nagar... what was his name... Ghulam...") (14)

- "Haan, wohwaqiaafsosnaaktha. Haalaankehwohladka Noora... Sari... Manora kaafisamajhdartha. Kaam jaantatha." ("Yes, that incident was unfortunate. Although that boy, Noora... Sari... Manora was quite sensible. He knew how to work.") (16)

Mirza Athar Baig has deviated from the use of question marks throughout the novel. This mark is also known as the perfect mark. It is placed at the end of interrogative sentences. The use of this mark creates a clear distinction between a declarative sentence and an interrogative sentence. In sentences where a question is being asked, this mark is used. If a question mark is not used at the end of these sentences, the meaning of the sentences is not clearly conveyed. Examples of deviation from the question mark:

"Chalo . . . mukao . . . yaar . . . ho gaya . . . yeh case to ho gaya tera Makhfi . . .? Muhakim Deen kehtahai." ("Come on . . . finish . . . buddy . . . it's done . . . this case is done for you, Makhfi . . .? Muhakim Deen says.") (16)

"Kya kehtahai?" Muhakimghuraaya." ("What does he say?" Muhakim grumbled.") (17)

According to Geoffrey Leech, the author employs dialectical deviation. Dialectical deviation refers to the use of words from the mother tongue within the text. The author uses dialectical deviation because he does not find standard language words suitable for depicting a specific situation. (18)

Mirza Athar Baig has used a significant number of Punjabi words in "Khafif Makhfi ki KhwabBeeti ." Since Punjabi is Mirza Athar Baig's mother tongue, he employs many Punjabi words in the dialogues of characters from Punjab. The Punjabi language has a strong and deep cultural and civilizational relationship with its land. While Mirza Athar Baig presents the essence and atmosphere of local Punjabi culture and centuries-old civilization in his novel, his choice of vocabulary aligns well with the atmosphere of Urdu prose. The prose in "Khafif Makhfi ki KhwabBeeti " is a blend of Punjabi, English, Persian, French, and Hindi. Although Persian and Hindi words appear occasionally, Punjabi and English words are used much more frequently.

Examples of Punjabi words from the novel include: bandi, dang sota, badawe, palas, team, pooriyaan, khushboo, khadak, cycle, khichra, kal kalyan, tadiyaan, paki than, raphar, ghamitiyaan, phand, shot, tabar, gundwiyaan, kachachhta, guthla, and jhapiyan.

Examples of Hindi words include: janampatri, shant, poornmaashi, budh, aatma, tyag, nirvana, chamatkaar, bipta, and mahaanshubhghadi.

Mirza Athar Baig has also used a significant number of English words, even though there are suitable Urdu equivalents available. Examples of such English words include: instructions, exams, clue, exactly, trace, development, share, compose, well done, excellent work, reinforcement, disperse, suggest, etc. Similarly, it is surprising to see English words being used when alternatives are already available. This can diminish the color of both conversation and writing,

and if the reader is not proficient in English, their interest in the text may wane during the reading of the novel.

Mirza Athar Baig not only uses a significant number of words from the mother tongue in the novel but also deviates from the use of standard language. Like his other novels, he incorporates a lot of slang in this one as well. Slang refers to the non-standard, colloquial, and informal words commonly used in Urdu. Mirza Athar Baig chooses to use slang instead of standard Urdu words because the narrative of "Khafif Makhfi ki KhwabBeeti " demands that slang be used according to the characters' place and time. He also employs slang because it is commonly used among lower castes or lesser cultures. Mirza Athar Baig has the skill to use slang in such a way that it seems to be part of the standard language. The text of the novel contains many words that are generally considered profane. These profanities are colloquial, market-oriented, vulgar, indecent, crude, and obscene words. In the common Urdu language of Pakistan, these profanities cannot be part of standard language.

The novel provides a true glimpse of Pakistani society, where a culture of cursing is quite evident. Even educated individuals seem to be a part of this culture. The Pakistani characters in the novel express their anger and emotions using vulgar language while trying to prove their civility. Examples of slang from the novel include: gunda (thug), badmaashi (criminal behavior), zaleel (humiliated), gadhe ka bachha (donkey's child), ullu ka patha (fool), unglдена (to give a hint), bandar moohe (monkey-faced), londe (boys), kutte (dogs), bhondi (ugly), gandemande (filthy), katiyaan (puppies), chol (fool), kameene (scoundrel), and many more.

Muhammad Mansoor writes about syntactic deviation, noting that the author creates sentences that disregard the rules of sentence formation. By deviating from

grammatical principles, the author often creates sentences that lead to ambiguity for the reader, making it difficult for them to clearly understand the meaning of the text.(19)

Words combine to form sentences, and sentences make up a passage. For good prose, it is essential that sentences convey complete meanings. To write standard sentences, it is important to select appropriate words. The chosen words should be arranged in a suitable order within the sentence. In Mirza Athar Baig's novel "Khafif Makhfi ki KhwabBeeti ," the manipulation of words results in interesting and diverse styles of writing, drawing the reader into a realm of contemplation to understand the true meanings of the text. Mirza Athar Baig has deviated from the use of standard sentences in "Khafif Makhfi ki KhwabBeeti ." He has created many sentences in the novel that remain ambiguous despite the reader's contemplation. For example, look into the excerpt of the novel:

"Ah, Kalo khoobsurat naam haibilli ka . . . Nick name hai naam Kalo Petra hai . . . darling ka. Kalo Petra . . . qadeem Misri . . . mujhe Najaf Jabali yaad aa gaye. Koun the Kalo Petra ke husband the shayad . . .?" ("Oh, Kalo is a beautiful name for a cat . . . It's a nickname; the name is Kalo Petra . . . Darling's. Kalo Petra . . . ancient Egyptian . . . reminds me of Najaf Jabali. Who was Kalo Petra's husband, perhaps . . .?") (20)

Although these sentences are not long, they fail to convey a clear meaning. In these sentences, who was Kalo Petra? What was the relationship between the cat and Kalo Petra? And what connection did Kalo Petra have with the ancient Egyptians? The reader finds it difficult to grasp the clear meaning of these sentences. There are many sentences in the novel that go over the reader's head.

The meanings of these sentences are not clear, and the reader cannot understand them. If we study the name Kalo Petra a bit, we find that Queen Cleopatra of Egypt is considered one of the most beautiful women in the world. Among her lovers were many princes, generals, and chieftains. Cleopatra was very clever and shrewd. Unable to bear the failure in her love, she committed suicide. There are many similar sentences that do not seem to serve any specific purpose in the text of the novel. Further examples of such sentences from the novel include:

"Daira. Gol harkat . . . awagouchakkar ki baatkartahai...Phirwohiinkaariishara aur zyadashiddat...Kis chakkar? Aam chakkar. Ghunchakkar . . . kyachakkar?" ("Circle. Circular motion . . . talks about the echoing cycle...Then the same denying gesture, even more intense...What cycle? Common cycle. Spinning cycle . . . what cycle?") (21)

In this regard, Mirza Athar Baig himself makes a confession in the novel:

"Kalyan. Kalyan . . . yahiwohlafzhaijis ne mujhechonkadiya. Phiraagewohsilashuru ho gaya. Jaise yeh lafzaisathakeiska koi taluqunkibama'nibaat, jumlay se nahibantatha. Isi tarah aur aanaylagay. Yani aise . . . be . . . matlabghairmutaliqlafzaapkahenge." ("Kalyan. Kalyan . . . this is the word that surprised me. Then the sequence began. It was as if this word had no connection to their meaningful conversation or sentence. Similarly, other words started to come up. I mean, such . . . meaningless, unrelated words, you would say.") (22)



The role of the hero in Urdu novels has undergone changes over time because each era has its own background and demands. The circumstances and events of each era have influenced the hero's character leading to these changes. The twenty-first century is the age of evolution. Mirza Athar Baig has created the character of the hero in "Khafif Makhfi ki KhwabBeeti " keeping in mind the demands of this century, as it differs from the traditional hero in Urdu novels. In the last century, physical strength, bravery and skills in swordsmanship were defining traits of a hero. However, Mirza Athar Baig's hero appears to deviate from these qualities. The hero of the novel is Khafif Makhfi, whose real name is Sultan Zaman. Khafif Makhfi is a pen name in the research world. Apart from Khafif Makhfi, all the characters in the novel are traditional figures from Pakistani society who believe in supernatural events. Khafif Makhfi attempts to provide scientific foundations for these supernatural occurrences. This novel is a tale of his efforts in this regard.

Unlike the traditional hero, Khafif Makhfi is not young but a father of young children. He does not possess extraordinary abilities and does not perform any remarkable feats. Although he is not brave like a traditional hero, he possesses a philosophical mindset. Mirza Athar Baig presents the various characters in the novel in such a way that their images linger in our minds, and we cannot forget their appearances and personalities. "Khafif Makhfi ki KhwabBeeti " is a character-driven novel because the story revolves around the central character, Khafif Makhfi, and occasionally other characters. The entire narrative is woven around these characters.

One of the most important aspects of the novel is the names of its supporting characters, which present an interesting picture of Pakistani society. The names that Mirza Athar Baig uses in the novel are often distorted or shortened versions of

common names, such as Pervaiz to Peja, Abdullah to Abdul, Faisal to Faisla, Nasir to Nasira, Tufail to Tufailia, Wazir to Wazira, etc.

The novel also features names that become famous in society in Punjab due to some quality or flaw, such as Ustad Khera, Haku, Nika, Kudan, Hakim Ijlat Kasni, Makhna Halwai, Saiyaan Moraan Wali Sarkar, Nathu Kala, Mundri, Thewa, Jhanda Madari, Wangaan Aali Sarkar, Manga Malang, PipliMalangni, Shokha, Nasir Kana, etc. These names evoke a sense that the culture of Punjab is breathing deeply within the novel. Such use of character names is rarely found among traditional Urdu novelists.

The language of "Khafif Makhfi ki KhwabBeeti " differs from the language of traditional Urdu novels because the novelist has granted the language full freedom to breathe. In the novel, linguistic deviation brings forth new and colorful word galaxies on the canvas of the Urdu language, revealing the fact that Urdu is a language of excellent creative expression. Mirza Athar Baig creates such humorous situations through linguistic deviation that sometimes the reader cannot do anything but laugh. Baig's cultural awareness of language makes "Khafif Makhfi ki KhwabBeeti " a distinctive Urdu novel akin to a blooming garden.

In addition to new meanings, he has coined terms like "khayal" to "kheilta" (to thought with think) and "yaad" to "yaadna" (to remember with remembrance) through the construction and embellishment of words. Therefore, we can say that Mirza Athar Baig has consciously and unconsciously employed linguistic deviation for his intellectual expression, created new words, utilized words from Punjabi, English, Persian, and Hindi, and reshaped existing words into new molds.

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