CODE-SWITCHING AND CODE MIXING: A TEXTUAL ANALYSIS OF WAJAHAT ALI'S THE DOMESTIC CRUSADERS

Abgeena Riaz Khan[1], Aziz Ahmad[2], Rab Nawaz Khan[3], Usman Shah[4], Itbar Khan[5]

[1,2,5]M.Phil. Scholar. University of Malakand

[3]Department of English Abdul Wali Khan University Mardan

Majmaah University Majmaah, Kingdom of Saudi Arabia

[4]Department of English, College of Education

Email: [1]abgeenariaz2090@gmail.com,[2]azizahmad@uom.edu.pk ,

[3]rabnawaz@awkum.edu.pk/rabnawaznuml@gmail.com ,[4]u.toti@mu.edu.sa,

[5]educatuionmkd@gmail.com/itbarkhan@uom.edu.pk

ABSTRACT

This paper seeks to implore the use of Urdu words in the play, The Domestic Crusaders, written by Wajahat Ali. Through textual analysis, this paper presents the categories of different Urdu words utilized in the play which highlight Pakistani culture, values, customs, and religion. Kachru's (1983) model is applied as theoretical framework. The writer employed the technique of code switching by mixing both English and Urdu codes at lexical, phrasal and sentential levels. The phenomena of code mixing and code switching developed a new English variety that is Pakistani English which is frequently seen in the literary pieces of Pakistani writers. The findings illustrate that Ali has used Urdu words to (re)present local food items, religion of the people (Islam), relations, slangs, and traditions. The use of such words not only represents writer's linguistic and cultural identity, but also the prominence and significance of code switching and code mixing. This paper can help the readers to comprehend deeply the phenomena of code switching and code mixing in language diversities. The paper posits its worth because plays are rarely explored areas in Pakistani literature in English.

INTRODUCTION

Urdu is the national and widely spoken language in Pakistan. Besides Urdu, above 60 other local languages are also spoken in Pakistan. Urdu is elected as the official language of Pakistan, but the status of English in Pakistan is also as vibrant as daylight. English attains the status of co-official language and has become a common Language (Kortelainen, 2020). Instead of Urdu, the constitution and the body of laws are codified in English. Different varieties of English have emerged after post-colonial era. One of these varieties is Pakistani version of English which is undergoing the course of localization. Local languages had greatly impacted the language variation in different regions. The impact of Urdu language on Pakistani variety of English at lexical level is evident. Several lexical items have transformed their standard British English usage to Urdu version. As a result, a new variety of English is formed that is employed by most of the Pakistani writers in their works (Ahmad & Ali, 2014). They, further, argue that Pakistani variety of English has established its own distinct linguistic as well as cultural identity. Such distinctiveness can be reckoned in the language at all levels. The main reason is its regular contact with the Urdu language.

Different variety of English, which comes into being due to its contact with non-native languages, has the words specific to that culture being merged in English. Such merging of language constituents appears in the shape of numerous linguistic phenomena, like lexical borrowing, diffusion, code-switching, code-mixing, calquing and relexifications. Among these, the most important and prevalently used phenomenon by bilinguals is code-mixing and code-switching (Jabeen, 2018).

This paper aims to explore the Urdu/English code switching in the famous debut play The Domestic Crusaders written by prolific diasporic writer, Wajahat Ali. The Domestic Crusaders is a play which centers on a day in life of a Pakistani American family in post 9/11 era.

Code Switching

When speakers of different languages try to have a conversation, they usually incorporate words and sentences from different languages and use them alternatively in a single discourse (Jabeen, 2018). Many scholars have defined the word code switching differently. According to Grosjean (1982, p. 145), "code switching is a way of conversation in which two or more languages are alternated in the same utterance." This definition of code-switching is further supplemented by these words "when the speakers change their languages in the middle of their conversation" (Berthold, Mangubhai & Piotrowicz, 1997, p. 13).

Conversational code switching can be demarcated by Gumperz (1982, p. 59) as "the juxtaposition of speech belonging to two different grammatical systems or subsystems within the same speech exchange of passages." This general definition of the term includes all varieties of speech samples within a language system (Anwar, 2012).

Wardhaugh (1986) suggests that the word "code" can be used to describe any kind of scheme that is either a dialect or language which is used by two or more people for the purpose of communication. Such verbal form of language or dialect, when converted into written form, is, then, referred as codification. However, the word "switching" simply denotes a movement from one entity to another. Thus, a person switches or moves from one code to another during communication. This technique of shifting, switching, and movement from one language or code to another by the bilingual speakers is termed as code switching (Iqbal, 2011).

Forms of Code Switching

Code switching is generally of three forms:

Tag Switching

When the tag words of one language are used in the utterance of another language is called tag switching (Anwar, 2012). For example, the Urdu word "hay na" switched for I mean, or you know. This type is also called extra sentential or tag switching, like in Urdu conversation the English tag O.K. comes very frequently. Such tag may appear at the start, mid or culmination of a statement.

Inter-Sentential Switching

According to Anwar (2012), a shift in inter-sentential switching takes place at clausal or sentential level such that the first clause appears to be in one language while the second clause occurs in the other language, just like English/Urdu inter-sentential code switching in "I want to do this job, but yeh thora mushkil lag raha hai." Such switching requires great accuracy from bilinguals because the sentences should be grammatically correct in both languages.

Intra-Sentential Switching

In intra-sentential switching, usually the switching arises in the clause boundary that includes the word boundary (Anwar, 2012). For example, in "aurat march," there is an Urdu word with English morpheme. An example of such switching within a clause boundary is "it was such a taiz rafter car I have ever driven in my life." Such type of code switching also demands great proficiency from the bilinguals.

Code Switching in Pakistan

In Pakistan, English language secures significant position. Its power and prevalence are flourishing continuously. It has turn out to become a "practical necessity" for Pakistanis in every sector. It has not only become a language of power, success, opportunity, but also a source of social superiority and prestige" (Anwar, 2012).

Kachru (1997, p. 227) figures out the "cultural, ideological and elitist power of English." Such supremacy and control can be clearly perceived in Pakistan wherein people show their distinctness and superiority by shifting their language from Urdu to English. According to Kortelainen (2020), Urdu acquires the status of official language as well as the most frequently spoken language in Pakistan. Likewise, English language is also enjoying the status of second official language in the country. Although the language of literacy in Pakistan is Urdu, yet it is tiered lower than English in the linguistic hierarchy due to its international prestige and importance. Usually, the educated sector of Pakistan switches these two languages in their normal day to day conversation. This practice of code-switching contributes a lot to the generation of novel varieties of English. The phonological features as well as the lexical items and syntactic patterns shift across one language to another whenever two languages encounter each other (Anwar, 2007). Pakistani English has incorporated a wide number of borrowings, not only from Urdu, but also from many other regional languages of Pakistan (Ahmad & Ali, 2014).

LITERATURE REVIEW: AN OVERVIEW
Pakistan is a multi-lingual and multi-cultural country. Since its establishment, Urdu and English dominated its hierarchy of languages. Urdu is the state language, whereas English is spoken as a second language in Pakistan. English language has deep roots in culture of Pakistani bilinguals (Anwar, 2012). The origin of bilingualism in Pakistani context can be traced back to 19th century's British colonial rule that prevailed in the subcontinent for about 200 years and transported power, control, supremacy as well as their language in the region. Therefore, colonization is the significant factor causing the development of bilingualism in Pakistan (Rizwan & Akhtar, 2015).

Even after getting rid of colonization, English still dwells in our history, culture and literature. In Pakistan, English language relishes a very prestigious position, but it is also going through a process of transition. Today, it is no longer in its original form. This can be figured out from numerous changes in the English language in Pakistani context which are the consequences of the close contact of Urdu and English. The educated bilinguals of Pakistan regularly and effectively use English and Urdu in their ordinary life to communicate with each other and manage different daily actions. In linguistics, this phenomenon is called code-switching (Anwar, 2012).

Urdu-English code-switching is the most significant reason of variations in English in Pakistan. It is a phenomenon that is mostly used by bilingual speakers. 'Urduization of English' is referred to the changes in the English language which promotes the amalgamation of Urdu lexical items in Pakistani version of English. The speakers and writers in Pakistan often make intentional usage of Urdu words in English even if their equivalent can be found in English. It brings forth the impression that most of the time to convey the precise sense of some cultural, social, or religious situations, the use of native language becomes indispensable in English writings.

Many writers unconsciously convey anticipated meanings in a statement. They usually find out that their desired expressions cannot be properly communicated due to scarcity of linguistic resources of one language; therefore, they divert their attention to use other languages, especially the indigenous ones, in their works to communicate the exact meaning in a proper setting and to point out the rich cultural influence of a society on a particular language (Mansoor, 1993).

The writers in Pakistani diaspora have gained worldwide acclaim during the last three decades. As most works of fiction are written by the diaspora writers, the impact of 'Urduisation' has a noticeable place in their works. The progress of English as an international language requires a widespread methodical study of its numerous variations in the non-native contexts. Pakistani English (PE), unlike Standard British English (SBE), has incorporated many Urdu words in the creative works of the diaspora writers (Mansoor, 1993).

Ahmad and Ali's (2014) extensive work on 'Urduised' English in Pakistani English fiction corpus has investigated the impact of Urdu through code switching which has brought innovation in Pakistani English variety. They have illustrated the impression of native culture using certain words, embedded in Pakistani culture. They claim that Pakistani English is undergoing through an ongoing process of localization which has given it a distinct independent status. They have depicted the occurrence of 'Urduised' works in Pakistani English fiction.

Ayoub et al. (2016) have highlighted code switching in the five Pakistani novels written in English to illustrate how several Pakistani novelists have employed the technique of codeswitching and code mixing at different levels to present the cultural needs and plug the ideological gaps in linguistic presentation of other cultures. Likewise, Akhtar et al. (2020) exposed code switching in English novel Our Lady of Alice Bhatti written by Muhammad Hanif through textual analysis. They proved through their study that the writer intentionally employed the techniques of code mixing and code switching, and through code-mixed language, he attempted to point out the important cultural values and local identities in Pakistani culture.

The previous studies illustrate that most of the research have been done on novels, while plays in Pakistani literature in English are rarely explored. Therefore, this study seeks to implore the Urdu/English code switching in Wajahat Ali's play The Domestic Crusaders. It also seeks to classify the Urdu words used in the play in various categories and different types of code switching employed by the writer in the play. The study is an attempt to identify the Urdu English code switching at sentence level or within the sentence boundary of different dialogues uttered in the play. The study also implores and classifies different categories of Urdu words used in the play.

METHODOLOGY
The textual analysis approach is adopted as this research is qualitative in nature. It presents different categories of words related to food, religion,

relations, and other miscellaneous words. It also identifies the inter-sentential and intra-sentential code mixing in the play. Data was collected by reviewing the play through content analysis. Total Urdu words and phrases used in the play are 71, excluding the repetitive words. These words were identified, collected and classified in different categories, like food, religion, etc.

Table 1. Urdu words related to food

Serial No.	Urdu words	English Equivalent
1.	Biryani	Pakistani special rice dish Tomato
2.	Tamatar	Green chili
3.	Harimirch	Milk
4.	Doodh	Honey
5.	Shahed	Dates
6.	Khajoors	Mint yogurt
7.	Raita	Food
8.	Khana	Meat Patties
9.	Chapali Kebob	Chicken
10.	Bolani	Tea
11.	Chai	

Table 1.1 Urdu words related to religion

Serial No.	Urdu Words	English Equivalent
1.	Mawlvi	Religious
2.	Fatwas	Religious findings
3.	Muslim Topi	Skull cap
4.	Jihad	Religious strive
5.	Kaafir	Non-believer
6.	Mujahideen	People doing strive in way of Allah

Table 1.2 Urdu words denoting relations

Serial No.	Urdu words	English Equivalent words
1.	Ammi	Mother
2.	Beti	Daughter
3.	Bhai	Brother
4.	Beta	Son
5.	Abu/baba	Father
6.	Dada	Grandfather
7.	Bahu	Daughter-in-Law
8.	Rani	Queen
9.	Massi	Maid
10.	Shohar	Husband

11.	Ghulam	Slave(wife)
12.	Bacha/bachay/awlad	Child/children

Table 1.3 Other miscellaneous words used by Pakistanis in their conversation

Serial No.	Urdu Words	English Equivalent words
1.	Bakwas	Non-sense
2.	Nangay	Naked
3.	Ghown	Village
4.	Jhootay	Liars
5.	Haramzaaday	Bastards
6.	Bhoda	Oldman
7.	Pagal	Lunatic
8.	Goray/Ferengi/gorees	White men/women
9.	Badmash	Scoundrel
10.	Khalas/Khatam	Finished
11.	Dawlat	Money
12.	Uloo	Idiot
13.	Bhangra	Punjabi dance
14.	Kumbakht/ Sathya	Wretched
15.	Naas	Monkey
16.	Bandar	Blessed
17.	Mubarak	Bad luck
18.	Badkismathee	Wild
19.	Junglee	Reputation
20.	Naak	World
21.	Dunya	Lackey
22.	chamcha maalish	Body Massage

These tables illustrate how the writer deliberately used Urdu words instead of English to highlight his cultural identity. Urdu words are used to address different relationships, distinct gender, or social status. The Urdu words, related to food, depict Pakistani traditional food names, like biryani and chai, etc. The use of religious words presents the importance of religion in Pakistani society. In addition, the miscellaneous Urdu words highlight the peculiar native language used in day-to-day life. It is evident from the presence of Urdu words in the play that English language does not have the capacity to (re)present local cultures in the postcolonial context. To appropriate English language, according to the needs of the local culture, the writer has adjusted and mixed Urdu words into English. It does not mean that English is a substandard language. However, the traditions, food, religion, cultural norms, slangs, and greetings of Pakistani culture can best be represented through the language of its people and that is Urdu language.

Table 1.4. Different forms of code switching employed in the play

Inter-sentential code switching	Intra-sentential code switching	Tag code switching
1. ekhe, Abu? I always said he was the smartest one, from the beginning.	1. Do thoba now.	1. Kya, is it chick?
2. Ya Allah, teri madad. What has overtaken our Ghafur?	2. Kya, what is all this? Phir se, politics.	2. Hayna?
3. Abey hato! Choro! hato! He's your father! Salahuddin.	3. Beta, relax, just listen to him	3. Hanh
4. Sathyanaas! He ruined it.	4. Beta, just_araam se.	4. Beta_did you say heh, you want to become a teacher? Hahn.
5. I'm forever in your debt. Kumbakht! Haramzada! Jhoota!	5. Kya? you want to become some mawlvi and give fatwas.	5. Nahee, Nahee, don't listen, its good be humble.
6. Pagal ho gay ho! Itnee sardee aur beach par?! You're lucky you don't have a temperature!	6.This…. These are my awlad.	6. lined up, samjhay?
7. Chalo, Salman. Thora sa aram karo. Rest for a bit.	7. Please put some Aqal and sense into him.	7. Couldn't wait to rub it in, I'm sure _ kameenay.
8. And doodh ke sath banow. The milk has to be cooked with it.	8. But even he acts like a jungle.	8. Nahee, nahee. He was
9. Khulsoom, chai bani hai kya?	9. So your precious naak wouldn't be cut in the community.	9. Chi! You and your son.
10. Abey, meh khalee_	10. Allah is my gawah.	10. Beti, he is young.
11. Yeh achee baat hay?	11. The dunya_all these_these things.	11. Theek.you could have just said that instead of_
12. Voh, kya, mango nahee thha?	12. If you want some silence, then try shuting up for once! And you're not the only one who had rishtas.	12. Mmmm.Zabardast.
13. I was just_Esai bol raha thha	13. No need to be my chamcha, a spoon for these racist gorays.	13. Nahee, I was just.
14. Ghafhur, come,	14. Wears a darhi, his beard down to here.	14. Theek, nikaalo. For everyone.
	15. I'm going to sit here, as your wife, and watch you deflate like a_ naan_ then you don't know your wife.	15. Chai achi hai, Bahu.
	!6. If you want to join a terrorist group, then I'll buy his and hers Kalashnikovs.	16. Kya? Whats so funny.
	17. Bums and gundays are on the beach all night.	17. Ami, please.
		18. Ajeeb, I thought, why is there blood coming from my chest?

idhar ow. 15. Baytho. Sit with us for a while. 16. Here, choro, ill clean it! 17. Ub, buss. Enough of the story. 18. Fatima, buss! Chup ho jow! Thum ko kya maloom? You don't know how it was in those days.	18. chalo, you'll get dua and good blessings from me. 19. I want the malai on top 20. putting malai on your chai. 21. drinking chai without malai is like marrying a woman without beauty. 22. Allah is Malik, inshallah all shall be well, 23. your precious chai will be ready soon. 24. but voh ice cream _doosree baath thee. 25. I'll beat you with my lakri. 26. I was only waiting for the hokum and order. 27. I never put that in my chai. 28. I call it badmaza, karva, and not tasty. 29. I don't do gheebat. 30. coming here and giving me and your father a bhashan! 31. In our village, we were all happy that at least the British, beymaan kameenay, would no longer use desi land for their profit. 32. as we drank chai, I thought of your daadi, and her masala chai.	

It is evident from the table that the writer has used a lot of code switching in the play, especially intra-sentential code switching in the dialogues of almost all characters which clearly illustrates his language identity.

CONCLUSION

Most of the Pakistani writers have employed the techniques of code switching and code mixing in their works for the purpose of highlighting the cultural, religious as well as ideological aspects of Pakistani society. Rauf also did the same in his famous play, The Domestic Crusaders. Food items of the local culture, religious rites and names, relations among the people, slang words of the local people, and different traditional values have been presented through Urdu language. The intensity of the Urdu words used as a substitute for equivalent English words illustrates the cultural as well as linguistic influence on Pakistani fictional works. It, further, highlights the ideological gaps in different cultures and their respective languages. The language of one culture cannot exactly copy and fulfil the linguistic needs of another culture. To conclude, this study attempted to explore the Urdu words used by Pakistani writers, not only to promote the rich Pakistani culture, but also to undermine English as langua franca and Pakistani English as a reality. The findings of this study depict how a Pakistani English variety came into being and secured an independent identity through the phenomenon of code switching. Moreover, the most common form of code switching, usually, employed in the play under study is intra-sentential code switching.

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