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CODE SWITCHING AND CODE MIXING IN THE SELECTED NOVELS OF NADEEM ASLAM

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ABSTRACT

Due to language contact, code switching and code mixing is frequently observed in multilingual and multiethnic countries like Pakistan. In this study the researcher aims to find the types of code switching and code mixing, the representation of culture through code switching and code mixing and the extent to which code switching and code mixing is used in the novels 'Maps for lost lovers', 'Season of Rain Birds' and 'The Wasted Vigil' by Nadeem Aslam. Data is collected through content analysis to find out the most frequent type of code mixing and code switching by Aslam in the selected novels. The researcher has used the theory of Poplack for identifying the types of code switching and the theory of Muysken to identify the types of code mixing. To identify the categories of culture, theory of Kachru *et al.* is used. The results showed that intra-sentential switching is more common in the novels written in English and Insertion is most frequent type of code mixing in the selected novels. In the context of South Asian Englishes mode of address is very much observed through Code Switching and Code Mixing in the selected novels of Aslam.

INTRODUCTION

Pakistan is a multilingual and multicultural country with 77 languages. Each province is linked to its specific ethnicity, language, and culture. English is the language of bureaucracy and Urdu is the national language. English is used for both official and informal interactions. It is embedded in Pakistani society, and it is a highly desirable language of education, law, government, science, and

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technology. Different varieties of English which has emerged due to its contact with non-native language has the specific words of that culture being merged in English. Such merging of language appears in the form of various linguistic phenomena like code-switching, code-mixing, lexical borrowing, diffusion, relexification, and calquing. Among these phenomena, the most prevalently used by bilinguals and multi-linguals are code-switching and code-mixing (Jabeen, 2018).

Out of many varieties, the Pakistani version of English is one of these and it is undergoing a course of localization. Regional languages and the National language of Pakistan had greatly impacted the language variation in different regions. At the lexical level, the impact of Urdu on English is evident. Transformation is observed in several lexical items from standard British English to be used in the Urdu version and consequently, a new variety of English is formed that is used by most Pakistani writers in their work (Ahmad & Ali, 2014).

Pakistani English Fiction uses Urdu-English words to give linguistic and cultural identity. Code-switching and code-mixing are common linguistic phenomena that occur when people speak multiple languages. This mixing of languages may also appear in written forms such as novels and literature. In the case of Pakistani novels, code-switching is often done to express emotions or cultural reasons. For example, a character may switch from English to Urdu to show their enthusiasm for a particular subject.

Code-switching and mixing refer to the use of two or more languages or dialects within a single discourse or conversation. In Pakistani literature, writers use code-switching to convey various feelings and emotions. It is common in Pakistani literature, where writers often blend Urdu, English, and regional languages to create a unique style of writing. Code-switching and mixing are also used to express humor, or sarcasm, or to emphasize certain words or phrases in the text. The use of multiple languages and dialects reflects the cultural diversity and social environment of Pakistan, making its literature rich and unique.

Pakistani English fiction writers are recognized worldwide and have been acclaimed on an international level. Since the 1980's Pakistani English literature has received national and official accolades when the Pakistan Academy of Letters included works originally written in English and received annual literary awards.

Subsequently, during the last three decades, several other English writers, including Bapsi Sidhwa, Kamila Shamsie, and Nadeem Aslam, have been recognized by the Academy. In the early years of the 21st century, several Pakistani novelists writing in English won or were shortlisted for international awards. Mohsin Hamid wrote his two novels *Moth Smoke* (2000) & *The Reluctant Fundamentalist* (2007), which are considered masterpieces of Pakistani English fiction. Kamila Shamsie got famous in Pakistan by getting the Prime Minister's Literary Award for her first novel (Ahmad & Ali, 2014).

Significance of the work

Code switching and code mixing is a linguistic phenomenon of language that occurs as a result of language contact in bilingual and multilingual society. Many people use switching and mixing in their conversation but it does not only occur in spoken language but also in written language, as in literary works, such as a novel. Though most of the studies are already carried out on borrowing, code mixing and code switching in other languages (Hahyesalaemae, 2017; Safitri, 2021; Abdullah, 2021) or other discourses (Iqbal, 2011; Riaz, 2019; Qadir and Rasul, 2009) in general but in Pakistani context, it focuses on the impact of social phenomena; yet this study focuses more on the frequency, types, and purpose of using code switching and code mixing in the novels of Pakistani writers. As a matter of fact, languages change and evolve naturally and affect one another, so it is important to analyze the extent to which variation is being made.

Aims and Objectives

1. The objective of this study is to find the most frequent type of code mixing and code switching by Asalm in *Season of Rain Birds*, *Maps for the Lost Lovers* and *The Wasted Vigil*.
2. The research will measure the extent to which code switching and code mixing has been used in the selected novels of Aslam.
3. This research will find how culture is represented using code switching and code mixing in the selected novels of Aslam.

Research Questions

1. Which type of code-mixing or code-switching is frequently found in *Season of Rain Birds*, *Maps for the Lost Lovers* and *The Wasted Vigil*?
2. To what extent code mixing and code switching has been used in the selected novels of Aslam?
3. How culture is represented using code switching and code mixing in the selected novels of Aslam?

LITERATURE REVIEW:

Poplack (2000) states that code-switching is the alternation of two languages within a single discourse, sentence or constituent. Muysken (2000) defines code-mixing as all cases where lexical items and grammatical features from two languages appear in one sentence. Grosjean (1982) suggests some reasons for code-switching. For example, some bilinguals mix two languages when they cannot find proper words or expressions or when there is no appropriate translation for the language being used. (Kim, 2006).

Code switching is defined as switching between two or more languages in multilingual and multicultural society. It is an alteration between two or more languages, or language varieties in the context of a single conversation or situation. According to Poplack “Code switching is the alternation of two languages within a single discourse, sentence, or constituent”. Poplack has

proposed three types of Code Switching; Intra-sentential, Inter-sentential and tag switching.

According to Muysken the term code mixing refers to all cases where lexical items and grammatical features from two languages in appear in one sentence. In his view, insertion occurs when lexical items from one language are incorporated into another.

Muysken has categorized code mixing into three types; Insertion, Alteration and Congruent lexicalization.

Kachru's (1983) linguistic features of South Asian English and their contextual areas

Kachru and Baumgardner et al has given their work on South Asian Englishes. Kachru gave the list of 26 categories in which Pakistani words can be placed. Kachru described the characteristics of South Asian Englishes, how they are distinct from British English or American English at four levels:

1. Sound level
2. Grammar
3. Lexis
4. Semantics

Kachru's study of lexical innovations that is common in South Asian Englishes is important because it is the first detailed intervention into the patterns that describes South Asian Englishes different from British or American English. Kachru has studied various contextual and structural patterns of lexis of South Asian Englishes.

According to Kachru, at a structural level, "lexical innovations in SAE are essentially of the following types" (1983, p. 152): Single Items which means the transfer of South Asian lexical items into SAE; and Hybridized Items which means combination of two or more elements, at least one from South Asian language and one from English e.g. lathi charge (p.152-153).

Kachru has worked out the hybrid collocations as follows:

1. Hybrid collocations (Khilafat Committee)
2. Hybrid lexical sets (Purdah- Women)
3. Hybrid ordered series (angrezi-chair)
4. Hybrid Reduplications (Cotton-Kapas)

Kachru's (1983, p. 159-162) contextual distribution of these hybrid formations of lexis is important as it gives a detail into the functional contexts of these items. (Shehraz, 2014).

Khan *et al.*, (2022) seek to explore the use of Urdu words in the play, 'The Domestic Crusaders', written Wajahat Ali. This paper presents the categories of Urdu words that are used in the play to highlight Pakistani culture, customs,

values and religion. For theoretical framework, Kachru's model (1983) is applied. The writer has used the technique of code switching by mixing both English and Urdu codes at lexical, phrasal and sentential levels. Code mixing and switching has developed a new Pakistani variety of English which is frequently found in the novels of Pakistani writers. The findings showed that Ali has used Urdu words to show local food items, religion of the people, relations, traditions and slangs. The use of words shows the significance and prominence of code mixing and switching and it also represents writer's linguistic and cultural identity. Ahmad (2019) aimed to investigate the code-switching and code-mixing strategies used by Bapsi Sidhwa in the novel, "Ice Candy Man" It also explores how such linguistic and literary practices decolonize and deconstruct the binary opposition like "Self/Other" "Presence/Absence" "White/Black" in the postcolonial discourse perspective. The core objective of this study is to find the authenticity of code switching and code mixing employed by the postcolonial writer like Sidhwa consciously or unconsciously to find the difference and ambivalence in their counter discourse perspective. The focus of the research design is on the analysis and interpretation of the identified and selected texts generally from the postcolonial discourses and specifically from the novel. The research concludes that the use of code switching and code mixing is authentic and pragmatic that also reflects an alternative vantage site to address gap in terms of hybridity, identity, difference and the representation of decolonized and marginalized nations in the scenario of globalization and neo-colonization. This research also affirms that in this age of globalization and melting zones, widespread migration, linguistic and cultural variations must be seen as a privileged site of plurality and difference. This study also suggests that English creative writers like Bapsi Sidhwa and their piece of Literatures should be encouraged and disseminated in order to demystify the misrepresentation, misperception and mistrust between the Anglo-American's Discourse and the peripheral counter discourse in terms of constant engaging contest and conflict across the globe. This study also recommends that trans-boarders and trans-cultural melting zones, and widespread forced or consented migration linguistic variations must be seen as advantageous site of difference and resistance. Ayoub *et al.*, (2016) aimed to find the nature, scope and reasons of code mixing in Pakistani Post-colonial novels. It is based on the frameworks developed by Flower (1996) and Muthiah (2009) and the earlier models offered by Kachru (1983), Baumgardener, Kennedy and Shmim (1993). For this purpose five post-colonial novels by Pakistani writers 'My Feudal Lord' by Tehmina Durrani, 'Burnt Shadows' by Kamila Shamsie, 'Home Boy' by H.M. Naqvi, 'An American Brat' by Bapsi Sidhwa, 'Reluctant Fundamentalist' by Mohsin Hamid were the used. The writes has not degraded the local varieties rather they have highlighted the importance of Pakistani English. These borrowings from the local languages are done to fill the lexical gaps of ideological ideas which are not found in English. Through the use of local words the authors have highlighted the importance of local languages have been highlighted and the question mark on Lingua Franca have been manifested. Zawar *et al.*, (2021) (add citation) analyze the characteristics of code mixing in the novel 'The Holy Woman' by Qaisra Shahraz and the repetition of Urdu Words. This research is qualitative in nature and analyzed in detail the use of native socio-culture realities to show the lexical gap. The

data was analyzed through Baumgartner, Kennedy, and Shamim's (1993) and Kachru's (1983) model of code-mixing. The research found 400 words in thirty-two semantic contexts. The writer has mixed English language with Urdu language where it is used because of cultural and contextual differences, social norms, beliefs, values, ideas, traditions and customs of the society with distinct linguistic features. Akhtar *et al.*, (2020) explores the features of code switching in 'Our lady of Alice Bhatti' by Hanif. It explores code switching by applying the Whorfian Hypothesis through textual analysis. Through mixing Urdu and English the novel encompasses the features of code mixing and code switching. This study shows that the writer has utilized the technique of code switching and code mixing to highlight the local identity and cultural values through mixed language.

All these researches lead towards the gap that will be filled in the discussion of the results. None of these researches addresses the types of code switching and code mixing by the theories of Poplack and Muysken, the extent to which code switching and code mixing is used by the authors and for what purpose switching and code mixing is used in the novels of Kamila Shamsie and Nadeem Aslam. This research identifies the types of code switching and code mixing, the extent to which code switching and code mixing is used by the authors and for what purpose it is used by the authors.

METHODOLOGY:

This research will follow qualitative as well as quantitative methods to answer the research questions. Mix method study is applied in this research. The researcher uses content analysis to address the research questions.

Data Collection:

This research uses content analysis technique to collect data in following five techniques:

1. Reading novels Season of Rain Birds, Maps for the Lost Lovers and The Wasted Vigil.
2. Using complete lexical tutor software for extracting code switching and code mixing.
3. Identifying and analyzing the utterances of characters.
4. Grouping data into types of code switching and code mixing.
5. Counting frequency of the switched and mixed utterances of the characters.
6. Analyzing the switched and mixed words in the context of South Asian languages.

Data Analysis:

The researcher will classify code switching based on the theory of Poplack and code mixing based on the theory of Muysken. According to Poplack, there are three types of code switching named as Intra-sentential, Inter-sentential and tag switching and according to Muysken there are three types of Code mixing that are; Insertion, Alteration and Congruent lexicalization. After analyzing the types of code switching and code mixing, the researcher will analyze the

data based on the theory of Shamim, Baumgardner and Kennedy on South Asian English.

RESULTS AND DISCUSSION:

The first question is directed to find the types of code switching and code mixing using the theory of Poplack and Muysken. The researcher categorizes the data and found that intra-sentential, inter-sentential and tag switching is present by the theory of code switching. Insertion and alteration is found by the theory of code mixing. Congruent lexicalization is not present in the novels. Second question is about measuring the extent to which code switching and code mixing is used by the authors and for this purpose frequency is counted and table are drawn. Kamila Shamsie has used more words form native language than Nadeem Aslam. Third question will find the purpose of using these words according to the theory of Baumgardner, Shamim and Kennedy and Kachru. The writers use foreign words to represent native culture, traditions and customs.

785 total words are used of Urdu language by Nadeem Aslam in Season of Rain Birds. Intra-sentential, inter-sentential, tag switching, insertion and alteration are found in the novel.

Following are the examples from the novel Season of Rain birds

‘But the cook asks us to leave; the knife is raised in the air — a gesture reminiscent of early April when we enter the kitchen to steal aambis .’	Intra-sentential Switching
<i>Nusrat’s brother died of wasp bites. Ina lila hé va ina ilia é rajeon.</i>	Inter-sentential Switching
Once free, she comes to the door and shouts across the courtyard, ‘You’ll all die of yarkan and I’ll get the blame	Insertion
I can’t drag her around for every Ayra, Gyra and Natho-khyra to lay eyes on .	Alteration

Intra-sentential code switching is the most occurring type of code switching and insertion in code mixing with 99% and inter-sentential switching and alteration is present with 0.26% ratio. So, the most common type of code switching and code mixing in Season of Rain birds is Intra-sentential and Insertion.

Total words mixed and switched in the novel Maps for Lost Lovers is 276. Following are the examples of code switching and code mixing form in Maps for Lost lovers

she went into the back garden with her sewing scissors to clip leaves of coriander to sprinkle over the mung dahl	Intra-sentential
<i>Chaman tak aa gae dewar-e-zindan, hum na kehtay thay</i>	Inter-sentential
In England the heart said “boom boom” instead of dhak dhak ; a gun said “bang!” instead of thah!	Tag Switching
she went into the back garden with her sewing scissors to clip leaves of coriander to sprinkle over the mung dahl .	Insertion
There is a saying in Urdu: <i>Dhukhia insaan to sher ka bhi bharosa kar leta hai</i> . A lonely and distressed person will trust even a man- eating lion.	Alteration

Most frequently occurring type of code switching is Intra-sentential with 88.76%, Inter-sentential with 1.44% and tag switching with 9.78%. In case of code mixing, insertion is the most frequently used with 98.55% and Alteration with 1.44%.

The total number of Urdu words is 93 in The Wasted Vigil. Following are the examples of code switching and code mixing in Wasted Vigil.

It is a poet’s diwan , the most noble of matters, dealt in with most of the noble of words.	Intra-sentential Switching
Hava hu, hava hu- he hears the call of the jackal from somewhere behind him just near Usha.	Tag Switching
Ay naynehalan-e-Islam, ay farzandan-e- tawheed – O children of Islam, O sons of the Sacred Creed.	Inter-sentential Switching
It is a poet’s diwan , the most noble of matters, dealt in with most of the noble of words.	Insertion
Sar-e rahyat bashinum ta biyai. Tora mehman konom har chand bekhahi.	Alteration

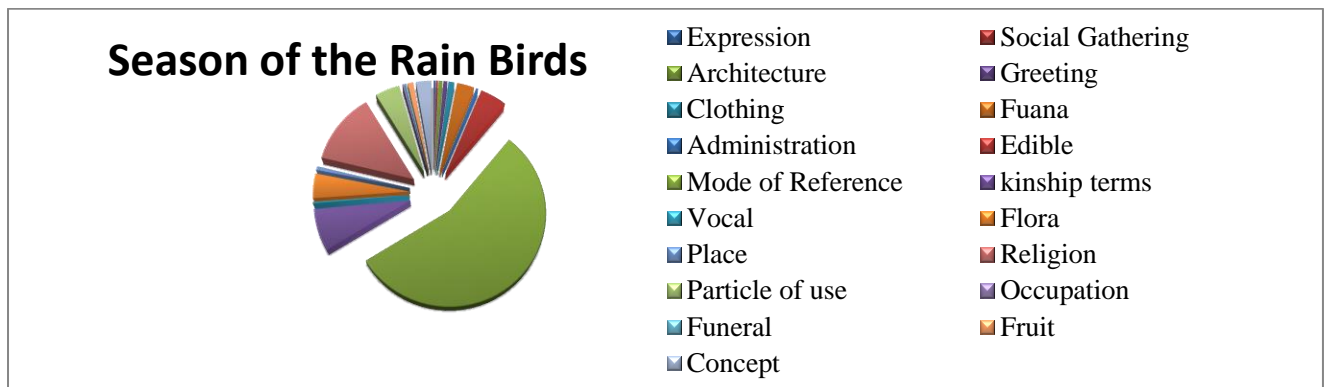
Intra-sentential is the frequently used in the novel with 97.84%, Inter-sentential with 1.07% and Tag switching with 1.07%. Insertion is used with the 98.9% and Alteration is present 1.07% in the novel.

To answer the second question, the researcher count the frequency to measure the extent to which code switching and code mixing is used by the Aslam.

	Novel of Nadeem Aslam	Percentage of code mixing and switching
1	Season of the rain birds	31.5%
2	Map for lost lovers	11.47%
3	The wasted vigil	3.86%

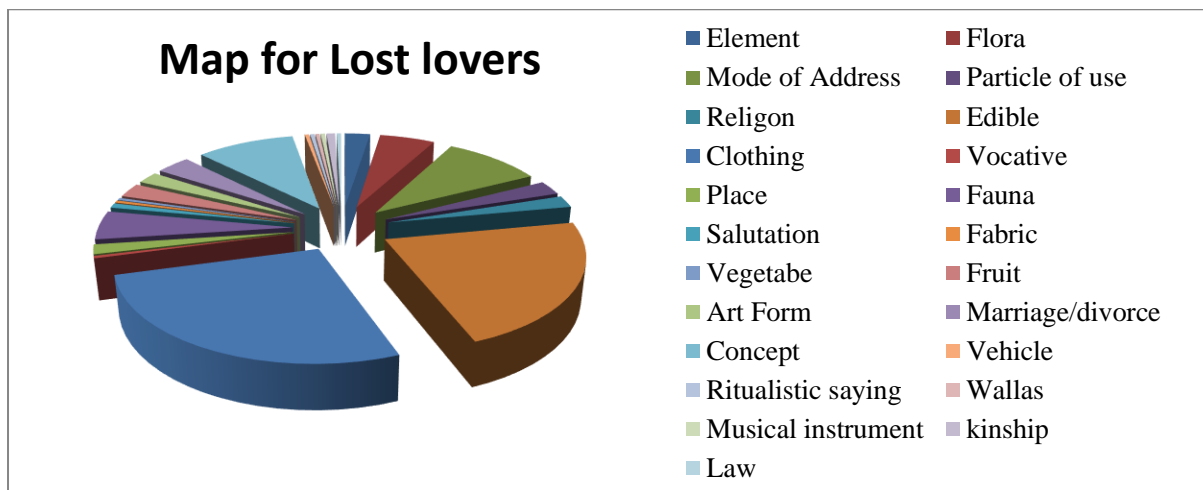
Percentage of code switching and code mixing according to each novel.

Third question is directed to find the mixed and switched words in the context of cultural representation.



Pie chart showing cultural representation of Season of Rain Birds

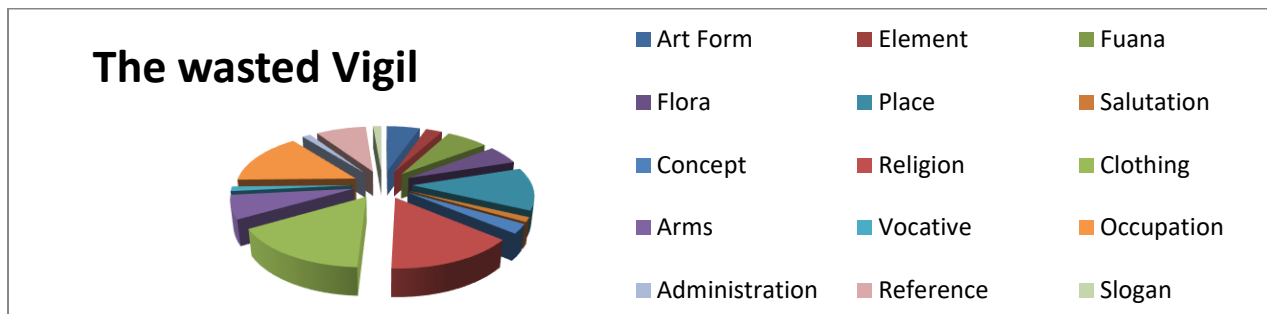
Nadeem Aslam has used the phenomenon of code mixing and code switching in his novel to show the mode of reference according to the theory of Baumgardner, Shamim and Kennedy and Kachru. Sahib, dhi, Maulana-ji, Father ji, Bibi ji, sister ji, yaar, and chodhi are the mostly used words from Urdu language. Following examples are taken from the novel to give in-depth understanding.



Pie chart showing cultural representation in Maps for Lost Lovers

In Maps For Lost Lovers, the most of switching and mixing is done to show the clothing of the native culture like shalwar kameeze, dupatta, burka, anchal, muhaish work, dhoti, benarsi kameeze, Ghagra, sarhi. For edible the writer use the words like pilao, karahi, Bhurta, Raita, Gulab Jaman, Kheer, Zarda, Kebab, naan, chutney and daal.

Pie chart showing cultural representation in The Wasted Vigil



In the novel The Wasted Vigil, the writer has used code switching and code mixing in the novel to show the clothing of the native culture, for example, shalwar kameeze and burka, dupatta and for religion the author use the words like Azzan, muazzein, and for reference the author used many words like sahib, maulvi etc.

CONCLUSION:

In the novel Map for Lost Lovers, 88.76% Intra-sentential, 1.44% Inter-sentential, 9.78% tag switching, 98.55% insertion, 1.44% Alteration is present. In the novel, Season of Rain Birds, 99% Intra-sentential, 0.26% inter-sentential, 99% Insertion, 0.26% Inter-sentential is present. In the novel The Wasted Vigil, 97.84% Intra-sentential, 1.07% Inter-sentential, 1.07% tag switching, 98.9% Insertion and 1.07% Alteration is present.

Code mixing and code switching is present in the selected novels of Aslam. Season of the Rain Birds have 31.5%, Map for lost lovers have 11.47% and The wasted vigil have 3.86%

In Season of Rain Birds, Vocative, Kinship terms, Mode of Reference, Edible, Administration, Fauna, Clothing, Greeting, Architecture, Social Gathering and Expression are the categories for which the authors has used Urdu words in their novels. In Map for Lost Loves; Salutations, Fauna, Place, Vocative, Clothing, Edible, Religion, Particle of use, Mode of Address, Flora and Element is shown. In the Wasted Vigil; Vocative, Arms, Clothing, Religion, Concept, Salutation, Place, Flora, Fauna, Element, and Art Form are shown. Code switching and code mixing is an important part of the linguistic landscape of Pakistan and plays a significant role in how people communicate with each other. It can be used to express solidarity and to express emotions and ideas that are not easily expressed in other languages. It is an important part of this society and a way to connect to other people and to enhance communication process. Conducting a research about code switching and code mixing can lead to better understanding of these phenomena and its implications for society.

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