Metaphorical and Conversational Code-Switching

As Narrative Techniques in Pakistani Short Stories

By

RUKHSANA AFZAL

M.A (English), University of the Punjab, 2005.

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PHILOSOPHY

In English (Linguistics)

To

FACULTY OF ARTS & HUMANITIES

NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD.

NATIONAL UNIVERSITY OF MODERN LANGUAGES   **FACULTY OF ARTS & HUMANITIES**

THESIS AND DEFENSE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of Arts & Humanities for acceptance.

Thesis Title: Metaphorical and Conversational Code-Switching As Narrative Techniques in Pakistani Short Stories

Submitted by: Rukhsana Afzal   **Registration #** 59-MPhil-Eng.Ling-F20

Master of Philosophy
Degree name in full

English Linguistics
Name of Discipline

Dr. Juwairyya Mobein   _____
Name of Research Supervisor   Signature of Research Supervisor

Dr. Muhammad Safeer Awan   _____
Name of Dean (FAH)   Signature of Dean (FAH)

Date : 24-04-2024

AUTHOR'S DECLARATION

I, <u>Rukhsana Afzal,</u>

Daughter of <u>Muhammad Sharif</u>

Registration # <u>59-MPhil-Eng.Ling-F20</u>

Discipline: <u>English Linguistics</u>

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Metaphorical and Conversational Code-Switching as Narrative Techniques in Pakistani Short Stories,** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also undertake and understand that if any evidence of plagiarism is found in my thesis at any stage, even after the award of a degree, the work may be cancelled and the degree may be revoked.

_____
Signature of Candidate

Rukhsana Afzal

Name of Candidate

_____
Date: 24-04-2024

ABSTRACT

Title: Metaphorical and Conversational Code-Switching as Narrative Techniques in Pakistani Short Stories.

The present study attempts to identify the various patterns of code-switching employed as narrative techniques in the selected Pakistani short stories written by Usmani and Akhtar respectively. Both the writers make use of the linguistic forms in an innovative way. Code-switching is basically considered to be a sociolinguistic phenomenon whereby the bilingual and multilingual speakers interact with each other. However, this research work examines this sociolinguistic phenomenon from a different angle as the focus shifts from sociolinguistics to narratology. The writers employ metaphorical and conversational code-switching patterns for constructing and developing the thematic structure of the narratives. Monika Fludernik's theory of Natural Narratives (2002) has been applied to the selected texts. This theory operates at four levels. Only the first two levels relate to this research work. Level one refers to the pre-understanding of the world on the basis of the initial cognitive frames of experiencing. Level two focuses on the construction of the narrative by the reader. So, narrativity is basically experientiality for evoking real-life experiences. Textual analysis has been used for the in-depth analysis of the code-switching patterns. The writers have deployed code-switching patterns as narrative techniques to fill the linguistic gaps, construct a different society and portray a dynamic culture. These patterns enable the readers to experience and enjoy the day-to-day matters related to Pakistani society. Basically, these narrative techniques increase the readability of the narratives. So, the research study is insightful as it brings to fore the significant role of the code-switching patterns in the selected narratives.

KEY WORDS: Code-Switching, Conversational code-switching, Metaphorical code-switching, Narrative, Experientiality

TABLE OF CONTENTS

1 .   INTRODUCTION

2.   LITERATURE REVIEW

LIST OF ABBREVIATIONS

CS   Code-Switching

CCS   Conversational Code-Switching

MCS   Metaphorical Code-Switching

ACKNOWLEDGEMENTS

Firstly, I am highly grateful to my Almighty Allah without whose divine bliss and unprecedented support, I would have hardly been able to complete this challenging task.

Then I owe special thanks to my parents, particularly my "Abu ji", Mr. Muhammad Sharif, who consistently encouraged and motivated me to pursue further studies and undertake the task of doing MPhil in linguistics. Though it turned out hard for me at the later stage due to some severe health issues and the time constraints posed by my administrative nature of job in an educational institution, however, I was fully supported by my family including my siblings and sisters-in-law. I'm sincerely grateful to them for their cooperation.

Above all, I would like to pay my humble gratitude to my inspirational teacher and an iconic supervisor, Dr. S. Juwairyya Mobein, who extended her academic and moral support during this challenging phase. I am highly obliged to her for sparing time from her busy schedule. She always boosted my energy level especially during the period when I was really depressed due to chronic disease and could not concentrate on my research work. Thanks to all my teachers who taught me at MPhil level and enabled me to pursue this grand task. They polished my skills and capacitated me to concretize my father's wish. Thanks to all for actualizing my research endeavour after a long strenuous effort.

DEDICATION

This research work is dedicated to my loving father, my best friend, whose endless support, motivation and encouragement enabled me to accomplish this challenging task.

CHAPTER 1

INTRODUCTION

Code-Switching is the phenomenon of sociolinguistics that is studied at two levels - micro-sociolinguistics and macro-sociolinguistics. Sociolinguistics is the study of the relationship between language and society, the variations in language use and the attitudes of people as social agents. At micro level, sociolinguistics focuses on language at conversational level whereas, at the macro level, according to Joshua Fishman (n.d), it focuses on the relationship between language and society as well as between linguistic choices and the certain type of linguistic activity. However, greatly inspired by other postcolonial seasoned Literati, the two young protagonists, Maheen Usmani (2019) and Sascha Akhtar (2020) employ many narrative techniques like point-of-view, plot, setting and characterization. Moreover, they have employed code switching in their narratives for achieving certain desired goals. In this process, linguistic codes are often switched between English and Urdu as a casual communication pattern used by a particular social group or a class. Code-switching is used for a specific purpose or to perform a specific linguistic function. As Anslado (2010, p. 617) puts it as the individuals' linguistic identities are shaped by "the plurality of linguistic codes" in monolingual or multilingual communities. Adding another dimension, Gumperz (1982) defines code-switching as a contextualization cue which the speakers use strategically. Gumperz et. al (1992) states that there are two types of code-switching according to its social, structural and pragmatic functions. Situational code-switching occurs when two languages change according to the situation as a transitional process (Wardhaugh, 1992). Metaphorical code-switching, as differentiated by Gumperz (1982), represents the complex meaning in speech (oral or written) and specifically relies on the use of two linguistic systems within a single social setting. Metaphorical code-switching appears in the texts in a variety of ways as insertion of tags or exclamations, inter-sentential and intra-sentential, indigenous discourse markers or word glossings (Hoffman, 1991). According to Hudson (1996), there are certain cases where bilingual speakers switch codes without any change in situation or topic. This type of code-switching, according to Gumperz (1982), is termed as conversational code-switching or code-mixing. It is basically a kind of linguistic cocktail (cited in Hudson, 1996). The

basic purpose of my research work is to analyze the significance of patterns of code-switching as narrative techniques in the selected short stories by Maheen Usmani (2019) and Sascha Akhtar (2020).

A narrative is a story with a beginning, middle and an end and the story writer draws the reader in through his/her style of writing. Formalists define a story as a "pre-aesthetic" material from which the plot is constructed. So techniques are the means of weaving a plot. They believe that "form" of the language plays a crucial role in the construction of a story while content is shaped by the form. Ochs and Capps (1996, p. 21) relate life histories to narration in which people represent their 'selves' in relation to their physical and emotional environment and this is how they recognize themselves, comprehend their life experiences and adjust or negotiate their relationships with other beings. Lieblich et al. (1998, p. 8) define narratives as stories which "are usually constructed around a core of facts or life events, yet allow a wide periphery for the freedom of individuality in selection and interpretation of these remembered facts." This definition represents the more sociological nature of narratives. The narrative style refers to such narrative techniques that are the various linguistic strategies, tools and devices which a writer employs to enhance the overall impact of tellability of the narrative on the readers.

Narratives are told in a variety of ways which are tailored by the writers or the narrators according to the needs of the narrative expression to justify the stance and the purpose of the narration and tellability. The narrative techniques present the logical sequence of events to the readers in a way that enables the writer to display his/her skill in transmitting important messages to the readers. They provide the contextual cues to analyze the deeper layers of meaning by helping the reader visualize events and situations. They serve as effective devices to develop a story. In fact, narrative techniques are the building blocks of the narrative and every narrative technique performs a different function in a narrative.

In narratology, common narrative techniques relevant to plot in order to deliver the sequence of events making up a narrative include backstory, flashback, flash-forward, and foreshadowing. Narrative perspective, or who is telling the story, is another narrative technique in the form of first person, second person, third person, and

third-person omniscience. Also, the writers use narrative techniques like metaphor, similes, hyperbole, imagery, paradox and irony to transmit their messages to the readers.

Code-switching, in sociolinguistics, is frequently discussed and analyzed in bilingual or multilingual settings where people switch linguistic codes for specific purposes as for Bakhtin (1966), it is purely a function of relationship between one person and another person, between two distinct living centers of consciousness. So code-switching is one of the efficient ways to register the multi-vocal elements in a society. However, code switching as a narrative technique has not been discussed by the recent researchers. This research study introduces a new dimension to the field of narratology by considering and examining code-switching as a narrative technique in narratives.

1.1   A Brief Introduction to the Writers

Maheen Usmani (2019), a media person, a free-lance writer and a Geo TV correspondent, is famous for her feature reports on contemporary social issues in Pakistan. Moreover, she has also developed investigative documentaries and reports on many historical events in Pakistan. Being a young fictional writer, she displays first-hand experience by portraying life-like characters in her stories. She belongs to Karachi and writes about life in Karachi as her first-hand experience in the short story collection. In Quetta Literary Festival, she explained that she attempted to write this story collection as a catharsis to her own experiences. Her realistic narratives bind the addresser and the addressee in an interesting way. Her debut collection "The Mercurial Mr. Bhutto and Other Stories" portrays the complex characters combating the complex situations. Usmani, in a book launching ceremony held in 2019, responded to a question that she had been deeply influenced by Manto, Anton Chekov, Tolstoy, Maupassant, Nanitadas and the postcolonial writers.

Sascha Akhtar (2020) served as a poetry school tutor and a judge for experimental writing. Her course 'Breaking Through Writer's Block,' has been published by The Literary Consultancy, London as part of their ground-breaking "Being

A Writer" program. Having reserved her seat as a prolific poet, Sascha Akhtar has gained acknowledgement to have her fiction published as well. Moreover, she has translated fiction by the famous feminist writer Hijab Imtiaz from the Indian Subcontinent. Her heart-touching debut, *Of Necessity and Wanting*, revolves around three loosely connected stories navigating life in Pakistan's busiest metropolitan city, Karachi. All three stories present human needs and desires with an audacious simplicity that is embodied in all her protagonists. *Of Necessity and Wanting* is a lyrical collection of atmospheric stories of varying lengths set in urban Pakistan, which foregrounds the concerns of people who are affected by status and power. Class differences, color obsession, elements of capitalism are Akhtar's major themes. These short episodic prose fictions combine social realism with complex and intricately woven plots. Akhtar's kaleidoscopic collection, as a whole, highlights many facets of life in Pakistan that provoke our sensibilities. Sascha Akhtar (2020) writes so beautifully that she takes us to a completely new world. She has an astute capacity to show us what it means to be human, which makes her stories relatable to all. Alongside the more depressing and sad parts, there are moments of joy, catharsis of our strong emotions, frustration and longings to make ourselves better along with the recognition of our backgrounds. In short, there are certain universal truths that unite us all, and this is where the magic of life lies.

i) <u>**The Mercurial Mr.Bhutto**</u>

The very first tale highlights the political scenario during the regime of Pakistan's first elected leader Zulfikar Ali Bhutto. The narrator's father is presented as an ardent supporter of Bhutto. The harsh administrative decisions taken under Zulfiqar Ali Bhutto's regime negatively impact the daily routine of the characters. During Bhutto's reign, students were bound to study Sindhi at school level as a compulsory subject. These distressing but significant events are very well represented in the story. The narrative takes a horrific turn when anti-Bhutto extremists force everyone to call Bhutto a dog as they wage war against him. After Bhutto's execution, there is a sudden change in surroundings. So, the story highlights the political turmoil during Bhutto's reign.

ii) <u>**15 Minutes of Fame**</u>

The second story narrates another tragic episode in the life of an unemployed MBA student. Luckily, a professor facilitates him in getting a job and securing his future. But

there is an unexpected twist in his life when he escapes fire in a building. He becomes a prey to the selfish motives of the media and the spectators who, instead of trying out to save his life, prefer their ratings. The story highlights some unpleasant and cruel realities of our lives.

iii)   Fifty Shades of Grief

Again using an unpredictable ending for achieving greater effect in the tale, the protagonist is found amongst the mourners. There is commentary on the characters in the form of interior monologue. Changing the reader's perspective at the last moment is one of the favorite techniques effectively employed by Maheen Usmani in this particular short story.

iv)   Small Change

'Small Change' is a story about two best friends who eagerly anticipate their reunion. One of the friends is not in this world anymore but the protagonist is unwilling to accept this bitter reality. The element of nostalgia remains dominant throughout the story.

v)   The City of Lights

The title is ironic in nature as it refers to the metropolitan city of Pakistan, that is, Karachi. The writer talks about the issues of electricity in the so-called city of lights.

vi)   Baby

In this story, a woman recounts her own experience of sexual abuse and the effect of that nightmarish episode on her mind. Such sexual issues are brushed aside by the society due to strict adherence to societal rules. With a lot of heated global conversations and warnings, Usmani boldly suggests that such discussions should be encouraged in Pakistani society.

vii)   The White Cage

The first story by Sascha is The White Cage, a story revolving around a middle class young girl, Rumina, nicknamed as Guddi whose mother has high ambitions regarding her daughter's wealthy match. It is a story about social struggle and high aspirations to make one's future secure and better. Rumina's mother believes that wealth

does make life more comfortable and is strongly convinced that women do not work but a financially well-to-do husband may properly take care of the "needs" of his wife and children. Moreover, the story also highlights another social menace of Pakistani society that is an abnormal or absurd obsession with white complexion for securing a good match for a girl's better future.

viii) **Jannat ki Huwa**

   The Urdu title of this story is interesting enough. It revolves around the love story of Javed and Zainab who are trying hard to make up in a city like Karachi. It mainly highlights the harsh reality of life at the lower end of the social scale. Being the most heart-touching of the three stories, Zainab and Javed, cherish their small and innocent "wantings" despite the difficulties. Both try to keep afloat.

1.2   Rationale for the Selection of Texts

   Since Maheen Usmani (2019) and Sascha Akhtar (2020) are the latest postmodern writers and limited research is available on their works, that is why, I have selected their short stories for research purpose. Moreover, their stories present the real-life stories of the bilingual society settled in Karachi. Both the writers have employed various narrative techniques, but the unique one is code-switching which has not been discussed before as a narrative technique. It is usually analyzed as a sociolinguistic phenomenon in research works.

1.3   Statement of the Problem

   One of the chief qualities of a literary work is its open-endedness. The reader is required to approach a literary work from different analytical angles so as to develop better understanding of the text. The literary work is rich in itself but without active involvement of the reader, multiple meanings/realities remain unexplored. Keeping this problem in view, the present study aims at identifying the patterns of CS in the selected short stories by Usmani and Akhtar. Moreover, code-switching is not analyzed as a sociolinguistic phenomenon in this research. Rather, this study focuses on the code-switching patterns that function as effective narrative techniques in the selected narratives.

1.4 Research Questions

My research inquiry probes the following questions:

1. What significant patterns of code-switching are identifiable in the selected short stories by Maheen Usmani and Sascha Akhtar?
2. How do metaphorical and conversational code-switching function as narrative techniques in the selected texts?

1.5 Significance of the Study

This study aims at identifying, analyzing and interpreting patterns of code-switching and their significance as narrative techniques in the selected short stories. This research work analyzes the overall narrative experience that is embedded within the linguistic structure of the selected narratives. Pakistani literature in English is rich in essence as it provides access to multidimensional aspects of Pakistani culture. A genuine thematic shift is noticeable in the recent works produced by multi-talented prolific Pakistani writers. Pakistani literature in English is typified by cultural and linguistic diversity. The richly textured stories narrated by the emerging Pakistani writers provide workable research dimensions to the future researchers. Significant research output is required so as to encourage literary productivity on the part of the novice Pakistani writers.

The present study is significant in a way that no noticeable research has been done up to the present day on the debut collection of short stories by Usmani and Akhtar. These are recent additions to the short fiction published in 2019 and 2020 respectively. In fact, some newspaper reviews in "Daily Dawn" and "The News Daily" are the only available analyses regarding the first collection. So, this study will serve as a unique endeavor particularly analyzing code-switching as a narrative technique. The texts of the stories provide rich linguistic data to be analyzed from the aforementioned dimension. This research work is unique in two ways:

a) The selected collections have not been analyzed from any dimension by the researchers yet.

b) Code-switching as a narrative technique in literary genres has not been discussed by any researcher till date. Although, it is used effectively as a tool for identity construction, ideology construction, linguistic resistance, and retaining indigeneity by the postcolonial writers, yet its role as a narrative technique in literary genres appears as an identifiable gap in the existing literature.

1.6 Delimitation

The present study is delimited to the study of metaphorical and conversational code-switching patterns as narrative techniques in the selected short stories by Usmani and Akhtar.

1.7 Chapter Breakdown

This research work stretches over five main chapters:

Chapter 1 familiarizes the readers with the key terms and expressions pertinent to my study.

Chapter 2 provides critical review of the related literature for the contextualization of the present research endeavor.

Chapter 3 brings to the fore the selected theoretical framework and research method for the analysis of code-switching patterns.

Chapter 4 focuses on the construction of meanings with regard to the employment of code-switching patterns in the selected narratives by Maheen Usmani and Sascha Akhtar.

Chapter 5 summarizes discussion on findings.

CHAPTER 2
LITERATURE REVIEW

This section throws light on the key concepts and the recent researches that relate to the selected topic. I have analyzed the previous works related to this topic by a variety of scholars and researchers in order to support my study. The in depth analysis of the recent literature on the related topic indicates that CS patterns are employed by the literary figures for achieving different targets. This section explores how and why CS as a sociolinguistic phenomenon is used in different patterns of speech, writings and other media prevalent in current times. The various functions of code-switching discussed in scholarly works by different researchers are also a part of this section. My research work focuses on the identifiable gap in the existing literature pertaining to short stories written by Usmani (2019) and Akhtar (2020) respectively. Considerable research is required to analyze their unexplored literary works in relation to the use of CS patterns as narrative techniques.

2.1. CS as a Conversational Tool

Code-Switching, as a sociolinguistic phenomenon in bilingual or multilingual environments has widely been discussed in different research articles. Code-switching, according to Gal (1988, p. 247), is viewed as a conversational tool to establish group ideologies and it is meant to generate or transform interpersonal relations. Gumperz (1982) regards it as a "contextualization clue". It is taken as a process as well as a product. As a process, it acts as a conversational strategy and is used to create, evoke or change interpersonal relations within a social group (Wardhough, 1992, p. 103). As the Russian Formalist, Mikhail Bakhtin (1981) conceptualizes it as a mixture of two distinct social languages within the confines of a single utterance, an encounter, between two different linguistic consciousnesses, separated from one another by a period of time, by social differentiation or by other factors. Extensive research is available on linguistic hybridization, language appropriation or abrogation, speech accommodation or linguistic amalgamation. According to the Routledge Dictionary of Language and Linguistics, bilingual or multilingual speakers switch between language varieties depending on the demands of a particular communicative situation.

M. Rahman (2021) views CS as a result of language contact in a multilingual ecology where there is one national language along with many other regional languages as well as English as a foreign or second language. Bosu (2019) reports that the young generation seems to borrow words from other languages for developing their new brand of a mongrel language. Such CS patterns used by the writers and the speakers seem crucial in their thought provocation, objective orientation and psychological impact and identity endorsement. So, in contrast to the norm, the normal and the dominant, in multilingual settings, the participants actively depict the same thoughts with two communication systems by utilizing the CS patterns rather than passively submitting to the "English only". (Lin. & Martin., 2005 & 2008).

Taking into account the sociolinguistic perspective, CS highlights the use of interlanguage or language combinations and mannerisms within a social group or class in order to project a particular situation. The members of a society alter their language depending on who they are talking to, what they are talking about, where they are and much more according to their changing dispositions. However, in multilingual ecology, a speaker may exercise this phenomenon differently in different domains of interaction. Sociolinguists call it "language alternation" (Thomason, 2001) or "situational code-switching" (Blom & Gumperz, 1972). While in some instances, a speaker chooses one language to talk about one topic and another language for another topic in the same domain or sometimes mixing the two codes to talk about the same thing. Such a differential linguistic behavior is termed as "metaphorical code-switching" (Blom & Gumperz, 1972). Moreover, switching or mixing elements from more than one language in a conversation or dialogue within the same speech context is termed as "conversational code-switching" (Blom & Gumperz, 1972) or "classic code-switching" (Scotton, 1993). Thomason (2001, p.132) calls it "code-mixing" which may be 'intersentential (Scotton, 1993) or 'intrasentential (Pollack, 1980). Halliday (1978) considers CS as a "product" as well as a "process" which is actualized as a process when the individual switches from one code to another in the course of a single utterance. Recent scholarly pursuits point towards the fact that multilingual linguistic behavior is not simply the combination of two or more distinct codes but a "pragmatically unified" linguistic practice in everyday speech (Urciuoli, 1985).

Gal (1988) considers CS as a categorical instance of "systematic, linguistically striking, and socially meaningful linguistic variation" (p. 245). This tradition employed

by the scholars and researchers did not simply affirm the theoretical arguments proposed in social theory. Rather, the scholars view this sociolinguistic trend as an important solution to some of the most significant and pertinent claims circulating across academia. The strength of this tradition lies in its integrated use of socio-political theory, conversational data, and detailed ethnography to understand certain language choice as an ideologically motivated, culturally inspired and historically situated response to the state's prioritization of certain language varieties over others (Gal, 1988).

H. M. Zahid Iqbal and M. Rafi (2018), in a research article, examine the CS phenomenon in a comparative study of the stories by Pakistani writers. These researchers bring forth the use of CS as a communicative strategy which arises out of linguistic necessity. Moreover, the article also focuses on how languages like Urdu undergo transformation with the constant induction of other linguistic codes within the native language.

2.2. Nativization of the Dominant Language

Takashi (1990) indicates five reasons for the use of CS by the speakers. First is filling the lexical gap - the dominant language in which the narrative is expressed may not be sufficiently equivalent to express the intended meaning. Secondly, there are technical terms that are used in the native language. Third reason pertains to the use of offensive topics or terms in conversation. Fourth reason highlights the fact that mixing foreign words with the native ones creates special effects. Sometimes, it adds sophistication to the subject under consideration. Fifth reason includes the trade names that are used directly without translation into other languages. In a nutshell, the historical reflections show that CS has emerged as a particular nativized variety that performs many discursive functions in linguistics and literature (Takashi, 1990). Whereas Li (1997) adds to it by introducing the "Principle of Economy"- less words in one language as against the use of more words in another - that endorses the use of CS by a speaker in multilingual culture where he often incorporates words or expressions either from their national or regional language into English- a foreign language. He further elaborates it by providing reason for using this principle. According to him, it is all because of concise and a shorter length of lexical choices in Urdu rather than in English. Extending the argument on the similar lines, Hockett (2014) cites Sutrismi

(p.8) and mentions the motives or reasons behind using CS or code-mixing as need-filling or prestige-registering motive where a speaker wants to ascribe a worth or value to his/her language and emphasize one's identity. Simultaneously, Hoffman (in Cakrawarti 2011, pp. 15-18) highlights ten reasons for this lexical mixing and switching between the two linguistic systems or sometimes more than two. Among these reasons, a few of them overlap with those mentioned in the previous studies - talking about a particular topic, filling lexical gaps, stressing a message through repetition, using fillers from the native language in the form of indigenous discourse markers, etc.

2.3. Projection of Culture and Identity

Ebuka Igwebuike and Anya Egwu (2019) talk about code-mixing as a sociolinguistic and literary strategy in Chinua Achebe's narratives in their article. They analyze Achebe's incorporation of Nigerian words and expressions with a purpose to reinforce the ethnic or tribal as well as the native identities. Their findings also endorse Achebe's use of code-mixing device for specific projection of indigeneity or local color of Africans as a sociocultural, political and economic ideology in the texts. The argumentative essay by Hanna Larson significantly takes into consideration well-written works of Chinua Achebe. The essay titled "Code-Switching in Chinua Achebe's Novels" is based on the analyses of four of Achebe's fictions: *Things Fall Apart*, *The Arrow of God*, *A Man of the People* and *Anthills of the Savannah*. It aims to figure the way the writer has used Igbo lexicon and Nigerian Pidgin English (NPE) in the texts. The essay focuses on a clear demarcation by giving an overview of Pidgin languages and NPE. The explanatory study by Larson (2007) analyzes the use of CS by Achebe in his literary works at two levels: semantic level and syntactic level - semantic CS involves the Igbo words and the proverbs common in African culture. On the other hand, syntactic level CS deals with the study of verb phrase construction in Nigerian Pidgin English. Moreover, the study also examines how this switching of Igbo-English languages and the Nigerian culture-specific proverbs functions in the selected novels and it also looks into verb phrase construction, more specifically focusing on the tense and aspect in the dialogues uttered by the characters in the selected texts so as to find out if this grammatical construction follows the norm set by other linguists or whether it is Achebe's own style of crafting their use. The study basically focuses on CS and its two types in sociolinguistics- conversational and situational CS (cited in Gardner-Chloros, 2011). It also provides in depth discussion on lexicon, proverb (a significant

part of Igbo oral tradition), pidgin languages or the matrix languages (Coulmas) and verb phrase construction with regard to NPE covering the syntactic level.

Larson concludes that the semantic analyses bring to fore the most frequent use of Igbo vocabulary to mark identity and the proverbs, a common part of oral tradition in African culture. Proverbs have been translated by the author according to the context. However, they may be translated in different ways semantically. Whereas the syntactic analysis shows inconsistency in the use of NPE constructions with respect to all the tenses used. The numerical data diagnosed only 18% of NPE constructions, 35% were of non-standard English in the past tense. 22% of verb constructions were in NPE form, while 53% were the non-standard ones. So, present tense is more common than the past constructions and the past tense construction is different from the one in Standard English. All future tense constructions were, in fact, non-standard. Although, it is in future tense that Achebe transfers the verb phrase to meet the linguistic requirement. Presenting a panoramic view of Igbo society, Achebe makes full use of his local lexicon, proverbs and Nigerian Pidgin English and he has also attempted to borrow and translate the norms set up by Elugbe and Omamor to enhance his personal style as well as to enforce the impact of Pidgin languages on culture and the style of writings. Indeed, all these features help the readers visualize the Igbo society appraising its culture, linguistic norms and values in true sense as intended by Achebe. In short, he used different aspects of language as he wanted the reader to view his world with his "colored glasses".

Iesar Ahmad (2019) investigates the use of CS as a postcolonial counter discourse literary strategy employed by many seasoned writers of Anglo-Indian origin such as Bapsy Sidhwa, Ahmad Ali, Uzma Aslam Khan, Salman Rushdie and many others. The researcher has chosen Sidhwa's "Ice Candy man" to support his stance so as to how the technique of CS assists in defying the dominant discourse. Following poststructuralists' approach, his research mainly defies the universality of the western discourses by deconstructing the binaries embedded all around in the novel as discursive norms. The writer of the novel basically highlights resistance, ambivalence and difference through CS.

Another exploratory article titled *Code-Switching in Bapsi Sidhwa's novel, Ice-Candy Man* by Tariq Mahmood & Dr. Abdul Ghafoor Awan (2017) focuses on

Sidhwa's style of writing. The novel is considered as a masterpiece of art and a perfect amalgamation of literary and linguistic features. Contrary to the above study, the present article is a library study with subjective investigation. For collecting data, the researchers employed the narrative technique which is unique in a sense that an extensive material is gathered from different print media whilst the documentation technique assisted in exploring the types and the reasons of using CS in the novel. Furthermore, the discussion section herein, throws light on the related terms like sociolinguistics, bilingualism, speech community, code and then CS which is deployed as a linguistic technique to beautify the narrative built up by unique linguistic composition and to promote the local culture of the Indian subcontinent. Besides, we are introduced to two novel terms in multilingual settings: Intern Language Switching and Extern Language Switching. Intern switching involves the combination of two or more local dialects into one national language. Whereas, Extern CS mixes mother tongue language with the foreign language, for instance, switching between English and Indonesian. However, the ultimate findings shared by the researchers depict three dominant types of CS: Inter-sentential, Intra-sentential and Emblematic. The article finally summarizes findings by quantifying the data related to CS. Out of these three types, the novel records the most frequent type i.e. Intra-sentential CS (65%), whereas, the other two types are rarely used, that is, Inter-sentential CS (17%) and Emblematic (18%).

CS is a common technique that writers often employ, either consciously or unconsciously, with an objective to project the nativity and cultural distinctiveness in multilingual settings. Sumaira Akhtar et al (2020) examine how CS phenomenon as a language variety influences the thought patterns or consciousness of the people and the identity-construction in Hanif's novel *Our Lady of Alice Bhatti*. CS functions as an effective technique to highlight the distinctive features of culture.

Sajid Ahmad & Sajid Ali (2011) in their MPhil thesis titled "Impact of Urduised English on Pakistani English Fiction" (published in the Journal of Research, Humanities, 2014) investigate the overall influence of the Urdu words in English fiction written by the Pakistani writers. Their data being drawn from Pakistani English Fiction Corpus, comprises one million words taken from the novella of different Pakistani writers. Their findings ultimately show how innovations take place through the phenomenon of Urdu-English CS at the lexical level. They analyzed the unique

emblems of Urdu-English compendiums and hybrid formations of the lexis. This distinct Urduised variety endorses the fact that Pakistani English, being an independent variety, plays a vital role in bridging the gap between local and the foreign. It has become a co-official language and a lingua franca. Their analysis recorded the fact that this lexical hybridization has further led to the emergence of endocentric and exocentric compounds which the writers use purposefully and intentionally so as to highlight the rich Pakistani culture through the phenomenon of Urdu-English CS. So, in a nutshell, here CS is used by the writers to register their unique identity and emphasize the value of their rich culture.

2.4. Preservation of Ancient Linguistic Trends

Besides all the above-mentioned roles of CS in shaping linguistic dimensions, it is also discussed as a tool to prevent the crystallization of some ancient languages or the severely endangered languages such as Sia-Pedee, a language once spoken by the elder community of Ecuador before Spanish was adopted by the young generation of the region. J. Gomez Rendon (2010), in his article, examines the corpus of the oral narratives in Sia-Pedee. The article reflects the role of CS in reviving the sia-pedee in oral story-telling tradition where the elderly people of the community told stories by mixing Spanish with their regional language, sia-pedee. They adopted this sociolinguistic phenomenon of CS to register the ethnic identity of the elder community, and mention the general attitude towards the propositional content of almost dead language. Also, the article attempts to highlight how CS becomes a bridge to negotiate and fill the gap between the two discourse structures in the bilingual speech community.

Talking about the CS in conversational studies, many researchers highlighted the effectiveness of this phenomenon. Steve Nicolle (2013) in his article tags code-switching as an example of language choice and uses this term in order to differentiate between the alternations of linguistic varieties within the same situation. The code-switched utterances share the same discourse units as the utterances in one linguistic variety in usual conversations. Steve's analysis, based on grammatical studies, shows that the utterances of one linguistic variety may be the different languages or the dialects or the styles of the same language based on various dynamic, local and standard varieties of Belgian, Mexican, French, Norwegian, Chinese (Hopi), Swahili, Shona and

Tawa languages etc. His research findings distinguish between three major kinds of CS and highlight many different reasons for using CS by the interlocutors of different language users. Moreover, the researcher cites different instances of real conversations by different participants in different regions. He does not, however, consider it as the only possible way to categorize CS but also provides the reasons that motivate the speakers to use CS patterns. For instance, in grammatical studies, unmarked code-switching or conversational CS is the alteration of linguistic varieties within the sentences. He also differentiates between borrowing and CS. In borrowing, the borrowed word is assimilated to the phonology and grammar of the receptor language, whereas in CS the interlocutors completely switch between the two linguistic systems while retaining the unique identity of each linguistic code regarding grammar, sound and vocabulary (Holmes, 2011, pp. 43, cited in Lewis & Henson, 2011).

2.5   CS in Literary Texts

CS is also used as a literary technique in literary genres like prose, poetry and novel, translation studies, historical writings, fiction and even non-fiction. It is produced by the mutual relationship of linguistic structures and the interlocutors' mannerisms (Bhatti, et al. 2018), since it allows the writers and the interlocutors to convey certain intended messages to the readers by focusing on values, cultural manifestations, attitudes as well as emotions.

Sufficient research is already available focusing on the roles of metaphorical and conversational CS in literature to convey the message to the reader effectively. Iwan Setyawan (2011), Wenny Yuliani (2013) analyze the various types and functions of code-switching in a novel *9 Summers 10 Autumns*. They have examined the language-focused speech styles and conversations of the characters in the novel in order to identify the typology of CS and the functions performed by this phenomenon. Yuliani takes in Hoffman's theory (1996) to analyze the switching between Indonesian and English language and identifies three types of metaphorical code-switching on the basis of the form, which are inter-sentential, intra-sentential and emblematic CS. The researcher further highlights the fact that these types are often restricted by some structural formulations. Pragmatic identity method and note-taking technique proposed by Sudaryanto (1993) have been used to gather data. This study refers to Gumperz's theory (1982) to highlight six main functions of metaphorical CS such as message

qualification, addressee specification, interjection, quotation, reiteration of ideas and personalization versus objectification. In her study, Yuliani (2013) explains how the Spanish codes are switched with English language in order to convey the message more effectively which would not have been conveyed in English only. So, the writer aims to fill the lexical gap and maintain the linguistic identity through the technique of metaphorical CS in the selected novel. Yuliani (203) concludes the research article by mentioning the type of code-switching dominant in the novel. The most dominant type of CS in the novel was inter-sentential switching where the characters or the participants utter one complete clause or a sentence in one language. While, the most frequent function of CS observed in the novel was the message qualification which usually described the thought patterns and feelings of the main character in the novel.

Hans-Jurgen Diller (1997) highlights the origin of CS and its employment as a unique strategy in the Medieval English Drama. His extensively written academic-cum-expository article "Code-Switching in Medieval English Drama" published in a book "Comparative Drama" attempts to analyze the way CS affected and influenced the Medieval Drama. The essay provides healthy discussion on important terms like communication, speech community, bilingualism, codes, CS and its levels in the selected medieval plays. The researcher defines drama as a written script or score for the dialogue to be performed and further discusses the possible types of communications in English Drama, where Latin language played a dominant role, particularly in stage directions. Latin, in the Medieval Dramas, held a divine status and it naturally gets manifested in texts rather than in single words. At that time, Latin represented medieval culture, so its strong hold on Medieval Drama cannot be overlooked. Diller's (1997) explains that the languages that are switched into are called "embedded" or "other languages". As far as the variety of communication in drama is concerned, it is between the playwright and the actor; between the playwright and the reader, between the characters or between the characters and the implied audience. In stage directions of drama, this communication occurs between the playwright and the actor. It is also noted that the Latin language was often mixed with some rare terms from the Greek language, and they were explained as footnotes in English particularly for the sake of understanding of the directors so that they could guide the actors. In this context, the reader is also ascribed the role of the director of production. The article analyzes the use of CS in various medieval dramas. *Secunda Pastorum* contained rare

words from Greek mixed with Latin. In *The Castle of Perseverance* many Latin quotations are inserted in order to receive literary nobility and sophistication. Then focusing on communicative situations in Medieval English Drama, CS is said to be dependent upon the subjective interpretations of the reader or the expected audience. Next section of the essay focuses on two levels of CS: syntactic or suffix level - words and phrases, whole sentences or even the texts carrying the other language morphed as CS phenomenon- and verse level - occurs within the verses or lines or outside stanzas. These levels are illustrated in detail with instances from mystery and morality plays specific to Medieval English Drama. For instance, the analyst has highlighted the functions performed by syntactic CS embedded in Latin vernacular words, and one of the functions of CS was to mock and criticize the corrupt education systems in classics. It was a style adopted by the playwrights, poets and the novelists or even prose writers in order to highlight the corruption prevailing in every important field of the state including unethical, unlawful and ill practices by priests and clergies in churches. So, in a sense, it was taken as a natural expression of intellectual snobbery and false pretensions. Moreover, CS at this level, gained significant importance in the sober business texts written by Laura Wright. However, at textual level, the syntactic level CS is almost equivalent to linguistic borrowing where nouns are more easily accessed than verbs. While CS at verse level or within the stanzas is very rare. Diller (201) calls it "An interesting strategy" when the rhyme scheme is exploited to switch from English to another language. CS, for instance, in *Mankind* enhances the overall impact of the play and adds linguistic sophistication to the dialogues.

According to Diller (2013), various types of CS like lexical exchanges, intra-sentential and inter-sentential are contextualized in English plays. Here, English serves as a "support mechanism" which may take many forms: translation, paraphrase or elaboration. Moreover, bilingual context of CS invites further debate on bilingualism where Gumperz's idea of CS conveying social meaning is made clear in the context of bilingualism, Diller (2013) ultimately comes to the point after an extensive debate that bilingualism is not fully uniform, rather bilingual communities are usually in minority within the monolingual majorities. A bilingual community is composed of a core and a periphery. Core represents the majority or monolinguals while periphery will have the bilingual speakers with a limited active competence and a larger passive one. Diller cites the play *Towneley Herod*, in which the French-speaking monarchs wish to impress

the monolingual (the core) and the peripheral bilinguals. Henceforth, much of the evidentiary insight proves that switching from English to Latin and back to English does convey social meaning. The researcher opines that switching between English specifically, and other languages in general like French, added an aesthetic color to the plays. Though English is the language of the majority, yet English is the language of periphery in biblical terms. So the audience of Medieval Drama is the Latin-English bilingual community. As far as the use of CS in selected plays like *Quod Mortuus* is concerned, CS provides only structural effects. The technical analysis depicts the fact that there is a clear line between the matrix language (Latin) and the embedded language (English). The article concludes that code is not only a synonym for language but the different varieties of the same language with different dialects within a language can also be considered as codes. There are several types of Latin used in Medieval Drama in the form of CS.

In the written tradition, poetry is another source of expressing one's emotions and feelings or sometimes it becomes an agency or a medium of expression of unique experiences in life for the people of literary taste and sensitivity. Poetry is the spontaneous overflow of powerful feelings, so it is directly related to aesthetic pleasure. Lawrie Barnes (2011), analyzes the function and the significance of bilingual CS in English poetry with reference to Eliot and Pound. This article investigates the specific functions associated with CS in English poetry. It also demonstrates how CS has a limited but a significant role to play in literature as a literary device. From the classical times of Chaucer and Wyatt to the modern trends of symbolism and Imagism, language has always served as a tool to unfold or expose the follies and frailties of the societies. However, the languages that have been incorporated in the textual matrix of English poetry are Latin, Greek, French and German. The researcher argues that this unique incorporation of "other languages", a term used by Diller, enhanced the overall impact of English poetry and it also allowed the readers to enjoy and relate the enriching experiences, expressed in the poetic verses. For the purpose of analysis, the researcher employs the Markedness Model proposed by Myers-Scotton (1993) which is based on the social motivation factors for using CS in poetry and applies it to selected examples from the canon of English poetry. The researcher rejects the most frequently used types of CS in novels, she rather prefers to focus on the more stylized CS pattern that appears in poetry and seems to be different from the natural speech. The findings of the study

show that the literary figures of the Middle Ages used Latin as another language in poetry. A sociolinguistic perspective describes it as a diglossic situation that existed in Medieval England. So, English-Latin CS reflected literary taste and intellectual capacity of the characters in Chaucer's The Canterbury Tales. Thomas Wyatt has used French and Italian as switches in the matrix of English which add a sophisticated structure to his poetic works. Keats, in "La Belle Dame sans mercy" borrowed his poem's title from a French poem by Alain Chartier, a unique switch between English and French symbolizing the theme of courtly love.

Barnes (2011) further elaborates that the most extensive use of CS is obvious in the works of T.S Eliot and Ezra Pound. For instance, Pound switches between English and Greek, Latin, French and Italian, particularly in the use of titles in many of his poems. The function of this unique switching, between a "marked language" or an embedded but dominant language as an unexpected choice and the English as an "unmarked or the expected language", is to enrich the structure of the poetic pieces. On the other hand, Eliot's use of German language along with English is significant as this switch alludes to the historical legends. Moreover, it added music to the poetry of Eliot. Secondly, it helped the poet to relate his thoughts about modern life with that of a marked language (here German). Henceforth, the whole discussion is summarized by the researcher by stressing that the marked languages allow the literary figures to refer to the history, represent the closely integrated western cultural trends and develop a complex set of relationships in the literary texts. A marked code in the works of literary creativity allows the reader to dive into another world and develop understanding about it. The article highlights the need for yet a comprehensive data-oriented theory for the study of CS, particularly as a literary device.

Discussing the dual functionality of CS both in literature and language, Weston, D. & Gardner-Chloros, P. in their research article "Mind the gap: What Code-Switching in literature can teach us about Code-Switching" (2015) examine the mimetic function of CS that may be befitting in literary dialogue. They view this literary tradition as the most relevant tool to the sociolinguistic understanding of a particular community. The researchers have highlighted the historical trends and multilingualism related to CS in the written form. Besides, they raised a valid question as to how and why the linguists have focused more on the conversational or oral modes of CS and very less attention has been paid to the written tradition as many of the models for CS

are based on the oral CS. Only a multidimensional model can justify the full understanding of a language that takes into consideration a series of behaviors ranging from the most dominant to the everyday vernacular language (Le Page & Keller, 1985). The article effectively provides an overview of the range of linguistic behaviors in different communities, the degree of awareness maintained by the writers regarding the speech modes of the community and the roles of varieties in a speech community. The researchers focused their analysis on the literature dealing with postcolonial and migrant contexts. CS is used by the writers as an efficient tool to highlight the postcolonial tensions and expose the complex multicultural identities and ideologies and the varying patterns of linguistic choices that impact the overall meaning. Moreover, the article differentiates between CS and borrowing, ventures towards the role of CS as a mimetic tool performing an indexing function in drama and poetry and ultimately tells us about the fact that how CS provides data about the historical sociolinguistics. So, after discussing the types of multilingualism, the article specifically emphasizes on the more stylized functions of CS in literary genres. The findings of the research, however, show that CS not only provides the relevant data on different speech modes that are specific to the postcolonial communities but also helps the writers to expose challenges regarding culture loss and hybrid linguistic identities. So, language being a dominant theme in postcolonial literature and well reflected in conversational CS, is then transcribed into written form in a unique form. Similarly, CS is also discussed in relation to postcolonial societies that are in continuous pursuit of their identity like Cantonese, East African, Singaporean, Anglo Indian, etc. Literary evidence has been provided to compare and contrast the language use in different societies. Furthermore, the article cites examples from the bilingual characters from different novels in order to portray the rhetorical expressiveness of CS, its capability to reflect the identity of its users and the societies in which they live. The article concludes with some crucial facts that languages are necessarily discrete and can be separated in bilingual contexts. However, multilingual literature is also flourishing and here too, the technique of CS proves to be a useful resource pack in its own way, conveying liminality or the states of linguistic transitions (Hess, 1992) of language and its users.

Another enriching research article by Gardner-Chloros and Weston, D. is basically directed towards the question regarding the extent to which the models developed for the spoken CS may be applied to the writing and specifically to the

literary compositions. The researchers referred to number of insightful approaches and models surging various forms of multilingualism used in literature by the seasoned literati of successive eras to date to gain historical, linguistic, psychological and aesthetic information while enjoying inter-switching between the mother tongue and the foreign languages like French, English and others. Simultaneously, the most explicit function the CS served in contemporary written literature is to seek escape from the constraints posed by the native tongue and as a means to overcome the suppression of the colonial language and retain the cultural identity of the local language, thus creating creole literatures. The concentrated reviews and systematic analyses brought forth the main functions of CS within the field of literary multilingualism and also diagnosed the partial overlap existed between the functions of CS in spoken and the written modalities. Ultimately, the findings and discussions of the article exposed the macro level impact of CS on characterization and narrative structure. This argumentative article has provided the future avenues for the researchers in linguistics and literature to explore multilingualism in contemporary literature.

Mohammad Albakry (2008) analyzes CS in Anglophone Arab literature in the article "Ahdaf Soueif's "The Map of Love"(1999). The research article explores that Ahdaf uses English as a medium of expression but she also employs Arabic to portray the various linguistic and cultural norms of Egyptian society. The writer of the novel seems highly concerned about the histories, embedded with a crucial concept of discovering the transnational shocks of power and female empowerment. Framed within Kachru's Model of Contact Literature and his categorization of occurrences of literary CS or bilingual creativity, it focuses on the cultural and linguistic processes. The findings show the pre-eminence of the discourse strategies in The Map of Love like the lexical borrowing, cultural references and translational transfers. Moreover, the very metaphorical title also depicts the sharp and clear effects of colonialism and draws a clear line between the colonizers and the colonized. Moreover, the article examines and investigates the functional motivation of CS in the pretext of postcolonialism and finds out how various creative strategies may either enhance the overall impact of Soueif's narrative or fail to engage the readers. The ideas of female "inclusivity" and "equivocation" reverberate throughout the novel supporting female empowerment. Albakry's analysis further unfolds a tiring journey between language and continent and timeline of centuries where the characters of the novel themselves become histories for

the coming generations. So here, CS becomes a tool to bridge the gap between the two linguistic systems, registering the centuries' long history.

In the literary genres like novels and dramas, the technique of switching linguistic codes between English and other languages is a common communicative practice in which characters are ascribed the roles to communicate different intended messages implied by the writers in the textual world. Taking this into consideration, the infusion of French language in English novels and writings is also widespread. "Code-Switching of English-French in French Kissing Novel by Catherine Sanderson" (2021) published in International Journal of Academic Research in Business and Social Sciences corresponds to this view and adds to the written literary tradition. The researchers, Amirah Syazwani Roslan & Omrah Hassan from University Putra Malaysia, attempt to analyze the French Kissing Novel in order to examine the employment of CS of English-French in plotting the narrative and dialogues of the characters. Simultaneously, their study has also coded the factors influencing the use of CS in the novel by applying Holmes' theory (2008). For the purpose of data analysis, they applied Poplack's theory (1980) and identified types of CS used in the novel. The most frequently used patterns of CS were: tag switching, inter-sentential and intra-sentential CS patterns. The researchers have argued that CS has become a common conversational practice in multicultural societies around the globe and is meant to enrich the individuals' interpersonal skills with others (according to Cao, 2016). So, the analytical findings reveal that CS has become a choice of the society in which writers, precisely the novelists from creative industries use this communicative strategy as an apt tool to incorporate their cultural elements or in other words. This article highlights how the novelist has tactfully used the French linguistic items in her English Novel so as to globalize the French culture, traditions, linguistic norms and heritage in order to have an enriching experience of the French society. The research article analyzes five factors or reasons that prompted the usage of French language with English in the form of a bilingual phenomenon: participant's solidarity and status, topic shift, switching for effective communication function, metaphorical switching and lexical borrowing. Besides, the researchers further quantified the analytical data and postulated that intra-sentential CS was the most frequent in the novel whereas tag-switching was rarely used. Similarly, the study further demonstrates three highest factors out of five that are switching for effective function, topic and participant's solidarity and status.

"Code-Switching practices in Hilman Hariwijaya's novels "Makhluk Manis Bis" and "Bunga untuk Poppi" by Tia Martiana (2013) is insightful enough. Here, the researcher examines the texts by applying Poplack's Code-Switching theory (2000) in order to identify and analyze the types and functions of CS identified in characters' conversations in the Indonesian literature. The results of the study identified and so endorsed Hoffman's three types of metaphorical code-switching. Whereas, Poplack's theory highlights 13 functions of CS: Emphasis, Designation, Clarification, Objectification, Aggravating message, Parenthesis, Topic shift, Mitigating Message, Untranslatability, Interjection, Personalization and Reiteration of the message. However, here the researcher dissects the novels as instances of unique linguistic salad of Bahasa, Indonesian and English thereby identifying all the thirteen functions of code-switching highlighted in Poplack's theory.

2.6   CS in EFL/ESL Classrooms

Eren Ratnasary (2014) presented different views regarding the use of CS in English classrooms in her article "The Study of Code Switching in Storytelling". She attempts to identify the reasons as to why the students in English language classroom switch codes to convey their messages. For instance, the researcher sampled eleven English department students who spoke Javanese as their mother tongue and Indonesian as their national language. In their institute they were supposed to write and speak English as a foreign language. Although she quoted some of the experts in her research who believed that the use of mother tongue may impede L2 learning (Kao, 2009), but, then she somehow defended the case by citing those who considered CS to be purposeful in enhancing learning process (Hamidi and Sarem, 2012). She further highlighted the significance of CS in EFL classrooms by examining student participants' positive feedbacks in favor of CS. The article revealed some important functions of CS that corroborated the previously mentioned studies cited above, such as the lexical gap or the lack of appropriate vocabulary item, anxiety or fear while using the target language, etc. Moreover, the teachers preferred using CS to explain the complex concepts in the classrooms.

Similarly, in the multilingual settings of South Asia, English is often taught as a second language, a national language used in formal settings and a regional mother tongue that is considered an ethnic identity of every person. I found another scholarly

article by Prof. Muhammad Yousaf Malik (2014) who shared his ideas based on first-hand experiences in the form of a research publication titled "Code-Switching As An Effective Technique of Teaching English at Intermediate Level in Pakistan" (July, 2014). Adopting the quantitative research paradigm, he sampled 200 low English proficient learners from various colleges of Khushab, located in backward rural areas of the district. The article highlights and inspires the practitioners, the stakeholders or the instructors of English language by justifying the stance that how crucial the English language teaching is in our otherwise neglected areas in order to capacitate our young lot to meet the global standards in the long run. After a meticulous and keen observation and analysis of the sampled data, Prof. Malik ascribes a lofty status to the English language learning in Pakistani institutions and emphasizes on using CS as an efficacious and a fruitful strategy, particularly for low English proficiency levels. Limiting his research paradigm to the intermediate level English language learners, he goes on to appraise the major motive and purpose behind using the technique of CS. The use of CS in the classrooms motivates the learners and arouses their interest towards English language learning. His cites different professionals of English language teaching from bilingual countries like China, Japan, Malaysia and India. This professional precedence from different countries, where English is taught as a foreign language, proves that using CS as a teaching technique increases the comprehension levels of the learners and serves as an impetus to the learning success. Furthermore, Malik also discussed and analyzed four main types of CS: situational, metaphorical, conversational or code-mixing and tag switching. Also, he elaborated the multifarious functions that CS specifically performs in EFL classroom teaching like it helped in eliminating concept misunderstanding, provided ease in topic shift, and aided in understanding syntactic terms or any type of abstractions and in demonstrating the rules of grammar. Hence, bilingualism is highly preferred over the direct method of teaching and CS, being an off-shoot of bilingualism, in EFL classrooms (Greggio & Gil, 2007), assists in enhancing the intelligibility of grammar and vocabulary (Cole, from Japan, 1998) of English language and overall output of the learners with very low proficiency. The study concludes with the pedagogical implications of using CS as a teaching technique by quantifying the statistical figures showing that around 70% learners enjoyed the lesson and felt satisfied and comfortable, being taught through this technique.

Hina Nadeem conducted her study at an advanced level of formal education. Her article "An Investigation of the Reasons of Code-Switching (CS) in English Language Classrooms of BS in the context of Pakistan", (2018) examines the role and significance of CS in the teaching learning process of the students of a public sector university, Lahore. She conducted a comparative analysis of the views by the students as well as the teachers regarding the importance of CS as a teaching methodology and its impact on the learning progress of the students in ESL classrooms at university level. Furthermore, she has tried to expose the change in students' attitudes and behaviors towards English language learning. For data collection, the researcher adopted qualitative-cum-quantitative research design. She sampled forty students of BS (Hons.) and four teachers of TESOL department and through semi-structured interviews and questionnaires, she recorded the feedback of both the parties. The resultant findings corroborated the earlier research by Malik. The researcher added a few important reasons for the use of CS by the teachers. As per the findings, it is obvious that CS assisted in comprehending the textbook when it is beyond the competency level of the learners although teachers may use this technique consciously or unconsciously (Sert, n.d). Other reasons from the side of teachers were: convenience in grammar instruction, personalization and seeking attention or guarantee from others or the students, as noted by Mahadhir (2007). CS helped teachers in clarifying the concepts, motivating the students to respond during classroom discussions, providing comfort to the students of humanities, and adding humor for students' better learning. CS proved to be an effective tool for bridging the communication gap among the students and the teachers which may get generated due to the lack of proficiency in English language. The statistical data endorsed the qualitative data as 75% students felt comfortable when their teachers switched the codes (English-Urdu) during their lectures according to the socio-economic background, level and needs of students.

2.7   CS in Formal / Informal Speeches

Formal and informal speeches or addresses on special occasions and events also contain significant CS patterns. These patterns are used as contextualization clues to convey intended messages to the audience or to fill the lexical gap. Formal speeches sometimes incorporate CS for the sake of assertion as well. However, it all depends on the context in which the speech is delivered. Following this context, the use of CS in formal speeches is fairly common these days in order to convey the person's narrative

to the listeners of every age and status in such a way that even a layman can understand it. For instance, a research article as an evidentiary content quotes the Indonesian President's speech at 65th Indonesian Independence Day. His speech has been analyzed by a group of Indonesian researchers, Wibowo, Yuniasih and Nelfianti (2017). The researchers collected data from the script documented and applied grounded theories in order to observe and review the speech delivered by the sixth President of Indonesia, Susilo Bambang Yudhoyono, who switches or mixes Bahasa language with a foreign language (English). The article brings to fore several types of CS such as inter-sentential, intra-sentential, emblematic and tag switching. Similarly, the researchers also quoted Suwito's categorization of conversational CS into two major types: inner code mixing and outer code mixing. The close scrutiny and review of the President's speech highlights the same three functions of CS. However, in addition to that, the researchers also found out the functions of conversational CS which are insertion, otherness and lexical equivalence. The article mainly seems to emphasize on the use of CS as a technique to preserve national and linguistic identity and to build their unique narrative so as to minimize foreign language dominance. Here, CS is mainly viewed not only as a conversational tool but as a means to establish, maintain and register ethnic boundaries and cover all aspects of societal meaning. The researchers add to the discussion that a new or a third linguistic code originates as a result of switching or mixing two languages where elements from the two languages are inserted into a definable structural pattern (quoted Maschler, 2006, p. 21). For instance, an Indonesian speaker usually uses his/her national language and mixes it with the regional or foreign language, English. However, the findings show that the president used, most of the time, intra-sentential CS in order to emphasize the words he uttered.

2.8. CS and Social Media

As far as the current trends in research are concerned, social media provides an easy access to the multiple conversational avenues via language. This use of language by the different societies displays unique linguistic and ethnic norms or values. Here, the techniques of CS and code mixing are considered the trends of the time. The linguistic salad seems to be promoted and shared by different users around the world through multiple media. The users employ this phenomenon in their daily chat on different social media apps in order to register and mark their unique linguistic identity specifically in multilingual societies all over the world. In this context, I found two

Indonesian researchers, Ameliza, C, T. and Ambalegin, who conducted a corpus study of 15 WhatsApp texts while using non-participatory technique. Their research article titled "Code Switching Analysis in English Literature WhatsApp Group" (2020), framed within Poplack's theory (1980) identified three types of CS in WhatsApp texts as tag switching, inter-sentential and intra-sentential CS. Focusing on the reasons as to why the users use this phenomenon of code-switching, the researchers used Grosjean's theory (1981) in which he talks about ten main reasons for using code-switching in any multilingual set-up. This unique study ultimately concludes with the analysis and identification of three reasons: filling the lexical gap, continuing with the last language used to trigger and to determine the speaker's involvement.

TV ads also play a viable role in promoting CS in conversations and written discourses. The article "An analysis of Code-Switching and Code-mixing as found in Television Advertisements" by Mei Lyna Girsang (n.d) highlights the role of T.V ads and the corpus data of 100 ads endorsed the results of the earlier studies. The article supported by Hoffman's theory of types and functions of CS for data analysis identified three dominant types of CS in TV advertisements, i.e. inter-sentential, intra-sentential and tag switching. The results unfolded that the three main types of CS involved particular changes of pronunciation. Furthermore, Girsang also found out seven reasons for using CS: expressing solidarity, inserting sentence fillers or sentence connectors, quoting somebody, repetition for clarification, interjection, expressing group identity, and clarifying the speech content for interlocutors. However, the researcher found one major reason for using CS in TV advertisements and that was 'quoting somebody's speech or words in a particular situation.

2.9. CS in Translation Studies

Translation studies is also considered as a body of literature and it is not new especially in this globalized era of knowledge explosion and cross-cultural communication. The readers around the world display their keen interest in the diversity of foreign and exotic literatures produced around the globe. Every nation takes interest in knowing about the norms, values, culture and above all the language and literature of other nations in order to remain updated. In this regard, translations of the source texts into different languages according to the readership of different language speakers all over the world, have played a vital role in expanding the global cultures to be

appreciated and experienced. This is how the Translation Studies have compressed the world into a global village and the use of CS has multiple implications in the literary writings. It has become a common literary approach utilized by the writers to introduce and keep up with their cultural notions. So, this phenomenon undergoes transformations, particularly in translations, in accordance with the linguistic demands or requirements. Furthermore, the cross-linguistic or trans-linguistic translations mainly deal with the question of how the embedded foreign codes in the source texts are transferred or translated to the target language. It is only possible via sound knowledge of the source culture, language and literature and exchange of scholarships in order to compete with the world according to the current trends. So translations from one language to another are a distinctive source to bridge the cultural gap among the nations. Besides, the employment of CS in conversations and texts as a sociolinguistic phenomenon in the translated texts is also insightful.

One of the scholarly works from an unknown researcher needs to be cited here where CS is taken in a different way. Instead of using it as a sociolinguistic technique, it is rather translated or transferred into a target text language from the given source text. Starting with a the topic "Codes Across Languages: On the Translation of Literary Code-Switching", Ahmad (2018) attempts to analyze the way in which this phenomenon is translated from the source language into a target language and then he goes on to identify and observe as to what extent the original form of the occurrences of CS is retained, changed or even deleted in the target text. However, here too, the researcher highlights the reason for using CS as it is described as a deliberate choice by the writers and a technique for lexical fidelity through some untranslated terms in the target language. In this way, it becomes a device to convey the cultural distinctiveness and signify the discourse by illustrating the cultural norms, as Ashcroft et al. (2003) have cited. This study basically compares the four versions of a Hebrew text, with Arabic codes incorporated in it, written by Eli Amir (2005)- an Iraqi-jewish author, who merged Hebrew and Arabic in his novel "Mafriah ha-yonim" (Farewell Baghdad) and it served as a source text here that is translated into the European and non-European target languages such as English translated version by an English journalist Yael Lotan, German by Barbara Linner, Italian by Alessandra Shomroni and pure Arabic by an Egyptian journalist, Hussein Sirag. This argumentative article also highlights the issues regarding the translation of literary CS into the target text and those issues have mainly

been related to the typology of CS technique. Consequent upon findings and discussion in the article, the analysis shows that CS in the source text reflected not only the linguistic and sociolinguistic factors but also functioned an aesthetic tool for the readers. Moreover, it also displayed the author's creativity inspired by the unique practice of bilingualism. Besides two main broader types of CS in sociolinguistics, i.e intra-sentential (Poplack, 1980) (also called alternational CS (Myesken, 2000) or classical CS (Myers-Scotton, 1993) and inter-sentential CS, the researcher refers to the categorization of CS in literary texts, particularly in translation studies, into two main types : first is hard-access CS, in which the code added by the author does not belong to the dominant language and so it creates difficulty for the readers (here outsider readers who are not familiar with author's bilingual or cultural background). While the second type is easy access CS which is easily decodable into either the direct translation or glossing and it is elucidated by the author himself in the form of footnotes in the text. It provides a broader description of the foreign codes inserted by the author so as to make the text less bilingual and ease the reader or an insider reader. Moreover, it is also suggested that hard-access CS remains the same in the target text, so it should not be replaced by its translation, although footnotes may solve the issue. Finally, this corpus study reveals quite a unique set of approaches proposed by many renowned translators, linguists and the scholars. For instance, the researcher delineates four possible approaches for the translation of literary texts into the target language (cites Cincotta, 1996): one is to make the target text monolingual, second is keeping transfer in its original language, third is the use of slang or colloquial terms for the foreign codes and the fourth approach is to put the occurrences of CS in the language other than the source and the target text languages. However, the whole debate is summed up by the researcher by highlighting precisely that all the target text translations maintained the hard-access CS structures. Rather HA-CS is treated in diverse ways: English and Italian versions used the synonymous terms for Arabic CS to convey the message, whereas, a long sentence is used to explain in German version. On the contrary, it is ignored in the source text altogether in the fourth Arabic version. Not only this, the discussion part of the article shares the quantitative figures of corpora of the data regarding the translation of the literary CS in all the four versions, differentiating it on the basis of HA-CS and EA-CS and finally comparing the results. So, in a nutshell, the study justifies the stance of the researcher that while translating the text, the original structure of CS must not be neglected as it is considered as one of the important stylistic features. It results in better

representation of the literary function performed by the embedded CS in the target text and above all, the target text also becomes easily accessible to both the insider as well as the outsider readers.

2.10   Narratology and Stylistics

Narratology and Stylistics are in close relation to each other that have developed side by side in the formal or structural analysis of narratives. Stylistics deals with the linguistic study of literary and non-literary texts through the amalgamation of both linguistic as well as literary approaches so as to investigate the grammatical aspects and meanings that emerge particularly in formal contexts (Widdowson, 1975). In short, it is more of a linguistic dissection than simply a literary evaluation of language.

As Mathews (2007) states that Narrative Stylistics involves formal analysis of the narrative texts, so it seeks insights into manifold narrative processes including narrative reading, stylistic foregrounding, figurative devices, plot inference and volatile or transformative focalization patterns. Furthermore, these insights provide an empirical basis for evaluating how the readers respond to the style and the narrative structures and the way they anchor upon the implied connections or suggestive connotations within the texts.

Various stylistic or narrative techniques are analyzed by researchers in order to comprehend the diverse literary aspects in literary works. The specific linguistic or stylistic features have a noticeable impact on the understanding of the storytelling expressions, experiences and transformations of actants and the existents. Adopting postcolonial approach, Lurjana Krasniqi and Lindita Tahiri (2021) in their research paper titled as *A Narrative of Different Voices: Stylistics Analysis Of Multiple Points of View in Zadic Smith's NW,* endeavor to analyze different modes of point of view or perspective in the novel which demonstrates the way style varies with the difference of perspectives foregrounded via linguistic structure. They elaborate how this stylistic manoeuvre unveils the significant transformations of characters' lives in the form of differing voices, responses, emotions with the changing patterns of narrating voices. The paper also focuses on the narrator's voice undergoing alternation between covert to overt modes and vice versa and it precisely showcases an eclectic fusion of form of language (Formslists' structuralism) and content to build up the storyline or plot and metamorphosis of narrative voices.

In the backdrop of narrative stylistics, another study by M.Asif Irshad Ahamad and Dr. Gupta (2020) aims to explore the narrative elements implied in linguistic structure. In their research paper *A Stylistic Study Of Narrative Elements In Jane Austen's Pride and Prejudice* , linguistic variations are discussed and analyzed to help readers develop an understanding about the literary works unravelled via linguistic variations as aimed by the narrator. The study is based on Todorov's proposition on narrative transformations and its sub categories. Linguistic elements such as diction and the syntactic structure of the novel are explained and analyzed to expose the implied connections and suggestive connotations.

2.11   Research Gap

Michela Baldo (Jan, 2019) in her article titled "Towards a Narrative Model of Code-Switching in Diasporic Writings" analyzes the use of CS as an effective tool to show cultural uniqueness in translation. She further examines the integration of Narrative Theory and the Translation Studies through the technique of CS. She defines focalization and the voice from the classical and the poststructuralist perspectives. Her article unfolds how these elements actually relate to the visual and aural dynamics of a narrative around which the narrative subjectivities constitute plot. Moreover, her research findings demonstrate that the switch from one language to another is actually "translational" in nature which focuses specifically on the fictional and pragmatic aspects of CS. So, translations of diasporic writings highlight the cultural tint of the particular variety.

CS has been used in multiple contexts by many researchers and writers. For example it is often discussed as a phenomenon of sociolinguistics, a product of bilingualism and a communicative strategy in society, altering the codes in order to adjust and accommodate interlocutors' identity, preserve nativity and cultural values and portray customs and traditions. Moreover, it is now studied and discussed with respect to the broader field of narratology. The study of CS as a narrative technique by the selected story writers presents a new dimension and contributes significantly to the existing body of knowledge. The basic purpose of my study is to identify the types and the functions associated with CS in the selected narratives.

The existing literature, however, mainly focuses on the sociolinguistic dimension of CS in the natural narratives such as novels, plays and poetry. CS as a narrative technique remains an unexplored area in different literary genres till now. My research work, therefore, approaches Usmani's and Akhtar's collections from the aforementioned dimension. This study is, therefore, significant as it analyses the use of CS as a narrative technique in the selected works.

CHAPTER 3
RESEARCH METHODOLOGY

3.1 Theoretical Framework

In order to carry out my research work, I have applied Monika Fludernik's Theory of Natural Narrative (2002) to the selected narratives for the analysis of code-switching as a narrative technique. The research questions are given below:

1. What significant patterns of code-switching are identifiable in the selected short stories by Maheen Usmani and Sascha Akhtar?
2. How do metaphorical and conversational code-switching function as narrative techniques in the selected texts?

For addressing these research questions, Monika Fludernik's new natural model of narrative (2002) based on the notions of experientiality, narrativity and narrativization has been used. The model operates on four levels. The comprehensive natural parameters of real-life experience form the most basic, experiential and cognitive foundation of this model. The term "natural" is applied to all types of oral and more complex written narratives. Fludernik's model (2002) is divided into 4 levels:

The first level of the model is related to the question "what" (to distinguish from the question of "how" in levels 2 and 3). This level is essentially pre-understanding of how the world functions and contains "parameters of real-life experience" which are the most basic, initial cognitive frames of experiencing. These cognitive frames are what Fludernik (2002) calls "basic schemata" which relate to presupposed understanding of reality, and they include such schemas as "agency" and "goals", intellect, emotions, motivation and so on. They make up a configuration of an experienced event that includes (and must include) an evaluation of it and its meaning. This configuration is of a teleological nature, a mechanism of causality, and it must do

so in mutual agreement with the function of evaluation. These cognitive schemas are natural on account of being a part of our consciousness, enabling us to grasp a world of action and change. Here level I of Fludernik's model has a close affinity with Ricoeur's Mimesis I. It comprises the schema of agency as goal-oriented process or reaction to the unexpected inconsistent texts, the alignment of experienced and evaluative happenings or events, and the natural understanding of observed occurrences involving their supposed cause-and-effect explanations. In this schema teleology or temporal sequence and an unavoidable plotting join with the goal-oriented acts of the acting subjects and with the narrative experience of the narrator's after- the- fact evaluative consciousness. Such a pattern is again at the backdrop of natural narrative. The first level of this model somehow relates to my research work as the dissection of the selected narratives is possible only through the deep-rooted basic level schema of reality to make sense of the texts.

The second level which serves as the theoretical framework relates to "how" and is a mediating one, containing, according to Fludernik (2002), four cognitive frames or parameters: telling, viewing, experiencing and acting. These are explanatory in the sense that they mediate a story to us and render it accessible. These categories are also natural on account of "explanatory patterns" utilized by us in understanding our daily experience. This level depends on the reader who constructs the text as a narrative. The interpretation brought in by the reader is defined by his/her own unique cognitive schemas or parameters. These unique thinking parameters defining the texts lead to multiple interpretations. However, Fludernik (2002) negates the role of fictionality in the discussion of the narratives. This level precisely focuses on the modes of telling narratives and the creation of the story's meaning. Firstly, a distinction between oral and text-type narratives in terms of natural narratives need to be made clear. Considering the text-type argument, backgrounding and foregrounding are recognized as new information which is accessed by anchoring upon the given information or the already available schema in the reader's mind. In text-type narratives, the plot structure is conceptualized as background, since narratives are not isolated from the oral discourse. According to Fludernik's model (2002), oral narratives correspond to the perceptual parameters of human experience and the same cognitive parameters work even in the more complex written narratives despite the fact that the textual framework of the stories changes with the passage of time. So, the natural narratives have a

noticeable communicative or enunciative level incorporating and defining all types of discursive and reader-oriented discourse features which totally negate the strict division between ordinary discourse and the narrative.

Unlike the traditional models of narratives, narrativity is actually "experientiality" which is the most important element of this model, which is here defined as "semi-mimetic entity to evoke real-life experience (Fludernik, 2002). Experientiality is directly linked with the actants i.e. characters and their actions, which are the source of arousing consciousness (Fludernik, 2002). This consciousness reflects the cognitive schema of human experience related to human existence and tensions. My research work is based on this concept of experientiality as the meanings get generated through active engagement with the text. The use of different patterns of code-switching by different actants in specific settings is the focal point in the present study.

Moreover, the selected model stresses on the anthropomorphic element of some sort at some narrative level. For example,

- To invoke narrativity in a narrative, emotional involvement with the human experience like the relatability of life experiences with the characters along with the evaluative dimension is required. It reminds of catharsis and adds layers of meaning through one's own unique reservoir of experiences.
- Narrativity is actually a mediated human experience and it is established by the readers in the reading process.

So, "natural" means to narrate, to enunciate, to find solutions to the problem of the general human being concerning how to translate knowledge into telling or how to structure human experience into a form to assimilate or accommodate meaning that may be culture-specific. To unfold the "naturalization of a narrative", we need to comprehend the relationship and contribution of three main key terms in the making up of the natural narratives that are:

» Narrative vs. Mimesis
» Narrative vs. Realism
» Narrative vs. Fictionality

For Fludernik (2002), narrative and mimesis are by all means synonymous. In this way, narrative is a form of special human behaviour. It serves the function of deep-rooted human need to perceptualize him in a semiotic field of narratives. Such semiotic models provide the only available cultural data to be preserved as historical writings. Narrative mimesis evokes a world of human characters whether it is of interlocutors' shared environments or of historical reality or an invented fictional imagination, all reading is mainly interpreting along the lines of the represented world and it relies on the parameters and frames of the real-world experience and understanding meaning. So, mimesis here is conceived in constructivist terms as the specialized writing process or a different kind of cognition which results in the development of scientific rationale and revival of the past in the form of tales or stories.

The relation between narrative and fictionality is very close but fictionality cannot be contrasted with truth or reality. Since narrative represents the real-life experience and fiction is a literary kind representing subjective experience of imaginary human beings in an imaginary human space that correlates with narrativity. So, narrative is a fictive construct, a representation that cannot mime reality. Stories and the products of conversation are the outcomes of the human mind that bring out the unknown being exposed to the world. Historiographies are the pure instances of fiction and employ fictional techniques. (ibid, 1994, p. 224-5).

According to Fludernik (2002), Level II is based on four basic interpretive schemas in order to access the story. All four schemas refer to the narrative mediation or narrativity. These storytelling schemata are macrostructural or broader structures and comprise the basic frames of

- TELLING : the real-world script of storytelling in which the script is a written expression of human experiences gathered over a specific period of time with subjective emotions, goals, motives and of course, with some cognitive parameters .
- VIEWING: the real-world schema of perception of the objects and persons (living or nonliving) in a social environment.
- EXPERIENCING: the access to one's own narrativized experience, justifies the notion of experientiality in building up a natural narrative.

- ACTING or ACTION: A great deal of his fourth frame has been discussed by Fludernik (2002) and fairly speaking, this frame actually belongs to level I as it refers more to the question of what and not how of the narrative experience. But, however, it is also used as an interpretive frame which readers resort to in the process of narrativization. This frame visualized at level I not only represents the comprehension of goal-oriented human actions but it also impinges on and invokes the entire network of events and action series. When readers attempt precisely to dissect the highly inconsistent or irregular texts, they may have to rely on the deep-rooted bottom level schema of actionality to scratch out a story reference at fundamental level.

Furthermore, the frame of TELLING can be extended to include another cognitive parameter that is REFLECTING (Fludernik, 2002). It mainly refers to all the mental activities outside utterance which turn the act of telling into a process of recounting and self-reflective introspection. Whereas the TELLING frame invokes the enunciative situation and incorporates the addressee within the story telling panorama, REFLECTING marks to project a reflecting consciousness in the process of recollection (Fludernik, 2002). This research work has been carried out by focusing on these four cognitive parameters for addressing the research questions. The real-world scripts or the selected texts/narratives have been analyzed through the activation of the afore-mentioned cognitive parameters. The notion of experientiality is, in fact, dynamic in nature as it establishes or constructs a link between the real-life experience and the semiotic representations of experience.

The third level deals with the cultural patterns of storytelling and includes genres and conventions. Fludernik (2002) does not contrast "cultural" with "natural" and she argues that this level is also natural in the sense that we naturally employ these culturally acquired capabilities. This level, for instance, includes the poetics of a genre, allowing for its creation and consumption. Level four is a dynamic process of narrativization in one narrative. Here, the previous levels are employed in order to construct a coherent narrative that settles problems and contradictions in the understanding of the non-narrative text. My research work, however, is not concerned with the poetics of the genre and the construction of a coherent narrative for settling

contradictions within the texts. So, the last two levels are unsuitable for my research work.

3.2   Research Method

The research study is qualitative in nature. Bogdan and Biklen (2007, p. 5) (2015, p. 63) opine that the data in qualitative research are collected in the form of words rather than numbers. Furthermore, Silalahi (2018, p. 154) states that qualitative research is descriptive in that it elaborates the process, exposes meaning, and posits understanding gained through words or the form of the language. It is used to describe the data and probe into the process.

My research study focuses on textual analysis of short stories by Usmani and Akhtar. Their collections are the fresh entries in Pakistani literature. The chosen short story collections were deliberately selected in a random manner, avoiding any predetermined bias. Importantly, these stories were not sourced from any library or digital repository. I selected these collections for this research work from my favorite bookstore. The intriguing titles vividly depict real-life situations relevant to the experiences of Pakistani people, adding a layer of authenticity to the narratives. The use of CS patterns further enhances the linguistic and cultural richness of these stories. I read the stories and found them interesting for two reasons. First, the stories were enriching as they depicted our rich Pakistani culture and secondly, they were quite informative in terms of language use by the narrator. Moreover, both the writers have used CS as a narrative technique to highlight multidimensional aspects of our society. CS assists the writers in portraying the complexities of middle class and intricate social structure. So, language is used as an effective tool to replicate culture of a specific region. The CS patterns play a key role in both the collections. Through the application of textual analysis as a research method, the CS patterns have been thoroughly examined to gain insights into the characters and their life experiences.

Textual Analysis is a transdisciplinary method in qualitative research which the researchers utilize to examine the messages produced through various media. The forms of data serve as the "texts" under study in order to analyze meanings, values and

messages being communicated. Textual analysis, a qualitative research method, works at three levels enabling the researcher to interpret the text. First is to understand the influence of the sociological or cultural factors operative outside the text, second is critique and the third is to evaluate the text (Frecy, Botan, Friedman & Kreps, 1992). My research work does not entail the study of external factors affecting the selected texts. The last two levels of textual analysis are pertinent to my study so as to identify and analyze the patterns of code-switching that serve as narrative techniques in the selected texts.

Textual Analysis as a methodology took hold of the field of communication and social sciences in the late 1970s. Focusing on interpretive paradigm, it seeks to highlight the situated knowledge within a social context. This is where narratology supports this design on account of its constructivist shift. Constructivist model in narratology favors construction of meaning by the actors or the agents playing in their space provided within the narrative space and time. As Stanley Deetz (1977) states that this interpretive paradigm helps the researcher to overcome not only the false objective positivism but also sheds light on the systems of relations rather than systems of objects as communicated through linguistics codes and their inter- relationships and the functional definitions of those linguistic codes.

Henceforth, textual analysis dealing with literary works places stress on the constructed elements of a text like narrative perspective, theme, setting and style. Researchers seek to understand, explain and interpret the relationships among these elements as well as the way these elements contribute towards meaning making. Moreover, this method also explores the hidden or implied connections or the suggested connotations among different texts. So, textual analysis basically encourages experientiality by focusing on the multiple social worlds that get constructed cognitively defined through data in the form of words.

Hermeneutics is the art of interpretation, the techniques involved in understanding written texts (Kuckartz, 2014). Klafki (2001) formulated 11 methodological insights for his hermeneutic approach to Textual Analysis. Four are important within the context of qualitative textual analysis and three are relatable to my research work.

a) First is the context under which narratives are woven or created which includes the cultural connotations. My research work entails the study of the settings or situations within the narratives in which the use of code-switching takes place. The narrative techniques function within a broader narrative framework and their in- depth analysis in specific contexts leads to useful insights.

b) Second, within the hermeneutic circle, the text is interpreted as the sum of its component parts and individual parts are understood in relation to the whole text. Klafki (2001, p. 145) noted that as we read text multiple times, we develop better understanding of the text which leads to multiplicity of meanings. Meanings get constructed through rigorous interaction with the text. Thorough analysis of the text takes place through dissection. In my research, I have selected certain significant passages from the selected texts containing multiple patterns of CS. For addressing the research questions, I preferred active engagement with the text by questioning the text and focusing on the parts of the selected passages. Analysis followed by synthesis leads to better understanding of the use of code-switching as a narrative technique in the selected texts.

c) Third, the hermeneutic difference highlights the fact that everything is new to us and we try to comprehend that new body of knowledge to varying degrees according to our perceptions and differing situations. This process creates hermeneutic difference and this process is possible only through the interpretive process. The interpretive process is gradual and contributes to the existing body of knowledge. The basic purpose of my research work is to examine the use of code-switching as a narrative technique in the selected short stories and this is what creates the hermeneutic difference. Basically, the researchers focus on the use of CS in literary works as a phenomenon of bilingualism. My research work is different in the sense that it analyzes this phenomenon as a narrative technique in the selected narratives.

CHAPTER 4

DATA ANALYSIS

This chapter provides in depth analysis of the instances of metaphorical and conversational CS patterns identified in the selected short stories. This section is divided into two major parts: the first part deals with the analysis of the CS patterns taken from the collection of short stories by Maheen Usmani (2019), the other part focuses on the CS patterns selected from Sascha Akhtar's collection of short stories (2020). The basic purpose of this research is to explore and analyze how these CS patterns function as narrative techniques in the selected texts. This research focuses on two important CS patterns: metaphorical code-switching and conversational code-switching.

The identification and analysis of the afore-mentioned types of code-switching is based on Gumperz's categorization of CS patterns. According to Gumperz (1982), CS is basically a contextualization cue which the speakers use strategically. In "Discourse Strategies", Gumperz (1982) refers to metaphorical switches which are typified by the enrichment of the message or meaning. The enrichment of the message may take place in different ways:

a. Quotations (direct quotes or reported speech)
b. Addressee specification (to direct a message to one of several addressees)
c. Interjections
d. Reiteration (either literally or modified)
e. Message qualification
f. Personalization vs. objectivization (degree of speaker involvement)

Conversational CS, on the other hand, refers to a linguistic cocktail that results from multilingualism and depends upon the governing norms (Gumperz, 1982). It is more concerned with the use of different languages in social contexts. Through the application of Monika's Theory of Natural Narratives (2002) and textual analysis, the selected types of CS have been thoroughly analyzed.

PART A

Textual Analysis of Code-Switching Patterns in Maheen Usmani's Short Stories

<u>**Mercurial Mr. Bhutto**</u>

   a. **Metaphorical Code-Switching**

*As exams drew near, I started panicking when confronted with fill in the blanks and sentence construction. Too nervous to tell anyone I couldn't understand Sindhi,...The fill in the blanks section was easy to tackle since I had mugged all the course work and I had made up the same sentence for each word. Hence, **kursi** or chair became **Hee kursi aahay** (this is a chair) and table was **Hee table aahay** (this is a table) and so on… (Usmani, p.10)*

The very first debut story *Mercurial Mr. Bhutto* resonates with an authorial voice and portrays a political situation eyed and experienced by the author as a child. The main character is the author herself when she was a small child. Here, she recollects the incidents and events that took place during the reign of Zulfiqar Ali Bhutto, the then President of Pakistan, whose administrative decisions affected every domain of life. One of the sensitive issues relating to religion was under discussion. Ahmadis were officially declared as non-muslims. There was a flare-up between Ahmadis and the government due to the political decision. Such administrative verdicts led to succeeding events of political antagonism and hostility against the leader then. A wave of rage and fury was quite pervasive as a strong reaction to this decision in Karachi. However, the child narrator is too young to express her opinion but she recounts how she was compelled to study Sindhi at the school as a subject and how she was once asked to write an essay on what she had observed throughout the day. So, she wrote the whole episode that she had experienced. She recounts how the previous night a young man from anti-Bhutto extremists stopped their car and held a burning stick near her father and compelled him to say "Bhutto is a dog". Afterwards, the news of Bhutto's hanging silenced the city and a palpable unease pervaded the whole atmosphere. Then Bhutto was hanged and General Zia-ul-Haq took charge as a President.

Here, the child narrator recounts her experience related to Sindhi language which was compulsory to study at school level in Karachi then. Here, the switch from

English to Sindhi is metaphorical in the sense that the translated versions are repeated for the sake of emphasis (reiteration). The child is required to make sentences in the language that she is unable to understand. Here the child wants to express the complexity of a different language system. In order to highlight the linguistic diversity in Pakistan, the author purposefully incorporates Sindhi expressions in the narrative and provides English translations within parentheses as well for increasing its readability. The deliberate use of Sindhi expressions in the text impacts the development of the plot. The CS patterns are evocative in nature and enable the readers to develop better understanding of the plot constructed by the author.

A young man……strode up to the car. He was brandishing a burning branch which he held to the side as he leaned into the driver's car window.

"***Bhutto kutta hai! Bolo!*** *Say Bhutto is a dog!" (Usmani, p. 12)*

The construction of the plot follows a particular sequence on the basis of the incorporation of the metaphorical switches within the narrative. The whole political scenario is foregrounded along with the varied reactions of the public towards the political happenings. These incidents are narrated by using language in an effective manner. Usmani uses metaphorical CS here to emphasize the topic under discussion. There is addressee specification in this selected text. This metaphorical CS makes the narrative colorful and helps build a contextual connection between the two different linguistic systems. This linguistic phenomenon is significant as it delivers what is intended by the writer. She, unlike other writers, does not italicize the linguistic codes borrowed from the local language rather she juxtaposes both the systems which refer to a single and unified variety, that is, Pakistani English variety. The switches between English and Urdu, Urdu being the language of Karachiites as well as the national language of Pakistan, provide a unique experience to the readers. Here, metaphorical CS enriches the given message. The writer uses this technique so as to make the readers understand the complexity of the political situation and the agony experienced by the local people.

This particular instance of metaphorical switching conveys the actual essence associated with the overall plot construction of the narrative. It describes the political turmoil all around the city as well as the deep impact of the administrative decisions taken under the reign of Zulfiqar Ali Bhutto. So such type of switching is significant

here as it appropriately highlights the context of rage, fury and extremism and magnifies the sensitivity of the situation.

After that unexpected episode, when the narrator's father was forced to utter those words, her mother (Ammi) tries to convince her husband say those words out of her fear and terror surrounding them. Having children in the car, she says:

*"Think of the children. **Bachain hain gaari mein** (there are children in the car). Just say it, for God's sake!" (Usmani, p. 12)*

This metaphorical CS refers to the previous context since the mother requests her husband to utter the words to avoid any critical situation. This instance relates to the degree of speaker's participation in the development of the plot. Overpowered by her fear, the mother becomes concerned and more cautious for her children that they may not be harmed by any of the fiery mobs. So she urges to come out of that dangerous situation as soon as possible and makes her husband realize the looming danger, particularly in the presence of the young children in the car. This CS as a full sentence in another linguistic system has a connotative meaning which hints at an impending danger or a security lapse in the city. Although it was very hard for "*Abba*" (father) to utter abusive words for the person for whom he had a strong liking as a devotee, yet he was forced to do so. Here, reiteration in the form of code-switching is significant because it draws the reader's attention to the sensitivity of the domestic affairs that are given topmost priority by the members of the family. The parents are willing to sacrifice anything for the sake of their children. Finally, "*Abba*" was allowed to move away. So, in a fit of fury, he reacts to that troublesome situation:

*"Who do they think they are? **Lafangay**…. Scoundrels!" (Usmani, p. 13)*

The exclamatory response seething with the fire of anger and rage shows a strong emotion embedded within the word "Lafangay" as it refers to some specific negative connotation for which the English equivalent, scoundrels, does not seem to suffice. So, the father prefers using the local expression in Urdu so as to give vent to his suppressed agitation and hatred for the protestors. There is addressee specification in this regard. Narrativity is the mode of telling stories as how a story is being expressed and rendered to the listener or the reader through linguistic means. So linguistic raw material employs a very essential and a significant factor from the world of humans or the narrators and that is the "consciousness". Consciousness is what actually makes an

individual aware of his/her linguistic experience during an interaction. Weedou (1997) calls it "subjectivity" which we, as individuals, add to our narratives in order to narrate our unique experiences to the readers or the listeners. They are subjective since they are constructed by the kaleidoscopic schemata in the background. These schemas are shaped and molded by the functioning of our individual consciousness. The term "subjectivity" involves the conscious and unconscious thought patterns, self-realization and knowledge or understanding of one's relation to the world. Drawing upon Fludernik's theory of natural narratives, "experientiality" is the focal point of all the natural narratives. Carnejo (2012, p.117) relates human consciousness with the experience which may be gained in a linguistic interaction. In short, "experience" is a key element in shaping an individual's consciousness during linguistic exchange or interaction in the form of the same linguistic code or mixing in multiple linguistic codes. Linguistic CS in narrative stories is not only a sociolinguistic phenomenon but it is a narrative technique used by the Pakistani writers for the effective transmission of the intended meaning. The CS patterns provide vicarious experience to the readers and enable them to assimilate the core essence associated with the narrative. As far as these metaphorical switches in the selected parts of the text are concerned, they play a significant role in the development of the plot. Plot, one the major components of the narrative, gets constructed through the effective use of metaphorical CS patterns. These patterns are arranged sequentially so as to make the readers understand the intensity of the political turmoil that affected the laymen. The introduction to the domestic setting, characters and major theme is dependent upon the tactful use of the metaphorical code-switches in the narrative. The conflict within the plot is also highlighted effectively through the use of metaphorical switch. The selected instances, in this section, directly relate to the main conflict in motion. The metaphorical switch "Hee kursi ahahey" brings to fore the fact significantly that the characters are Sindhi. Moreover, the characters are seen to be experiencing challenges due to the disturbed political environment painted by the author. The expressions "Bhutto kutta hi", "lafangey" indicate the highest peak of tension where the conflict reaches its most intense moment.

b. Conversational Code-Switching

Conversational CS is another linguistic phenomenon observed in the selected narratives. There are many examples of code-mixing or conversational CS in this

narrative story. The author consciously uses the words "Abba" (father) and "Ammi" (mother) throughout the story which actually depict unique Asian cultural values and linguistic peculiarities reflecting culture.

*At night my mother announced that she had to get **paan** (betel leaf wrapped with sweet spices) from PIDC. She was tired, she looked like she needed company so I went along. She handed me the newspaper while she was getting **katha** (catechu**), chuna** (slaked lime) and **chalia** (betel nut) put just right inside the **paan.** The tobacco chewing jovial **paan waala** (paan seller) had a long face. I waved to him, but he did not look up. (Usmani, p.16)*

After Bhutto's execution, the atmosphere of the narrator's house seems to be gloomy and sullen. The child narrator also feels disturbed as she receives the news of Bhutto's execution from her teacher, Mr. Kumar. The prevailing dismal environment impacted her mother's conscious mind. In order to escape from that situation or to pacify the boiling stress and psychological suffering, she demands for something unusual at that hour. The child narrator shares what she consciously observes and shares the reactions of her parents to the news.

This passage clearly highlights the painful impact of this incident on characters' daily life. The characters seem to be mentally exhausted. The levels of telling, viewing and experiencing the whole scenario are fully addressed and the conversational CS used in the passage adds social meaning to the narrative. Gumperz (1982) defines conversational CS as a slight digression from the topic for a short period of time which is significant in telling the narrative proceeding through the aligned chain of events. The visible switch from English to Urdu like *paan, katha, chalia, chuna* inside *paan* and *paan waala,* reflects Pakistani culture in general and life of Karachiites in particular. The people of Karachi consider *paan* a very significant part of their lives. Both the genders are equally fond of *paan* and the same common situation gets reflected through the untranslated words of Urdu in this passage. The target language does not have any equivalent for these culture-specific items. For this reason, Usmani prefers using these Urdu words in the text for projecting the peculiar features of Pakistani culture. The narrative progresses through the use of these switches effectively. The use of the untranslated words within the text makes the reading experience enjoyable for the readers. Paan culture is a very significant aspect of Karachi's social fabric. *Paan* is prepared by using betel leaf, *chalia, katha* and *chuna* and it is used by the public for

stimulating effects. The popular paans include *sada paan (regular paan), meetha paan (sweet paan)* and *Calcutta paan (Colcutta paan)*. The deliberate use of conversational CS in this extract highlights cultural diversity. The author is well-aware of the cultural essence associated with particular words and, therefore, skillfully uses them in her work.

Even more impressive…….was the mark of the **namazi** *(a devout muslim who offers his prayers regularly) on his forehead, the darkened skin achieved by rubbing your forehead on the floor in prayer. (Usmani, p.17)*

This extract highlights the post-Bhutto execution period as the narrator exposes the hypocrites who once strongly supported Bhutto. Now their loyalties are changed and directed towards General Zia-ul-Haq. The use of the Urdu word "*namazi*" in this narrative expresses the real religious fervor which can be fully understood through the local language. Ironically speaking, Mr. Zia turns out to be an entirely different person as far as the development of the story within the narrative is concerned. He appears to be an opportunist who benefits from multiple situations. The mark of "namazi" on his forehead represents the utmost loyalty and devotion to someone regardless of what may be the circumstances or situation in life. So, the switch refers to strong spiritual devotion to the Divine Power representing a Muslim society. As the speakers in Pakistan are bilingual and multilingual, they keep switching codes in their conversation for different reasons. For highlighting religious fervor, CS is preferred by the speaker. But it has an ironic connotation here as this CS is intended as a strong pun to satirize the duplicity of a person; the opposition between one's speech and actions. The dark mark magnifies the religious bent of mind of a person. Albeit, Islam places great emphasis on the purity of one's heart rather than outward acts identified on superficial signs. So, the narrative also reveals the hidden intentions of General Zia-ul-Haq in the backdrop of Pakistani politics.

Zulfiqar Ali Bhutto was now a **Shaheed,** *a martyr even if one was not sure for which cause he unwillingly gave up his life. (Usmani, p. 17)*

Here, the conversational CS refers to a particular Islamic concept which does not have an exact alternative in English. Imbued with a strong social meaning particularly in the context of Asian Muslim culture, the Urdu word "*shaheed*" highlights the position of Zulfiqar Ali Bhutto in the hearts of his devotees. This linguistic switch

fairly justifies the religious connotation attached to a martyr in Islamic society. So, in Asian Muslim culture, this switch is significant as it clearly indicates that Bhutto is seen as a successful democratic leader by every man. His sacrifice does not remain unnoticed as the people prefer using the label "*shaheed*" for him. There was a turning point in Bhutto's regime, a sudden twist in the political situation by a significant decision regarding a religious sect called "ahmadis" who had been declared non-muslims. Consequently Bhutto was sent to prison due to serious allegations. Hence, code-switching patterns function as effective narrative techniques for highlighting the Islamic ideology and political unrest among people. These narrative techniques play a significant role in transmitting implicit messages to the readers.

A few years later, the narrator saw the same man again who stopped their car once and held a fiery stick to the face of her father forcing him to say "*Bhutto kutta hai*" which was actually an unforgettable episode for her family. The words that her father was forced to utter were against his principles and vision. The same man was on the bike and the narrator felt a shiver even after so many years. Her conscious mind replays the whole scene as a flashback. Adil, the narrator's cousin, notices that the man on the bike was looking at someone without knowing that he was on the road. He attends him by saying,

"*Look at the road, **bhai** (brother)." (Usmani, p. 8)*

The conversational CS "*bhai*" is considered to be a common social norm in Pakistani culture. In order to address a male stranger, the common practice is to use the Urdu word "*bhai*". This switching adds a social meaning to the interaction. In a Muslim society all the Muslims are considered to be tied together in a common blood relation as a single unit even if they are strangers. So, conversational CS basically refers to Muslim bonding here. But if the same word "bhai" is uttered by a female member of the society, it keeps the stranger at a distance in a sacred relation. It also depicts the Islamic ideology which does not favour the interaction of "na-mehram" males with females.

Suddenly, Adil recognizes the man on the bike:

***Arrey,** that man in the white shirt. You know who he is? (Usmani, p.10)*

"*Arrey*" is an indigenous discourse marker that refers to surprise. It serves as an anticipatory expression in the narrative. The man on the bike was recognized by both

the narrator and Adil, though both have different experiences with that stranger. One has a negative traumatic experience related to the past phase, while the other is totally ignorant of his cousin's experience with that man. Adil introduces the stranger as one of the doctors who went against the orders of Zia-ul-Haq and bravely refused to punish the thieves publicly and, in this way, ignored Shariah (Islamic Jurisprudence) orders too. In fact, a politico-religious perplexity prevails the entire narrative. Ironically speaking, he belonged to the same sect "ahmadis" who were declared non-muslims by Bhutto. That was the decision which became the reason behind Bhutto's ultimate downfall. So Adil whispers the secret to the narrator:

"He's one of the doctors who refused to perform public amputations on thieves. Cutting off hands as per **Sharia** *(Islamic jurisprudence), you know. went against the orders of Zia-ul-Haq. Brave man,* **yaar**! *(friend or accomplice)" (Usmani, p. 19)*

The Urdu word "*Shariah*" has a religious connotation and it particularly represents the Islamic jurisprudence, that is, laws defined by Quran and Hadith which are considered sacred and holy by every Muslim in an Islamic State. Ignoring Allah's commandment is something unusual. This is an instance of conversational CS because the speaker is unable to find any appropriate equivalent in English language. Only the use of Urdu words can highlight the religious or ideological connotation attached to this word. The use of the common expression "*yaar*" in most of the conversations in Pakistani contexts refers to the casual pattern of conversation. Adil uses this type of code-mixing for emphasizing the fact that his opinion about the stranger is correct and, hence, requires approval from the other side as well. So all these linguistic switches add social and religious meaning to the narrative without which the narrative may not convey the true essence of the natural events. These switches are, in fact, culture-specific and help the author in establishing strong connections between the narrator and the reader. So, the social norms of the Pakistani society get highlighted through the use of conversational CS patterns. These patterns also play a foundational role in plot construction. The incidents are taken from the local settings where the multilingual speakers make use of linguistic cocktail by following the changing social norms as well. So, the readers develop familiarity regarding the plot and characters through these conversational switches. The portrayal of the local settings is largely dependent upon the conversational switches. The daily routine matters involving the interactions

between the major and minor characters is well depicted by the use of conversational CS patterns.

15 Minutes of Fame

a. Metaphorical Code-Switching

This story revolves around fate and its impact on the life of an unemployed university graduate, Danish, who fails in securing a job despite having an MBA degree. However, when finally offered one post by his professor, Ahmed, he receives a call from a garment factory for an interview. There is a sudden twist in the story and things become worse for him.. On that very day, he anticipates a good life ahead with happiness galore. To his dismay, the building suddenly catches fire. The protagonist, Danish, does not give up till the last second and tries to find a way out. He stands on a window ledge in order to escape the burning building. Being caught on camera, he becomes a spectacle for media crews and masses who do not even bother to save him. The sole purpose of the tv channel reporters is to provide full coverage of the incident to the public. They remain indifferent and callous to Danish's suffering. Danish remains the focal point of every camera man during that horrible incident. Despite being optimistic and hopeful about his future life, Danish had to jump from the building to save his life. Unfortunately, he fails to survive and becomes the highlight of every newspaper and tv channel. The narrative told by the omniscient narrator makes an efficient use of CS.

*It reminded him of the monkey dance at Sea view Beach. He had become a **tamasha** (a spectacle), a showpiece just like that chained monkey performing tricks.* (Usmani, p. 28)

When the building caught fire, Danish got stuck inside struggling hard to get out from there. Though, he finds a way out from one of the window ledges but still he was unable to get out of that troublesome situation. He was thinking of some help from the crowd gathered there to see that memorable spectacle. The TV channel crew was hovering around him for some spicy news. Danish was desperately shouting for help but to no avail.

The author has selected the Urdu expression "*tamasha*" and then provided its English equivalence, a showpiece. However, the metaphorical CS significantly enriches

the meaning with respect to setting. The addressee specification here puts emphasis on the callous and indifferent attitude of the people towards Danish. He has become a spectacle of mere enjoyment and entertainment. The feelings of pain, anguish and hopelessness suddenly dominate Danish's mind. The Urdu word "tamasha" carries within itself the elements of desperation and emotional depravity. This switch "tamasha" embodies within itself the bitter experience of the protagonist who had become an object of entertainment, an item rather than a living creature. It is quoted in italics and hence magnifies the overall dismal experience. The disclosure of stark reality that takes place through the appropriate use of the Urdu word 'tamasha' here. According to Gumperz, (1982), metaphorical CS is used when some specific topic is under discussion. It was unfortunate for Danish to experience the most unpleasant and bitter phase of his life. The word 'tamasha' has a strong negative connotation. When Danish shouts and seeks help from the seemingly emotionally-deprived mob of people standing below the building, he is surprised to see that people consider him a source of entertainment. They preferred looking at him rather than saving his precious life.

The protagonist, ultimately quits, loosens his grip and bangs on a concrete ledge which actually excites people and the camera men then move hurriedly towards him so as to provide full coverage of the incident to the public or else telecast the whole show. The camera men try their level best to be the first ones to inform the public about this horrible incident. One of the owners of a TV channel expresses his utmost joy:

The cameraman was in seventh heaven as his boss patted him on the back. ***"Kiya shot tha, bhai…..****(what a shot it was, brother!). Our TRPs have gone through the damn roof.* *(Usmani, p. 30)*

Here, metaphorical CS is typified by addressee specification and reiteration for the sake of emphasis. Such is the nature of the topic that the speaker repeats the same expression in English as well. Also, it is an interjection that highlights emotions of excitement and joy in both Urdu and English. This switching highlights strong ecstatic emotions supported by an exclamatory construction. Ironically, in such a tragic situation, one is expected to take the injured one to the hospital by calling the ambulance, informing his relatives on priority basis and doing everything to save a life. But the criticality of the situation is rather backgrounded by the raconteur purposefully in order to foreground the harsh realities of our lives, the cruel insensitivity and cold attitudes. The owner of the XYZ channel and the subordinates seem to be more

concerned about their ratings or TRPs and focus on appreciation and admiration by their employers. This metaphorical CS ends with an exclamation mark that is quite suggestive in nature. It is basically a pungent satire on the callous and indifferent society. This switching clearly indicates how a dying one becomes merely a sight of pleasure and ironically, a breaking news highlight for a channel. As far as the expression in Urdu "*kiya shot tha bhai!*" is concerned, there is juxtaposition of opposing forces at work, such as delight vs. pain, life vs. demise, hope vs. hopelessness and positivity vs. harshness.

Chalo, *(Let's) go to his house ask his parents 'how did you feel when the boy jumped?* *Jaldi karo! Hurry up."* (Usmani, p. 30)

Again there is deliberate repetition or reiteration of some expressions in both the languages. Having observed the whole scene of a falling young boy, Danish, the owners and the camera men are least concerned about the feelings of Danish's parents. They want to interview those parents who have already lost their consciousness. Due to the sudden shock burst upon the old parents by Danish, his mother is in the hospital and father is in a state of stupefaction, his body almost dead and motionless. His eyes are fixed on the TV channel that is providing live coverage of his own son falling from a multistoried building. He, in a state of irreparable dejection and being stuck in the complex nexus of wavering thoughts, yet awaits his only son who was the only source of his existence and survival. The father gazes consistently at the door and expects his son to enter the house and greet him with the good news of finally securing a job. The Urdu words " *Chalo…..Jaldi karo"* by the owner of the TV channel significantly becomes a part of the usual conversation but they somehow improvise the message conveyed by the two Urdu switches in one stretch of the quoted speech. Moreover, this metaphorical switching plays a significant role in developing the plot as it dramatizes the activity and shows urgency to proceed to the victim's relatives. The reporters are eager to ask illogical questions from the parents of the fate-stricken victim. It does not make any sense to ask the parents about the reasons and the ultimate consequences of that unforgettable incident. The Urdu switches, in fact, reveal the hypocrisy of the camera men who are devoid of human essence, and are just concerned about the worldly and monetary benefits to be bestowed by their channel. The elements of agility and vigilance highlight the fact that the camera men are only after a vile pursuit of the exclusive news. To them, human life is inferior to fame and reputation.

Here, the metaphorical CS unfolds the degradation of human society that has lost its real spark. Human beings have turned into hollow creatures. Moreover, this meaningful switch magnifies the intensity of selfishness, callousness and indifference on the part of cameramen and other bystanders.

Considering Fludernik's (2002) theoretical paradigm, the above CS pattern brings to light the intricate nature of life. Life moves on and never stops for anyone. Life and death, happiness and grief go side by side and we as human beings are always in a hurry to move, decide, judge, predict and play. In this journey, we negate and dismiss the things that are worth-noticing. The Urdu words within the narrative suit the setting and build up the theme of the narrative. These words have connotative meanings. The local setting in which Danish experiences the callous and insensitive attitude of the people is effectively highlighted through the use of metaphorical switch here. Moreover, the development of the incidents within the plot also takes place through the use of metaphorical CS. The readers experience sudden twists and turns, hear the inaudible inner voices of the public and the traumatic mental state of the protagonist through metaphorical switches. The author delineates the main character and the minor characters with the help of these switches. So, the major components of the narrative, setting, plot and characters, are foregrounded appropriately through the effective use of metaphorical switches.

b. Conversational Code-Switching

Danish, who works in a restaurant, finds one of his teachers, Ahmad, sitting at a table. He was also trying to recognize him. Danish, hesitant yet gathers courage to ask:

"Jee Sir Ahmad (Excuse me, Sir Ahmad!), I was your student. MBA."

"Arrey haan (Oh! Yes), that is what I thought. Never forget my students." (Usmani, p. 20)

The switch "*Jee*" is an expression of respect or regard often used in Pakistani society particularly in the context of social interaction. This expression is usually used while interacting with some senior person or a senior citizen. Instead of using the term "excuse me" in English, the author maintains a natural flow of conversation by incorporating

the Urdu word "Jee" in the narrative. "Jee" is a value-laden indigenous discourse marker. So it is an example of conversational code-switching. Another instance of conversational CS in the next dialogue is "*Arrey haan* ". This is basically a quick response by Sir Ahmad who is surprised to see Danish at the restaurant. It is considered to be a gesture of approval in Pakistani culture. It basically points towards the previous knowledge that enables a speaker to comprehend a new situation. This code-switching "Arrey Haan" (Oh yes) adds an indigenous colour to the projection of Pakistani society in the narrative. "Arrey" is a colloquial expression and a gesture of surprise and affirmation. The author has deliberately used this switch as it serves as an effective narrative technique to make the readers feel at home. Since, the narrative is set in Karachi, so the mixture of Urdu and English codes justifies the local style of speaking of Karachiites. So, "array" is basically used as a local or common discourse marker, a local interjection to express surprise, amazement or even disbelief. It can also be used for the sake of emphasis or disagreement, depending upon the situation. Moreover, it also refers to irritation, sometimes showing sympathy and familiarity in accordance to its veracity of utterance. The context and the participants involved in the conversation, in fact, determine the meaning of this interjection. In the quoted lines, the elements of surprise, affirmation and familiarity are associated with this indigenous expression.

After getting a job offer from his teacher, Ahmad, Danish felt hopeful after ages. On the day of his interview, his mother motivates him by hugging him and says,

"*Don't be disheartened, **beta** (son). Allah rewards honesty.....you will achieve a lot in life". He smiled as she said a silent prayer, pulling her dopatta clumsily over her head. (Usmani, p. 22)*

The Urdu code "beta" depicts a social norm in Pakistani society where parents normally call their sons or even daughters by using this word. It also adds a social or cultural meaning to the narrative. Moreover, the very word in the local language conveys feelings of love, care, kindness and affection. In other words, it is fully impregnated with parental true love and deep emotions which cannot be fully expressed by making use of English equivalent, son. So the author employs it as a narrative technique in the story so as to reflect strong family bonding and the family's total reliance on the only son. Being the only "beta", Danish has a big burden of responsibilities towards his mother, retired father and a girl, Maya, whom he idealizes to be in a marital relationship with him soon. Hence, all of them are linked with his job

or earning as a proper source of livelihood. Since, in Pakistani culture, this word "beta" signifies a set of responsibilities, a major role in running a family and then carrying along a family legacy and progeny to be transferred to the male heirs and it continues forever. All the characters including the protagonist respond to the series of natural flow of events/incidents using their conscious mind. Fludernik (2002) rightly highlights that narrativity is basically experientiality. The narrative is decodable and interpretable on the basis of active engagement with the text. So, conversational CS represents a complex network of relationships in the context of a strong family system and associated values in Pakistani society which seems to be missing in English culture. Through the effective use of CS as a narrative technique, the readers can respond emotionally to the narrative.

Another instance of code mixing is identifiable in the quoted text when Danish's mother pulls her "*dopatta"* (a head covering cloth) over her head and utters a silent prayer for his son wishing him luck and prosperity for his life. The word "dopatta" again represents Muslim culture or an eastern value of the Muslim society depicted here. Moreover, the Urdu switch "dopatta" has religious connotation in a sense that Muslim women wear dopatta or scarf to cover their heads when they are supposed to offer prayer, leave their homes or recite verses. Contrarily, the English equivalent terms for such codes in Urdu do not convey cultural essence associated with Pakistani society. So, in order to bridge this gap, the author uses code-mixing as an effective narrative technique. This CS magnifies different aspects related to the rectangular, long piece of cloth "dopatta" worn by Pakistani women. The practice of wearing "dopatta" is influenced by Islamic ideology that requires females to cover their heads properly. It is both a social norm and a religious norm. For the appropriate projection of Muslim society, the author effectively employs CS techniques within the narrative.

*Well, if interviews were conducted on grades alone, he would have been employed by now. Or if he was a **Seth's** (an aristocrat) son, of course. He walked towards his motor bike, he is perplexed within his head and while looking up in the sky, he utters, "**Moolah**" (God) in anxiety. (Usmani, p. 24)*

Then, with a lot of relevant questions popping up in his mind, Danish asks himself whether he had the "X Factor" to get a good job or not. As the narrative progresses, the readers get to know about Danish who is quite optimistic about his future life. However, Danish experiences fits of anxiety before appearing for an

interview in the XYZ garment factory recommended by his teacher. The expectations of his family leave his conscious mind in a fix. With a chaotic mind, he remembers God by uttering his local term "Moolah" which reflects his belief in divine Guidance and help from his Almighty. Also, it shows his spiritual connection with Allah Almighty. The protagonist supplicates for help from the divine power. There is a social factor behind this conversational CS within the narrative. This switch refers to a supreme authority that is all powerful and a destiny shaper for all beings on the earth. So as a Muslim, he calls upon Him for being privy to his innermost thoughts. This local Urdu expression is peculiar to Pakistani society. Additionally, this precise switch is used as a complete sentence in itself followed and preceded by a full stop, a complete grammatical formulation denoting complete sense. This one word conveys a loaded or a comprehensive meaning and the meaning is already registered in the conscious mind of the speaker. The religious or spiritual connection between God or *'Moolah'* and the man is a concomitant part of Islamic ideology. This strong relation is, however, a source of hope for Muslims. In addition to that fact, Allah is the One who defines the destiny of every individual creature and proposes what is best for him. Hence, this conversational switching enables the readers to interpret the narrative from a different angle. As the protagonist of the story experiences complex situations, he calls upon God for help in order to secure the job recommended by his teacher. In short, this significant Urdu switch is loaded with untold meanings, feelings and thoughts and shapes the narrative structure accordingly.

*There's always a first time, **jaan** (my darl!). Try it." "And if my throat gives in, will you take my exams?"*

*"Don't be so **filmi** (dramatic), **yaar** (friend)! " He threw back his head and laughed. (Usmsni, p. 24)*

Here, a reminiscent thinking pattern is obvious. Danish recalls his time spent with his girlfriend, Maya, when they shared a light conversation while enjoying cold weather in Karachi. Maya was shocked when Danish offered her iced coffee in the winter season. She was concerned about her health. But Danish insisted on tasting the iced coffee. He calls her 'jaan'- another local code used to emphasize the degree of love. The Urdu word is translatable but the narrator prefers using local lexicon as it denotes the social set up in Pakistan. Here, the words of endearment are peculiar in nature and reflect the social essence of Pakistani society. The Urdu words" jaan" and "yaar"

represent a medley of emotions that can only be understood and experienced by the members of Pakistani society. Danish would laugh at Maya's impractical or foolish response after being offered iced coffee in the winter season. Though she loved iced coffee but was worried about her exams. Rather, in a lighter mode, she asked him to take the exams in place of her in case she fell ill. Then Danish uses the label "filmi" for her which highlights the fact that Maya sounded quite impractical, irrational, implausible or absurd at that moment. The switch generates additional meanings for the readers. For experiencing Pakistani culture, the narrator prefers using the term 'filmi' which adds colour to the narrative. The linguistic expressions 'jaan', 'yaar' and 'filmi' are commonly used in informal conversations and highlight the elements of association, familiarity and intimacy associated with them. So, the Pakistani author, Usmani, has carefully selected and incorporated Urdu lexical items that suit the narrative structure and help in developing the key concepts associated with Pakistani culture.

*His life was going to transform; he wanted to run out into the street and dance his heart out to one of Shahrukh Khan's **mast** (incredible) songs and eat **aaloo walay samosas** (snacks with potato filling) from **Nimko** (a brand selling saltish crispo). (Usmani, p. 24)*

Afterwards in the narrative, Danish anticipates a bright future awaiting him. He imagines himself entering the factory building and confidently waiting for the interview session on the appointed day. The whole city seems to be welcoming to him. He thinks of his mother's prayers that would soon be answered in approval. He is quite optimistic that his life would be completely transformed. So, he wants to enjoy it to the utmost and dance his heart out.

Here, the positive feelings experienced by Danish have been highlighted through the effective use of conversational CS patterns. As he is jubilant, he tries to express his positive sentiments in a variety of ways. The use of indigenous lexical items within the narrative foregrounds the intensity of emotions. Danish thinks of dancing on Shahrukh Khan's songs and eating a famous Pakistani snack *Aaloo walay samosas* from *Nimko.* This is an Urdu expression which focuses on the taste and aroma associated with **aaloo walay samosas** especially in winter season. This is a Pakistani food item which is savory, tempting and mouth-watering. It doubles the extent of happiness. So, this CS highlights a social and cultural context where people celebrate their moments of happiness by relishing culture-specific food items. The inclusion of such

conversational CS patterns within the narrative provides insights into the cultural fabric of Pakistani society. The readers are invited to experience multifaceted dimensions of the society through these effective narrative techniques. The readers enter different societal domains with the help of this CS pattern. In order to acquaint the readers with the multilingual environment prevailing in Pakistan, the author uses conversation CS as a narrative technique to pinpoint the characteristic features of the local settings in which the local characters get engaged in communicative practices by making use of their linguistic repertoire that reflects the particular social norms as well. So, this incorporation of CS pattern develops the plot further and enables the readers to assimilate the daily life-patterns of the Karachiites.

Small Change

This narrative does not contain many instances of CS patterns. However, the flashbacks are natural enough and the reader feels as if they are a part of the present phase. The reader realizes towards the end of the story that one of the two friends does not exist in this world anymore. The episode related to the purchase of flowers brings the reader to the actual present phase and unfolds the transient nature of life on this earth. Ironically, an envelope with the small change is significant as that same amount was spent to buy flowers for the grave of the protagonist's deceased friend.

This story precisely foregrounds the good old memories of the two close friends. The time span, which is stretched out over the years, aligns with the events/incidents happening in the past and the present phases. There is an amalgam of sweet and nostalgic emotions within the narrative. Furthermore, the two characters, one living and the other dead, make up the structure of the narrative. Their casual interactions provide us insight into the normal routine conversations and uncover the fact that the opposing natures of the two characters bring them close to each other.

Conversational Code-Switching

As far as the CS patterns are concerned, there are a few instances of conversational code-switching only. For instance, the narrator starts with her deceased friend's memory of how she puts in her friend's bag some local currency notes with perfect hierarchy. Here, the living friend discloses her deceased friend's organized and

systematic nature against her own. The narrator or the protagonist protests when she puts the small change inside her bag:

Arrey, I protested, what do I need this for there,..

She tossed the envelope on to the bed but her deceased friend pushed it back to her:

*"You will need it, **yaar** (friend). For this or that. When you come back….**Chalo** (Let's), put it inside the bag now." (Usmani, p. 37)*

"Arrey" is an indigenous conversational marker used by the Pakistani society. It is uttered when the listener or the responder is surprised over an unusual or unique happening. As in this case, the narrator reacts to her friend's gesture when she puts in her bag an envelope of money. She fails to understand this action then. But her deceased friend insists on keeping it in her bag. As a conversational pattern, the Urdu switches "*yaar*", "*chalo*" and "*array*" give a natural and local colour to the conversation. The use of conversational CS in this narrative represents a particular society where the usage of such routine local words is common.

The speakers' use of these Urdu words clearly indicates that they have some intimate relationship with each other. Moreover, the Urdu code "chalo" refers to a ND context where some action or movement is required without any hesitation or interruption. The Urdu word "yaar" is more of a linguistic convention which is used in informal settings. It serves as an extension to the utterance and helps in strengthening some intimate relationships. The code "yaar" is used at least three times by the narrator which signifies an unbreakable warm relationship between true friends.

Hawww, is she crazy? How can Ridge be so dumb. (Usmani, p. 39)

Here, the colloquial discourse marker "Hawww" is used which is typical of Pakistani society where women usually use this expression. This Urdu expression is used as a gesture of surprise when something happens against the social and cultural norms. Interestingly, the length of this Urdu expression indicates the extent to which the speaker is surprised. So, such indigenous discourse markers are used to fill the linguistic gap between the two languages in order to add relevance to the narrative with respect to the society in which it is used. Moreover, code-switching patterns also become a useful source to register the uniqueness of a specific culture.

After that the narrator returns to her friend's dwelling place, she goes to the flower shop to buy "red roses" to put them on her friend's grave. She does not possess local currency to pay to the flower seller. To her surprise, she finds the same envelope containing money which was once put in her inside zipper by her friend. Ironically, it remained untouched even after years. It was the same "Small Change" she resisted to accept when her friend was alive. Meanwhile the flower seller gets irritated as she takes too much time to pay money for flowers. The flower seller seems to be impatient and in a rush. So he addresses her by using a respectable word that is pertinent to that situation "***Baji*** (sister)?"

 "***Baji*** (sister)*?" he mutters. I slide down the window and hand over the notes. (Usmani, p. 41)*

This culture-specific title is usually used in Pakistani context for female gender in general by the opposite gender regardless of her age as is employed here by the narrator. It is a typical feature of Pakistani local culture where the shopkeepers address an unknown woman by using this title. This Urdu word "baji" is a homogenized feature of the diverse cultures in Pakistan. It is spoken with different accents and dialects according to the geographical location. Traditionally speaking, it is deeply rooted in Punjabi culture where this title is used by the male members to call their elder sisters. In other social contexts, this title is used for addressing females so as to show reverence and regard towards them. It is basically a social norm and every member of the society shows conformity to this prevalent norm. It is worth-mentioning that the Urdu language is quite rich in the sense it has separate words for different relationships. On the contrary, there are limited words for family relationships in English. The author has skilfully incorporated Urdu expressions in the narrative keeping in mind the social and religious norms associated with Pakistani culture. Due to the linguistic and social factors related to Pakistani society, the narrative contains conversational code-switching patterns. These function as effective techniques in representing cultural peculiarities.

City of Lights

City of Lights is another narrative which is built upon a commonly experienced social nuisance- electricity woes of Karachiites. Presenting the real sufferings of the

people of Karachi, a metropolitan city of Pakistan, the narrative highlights the poor performance of Karachi Electric Co. Every single character exposes their concerns and struggle through life happenings with regard to the shortfall of electricity. So, the real-life scenes projected in the narrative present a dismal picture of the city of lights "Karachi".

a. Metaphorical Code-Switching

The story starts with an extended analogy or a simile in a local tone through the appropriate use of metaphorical code-switching that refers to a known fact about Karachi that

a ***Karachi wallah*** *(a resident of Karachi)* without a generator is like a ***paan wallah*** *(betel leaf seller) without **katha** (catechu), a politician without cronies...., a **supari** **wallah** (a seller of sweet Areca nut mix) without **Shahi Supari** (a famous local supari brand)......, and a general without an army. (Usmani, p. 38)*

The juxtaposition of Urdu and English words in this narrative refers to a particular context- Karachi wallahs with no generators are strangely imagined as if normal is turned upside down and the world is considered to be seriously lacking in something. The Urdu switch "***wallah***" is highly significant because it points towards a multitude of problems faced by Karachiites. In order to magnify the biggest problem of power outage, the author incorporates a number of Urdu lexical items for the sake of comparison and intelligibility. The reiteration or repetition of the Urdu expressions *paan wallah* **without katha** and a *supari wallah without shahi supari* point towards some severe deprivation. These afore-mentioned entities are unthinkable without the essential ingredients. These switches are, in fact, the examples of metaphorical code-switching because the detailed description relates to the main theme of the short narrative. Ironically, the city of lights is typified by frequent and unlimited power outages. The Urdu switches reveal the hidden truth about the so-called vibrant city. So ***Karachi wallah**, **paan wallah**, **Supari wallah*** act as the contextualization cues which enable the readers to understand the significance of the generator in the lives of **Karachi wallahs**. Their survival is entirely dependent upon the presence of a functional generator within the house. The panic-ridden state of one of the families is the focal

point of the author. The family experiences an inexplicable torture due to the technical problems in their generator.

Then, the evening dusk spreads and the family members are seen sitting on the terrace like isolated beings who cannot even see their faces due to the darkness around.

*Night found our family lined up on the slushy terrace like **'Kati Patangs'** (slashed kites) balanced on the dining room chairs looking towards the darkening horizon… (Usmani, p. 45)*

So, the actants are left helpless and isolated as if they are waiting for their death noose. They seem lifeless without electricity and even generator had stopped functioning hours before. They are termed as *kati patangs* or the severed kites that best elaborates the context. Here, the expression is a metaphorical code-switching pattern that relates to personalization and brings to fore the central idea of the story. The miserable and pitiable life of the people of city of lights has been vividly described with the help of effective CS patterns. The metaphorical code-switching pattern *kati patangs* highlights a prominent feature of Pakistani culture and, at the same time, magnifies the sufferings of Karachiites. Also, the switch "*kati patangs"* provides aesthetic pleasure to the readers. This switch plays multiple functions. The author effectively transmits the message to the readers through this pattern. Infact, the basic purpose of literature is to instruct the reader by providing aesthetic pleasure to them and this narrative successfully attains the main objective by incorporating Urdu words. Moreover, the use of *kati patangs* indirectly relates to a traditional event of Basant evenings where if somebody gets the kite severed after a long and tiring effort to have it fly high in the sky, he would feel sad and hopeless. When the kite swivels down gliding through the air, it disgruntles the kite flier. Hence, there we find a predominance of bitter feelings in the heart of the person whose kite has been severed. So, this Urdu expression gives a realistic touch to the description of *Karachi wallahs.* So, the switched Noun phrase in Urdu predominates the suggestive connotations of sad feelings embedded within the Urdu expression. Its English translation would have failed in transmitting the message to the readers effectively. Besides, this Urdu compound noun has been used as a metaphor here which refers to sad, lonely and lifeless characters with no hope for any good thing to happen. So this figurative use of Urdu expression well defines the setting and conveys the meaning in an even more interesting way.

The poor performance of Karachi Electric (KE) is supplanted by the family of the narrator and the mother tries to bring down the mercury in her kids which seems shooting up with every passing minute of electricity shortfall. She complains of lack of patience in her kids. Nevertheless, the role of mother in the whole narrative is of a kind, caring, friendly and a cool-tempered person who acts as a catalyst by keeping the surrounding environment relaxed. So, she sings around the merry lyrics and infuses calmness in the characters around. She tries her level best to alleviate the overall irritation quite prominent in kids.

*She emerged from her Rajesh Khannesque **"Yeh shaam mastaani"** (this mesmerizing evening) imagery, reduced to Asha Parekh's **"Na koi Umang Hai"** (there's no desire). (Usmani, p.44)*

The lyrics of both the Indian songs ironically stand in contrast to each other. Rajesh's song spreads a soothing impact by conciliating the heat of anger via its aesthetically vivid images whereas, in the context of the antagonism for KE suppliers, the succeeding lyrics of Parekh fully define the innermost feelings of the kids including the narrator. Here, the metaphorical code-switching creates a fairly strong impact on the readers which could not have been achieved in English. The use of direct quotes in the form of metaphorical CS informs and entertains the readers. The lyrics are, in fact, a soothing amalgam of pure Urdu lexis that have been quoted from the famous old Indian songs. The CS refers to the rich and vibrant cultural features of the subcontinent. Considering Gumperz' discussion on metaphorical CS, it is evident that the author focuses on addressee specification and the use of direct quotes here. Also, the juxtaposition of two Urdu expressions appears to be quite apt and fits in the setting. The positive impact of the evening is nullified by the absence of electricity, that is, a *mastani shaam* versus *na koi umang hai.* So, these Urdu expressions refer to the overall experience of the characters in the same setting but with different perceptions. Such CS patterns reflect the unique social setting and the memories or experiences associated with the subcontinent. Again, the basic purpose of this metaphorical CS is to highlight the main idea embedded within the narrative. In a nutshell, these examples truly depict the setting and the thought patterns of the actants in the story amidst the electricity shortfall. Furthermore, these Urdu lyrics beautifully portray the medley of positive and negative feelings experienced by different characters in the narrative towards the major issue of electricity in Karachi.

The writer exposes the plight of the people of Karachi who remain busy in fixing their electricity issues.by lodging complaints on social media platforms like Twitter, and accessing the KE on the given complaint cell numbers. The Digital Media team at KE remains busy in pacifying the victims through sweet lies. Mr. Hassan, the head of Digital Media at KE, is targeted by the people as he is blamed for the power outage. The issue of electricity is one of the biggest issues that instils the feelings of insecurity, frustration and hopelessness into the people. Throughout the day, they remain busy in discussing these so-called minor issues that have badly affected their mental and physical health. They keep struggling to fix these issues. Their struggle, torture, suffering and pain get manifested through the code-switching patterns. Such patterns are used as effective narrative techniques to project real-life picture of the society.

*"**Baji, light ho gi?**" (Sister, do you have a light?) (Usmani, p.46)*

This dialogue as an example of metaphorical CS corroborates the context previously explained. The improvising of a message by the author in the form of this dialogue highlights the bitter fact that every citizen is concerned about the same issue. The KE team members ironically carry no torch with them though they are supposed to repair the electricity wires and that too in the midnight dark. "Baji" is a typical cultural tradition to address any unfamiliarity in Pakistani society. Next, he asks the narrator about the availability of light in some other form. Considering Gumperz' explication about metaphorical CS, it is evident that the author deliberately repeats the dialogue in both Urdu and English languages. The switched statement enriches the message that is being transmitted to the readers about Pakistani cultural paradigm. The interrogative sentence in Urdu conveys a paradoxical situation. First, the person is asking for light although he knows there is an electricity issue. Second, he needs a torch or a temporary light arrangement to light up the area where he has to work particularly with electricity wires which would otherwise be impossible to work with in the dark. Contrarily, being the technical staff members in KE, they should have their own torch or an emergency light as they were there to fix the issue of electricity failure in the whole area that prevailed all day long.

The metaphorical CS within the narrative highlights the fact that the line men or official electricians are doing their duties without seriousness. Their casual behaviour is foregrounded through the metaphorical CS pattern. Since they lack the basic tools to work, they are usually perceived as poor creatures living under constraints and

prohibitions. After this interesting episode, the narrator hands over the emergency light to the team. Before doing anything, the electric meter suddenly explodes and the black smoke fumes spread everywhere. They all jump back. But after wiping their blackened faces, they are back to their work. The mother feels pity for them as it is hot outside. Out of her kind-hearted nature, she offers them something to drink.

*"**Thanda peeyain gain?"** (Would you like a cold drink?)*

I glared at my mother. How could one conjure up cold drinks in pitch dark. I hissed.

*" **Becharay**, poor things, how hot it is! We have to offer them drinks. Be kind!" She said... (Usmani, p.47)*

Since, the summers in Karachi are humid and hot but yet relatively mild, so the KE team members need to be refreshed after a sudden explosion in electric meters. Seeing their condition after a risky incident of electric explosion, the mother feels pity for them and offers them to have some drinks as a tradition of hospitality. Here, two examples of CS patterns are obvious. The author develops the central idea of the short narrative through these metaphorical code-switches effectively. The repetition of the Urdu expressions in English necessitates the fact that the KE team members are also the victims of electricity issues. However, this code-switching pattern used by the character highlights the social value of Pakistani society. It is considered to be customary to entertain the guests with suitable drinks according to seasonal changes. The other instance of metaphorical code-switching focuses on the persistent issue related to electricity during unbearable hot weather. According to the theme and the setting highlighted in the narrative, "*thanda*" is offered to KE members. This dialogue by the mother intensifies the agonizing and inexplicable experiences of the sufferers at the hands of Karachi Electric due to prolonged shortage of electricity. Additionally, the author intends to preserve and transmit the karachiites' social values to the readers as well so that they may get familiarized with Pakistani culture and the common problems faced by people on a regular basis. In fact, this Urdu statement serves double function as it not only well defines the deep-rooted customs and traditions prevalent in eastern societies like Pakistan but also the sufferings of those people who experience power outages for hours in the city of lights.

Similarly, the other instance of metaphorical CS also magnifies the problems associated with electricity shortage. It is through these CS patterns that the author

effectively develops the main idea or the central theme of the narrative. The mother shows her sincere sympathetic feelings for the KE technical team and in a customary tone uses the Urdu label '*Becharay'* for them. It is coupled with its English translation for the sake of emphasis. Through these repetitive patterns of CS, the author successfully keeps the reader's interest intact for making sense of the narrative. This narrative technique broadens the reader's comprehension about the basic structure of the narrative as they get a chance to view the lives of *Karachi wallahs* through a close lens in the form of CS patterns.

Anyhow, the KE team suddenly realizes that almost every family settled in Karachi has a generator to overcome such electricity issues, therefore, they ask the narrator:

"Baji, aap ka generator naheen hai!!" *(Sister, You don't have a generator?!!)* (*Usmani, p.47)*

Here, the entire sentence or dialogue is in the form of metaphorical CS and the author repeats the same message in English (mentioned within parenthesis) for the sake of emphasis. This incorporation of an Urdu sentence creates a strong impact on the readers. It is an appropriate example of metaphorical CS on account of the enrichment of the message delivered to the readers. So, signification gets highlighted here regarding an in-built perception for a must-have item in every household. This interrogative sentence in the form of metaphorical CS directs the reader's attention to the central theme of the narrative. Moreover, the double exclamation marks at the end of the Urdu sentence also grab the attention of the readers. Through this effective technique, the readers are pushed to give serious and due consideration to the prevalent issue of electricity in Karachi. Finally, the reader experiences the stage where both sympathy and empathy are possible on account of the realistic picture painted by the author through CS patterns. In the novel, metaphorical Cs patterns emerge as powerful narrative techniques, intricately weaving together the fabric of characters, plot and setting. Through the characters' navigation between languages, the author skilfully extends and expands the details about the plot. The metaphorical switches are not just linguistic tools, rather they serve as equally important narrative tools as well by revealing characters' dispositions, identities and preferences. The social problems, issues and themes also get highlighted with the help of these meaningful switches.

b. Conversational Code-Switching

The narrator highlights her own household woe of the generator breathing its last. Everybody gets panicky. She ironically talks of the tall claims of the service providers which appear to be entirely fake. One of the electricians boasts of having installed the generator for a famous TV star. On being asked when he did that, he responds:

*"**Bas** (Only), just 10 or 12 years ago, **ji.** But she knows us, call her." (Usmani, p. 46)*

The conversational CS patterns "bas" and "ji" are casual conversational patterns typically used in Pakistani multilingual society. The word "*bas*" here means "only" and it is followed by an adverb "just" which conveys the idea that the time span of ten or twelve years is not such a long time to be seriously considered. The Urdu switch "ji" is usually incorporated in the conversations as an affirmative phrase or a word expressing respect and honour for the listener. Sometimes both the words are used together in connected speech "bas ji" which refer to mixed feelings. These are common expressions used in Pakistani culture and their incorporation within the narrative explicitly indicates that the author is more interested in real-life situations and the common issues faced by Pakistani people. As literature is the reflection of society, the code-switching patterns help in highlighting the peculiarities of Pakistani culture. The Urdu expression "ji" is quite suggestive here, because it informs the readers about the social norms that are prevalent here. Interestingly, this expression has multiple meanings according to the nature of the context. It indicates reverence in formal conversation and can be used flexibly in informal conversations to convey different messages to the listener. It is also used ironically to make the other person realize about some information gap. The rising or falling intonation may bring about some change in its meaning. As mentioned earlier, it is used as an affirmative expression as well. The expression "bas" refers to some set boundary or limit. It may also indicate frustration or sense of insecurity on the part of the speaker. In the quoted lines, the use of "bas" clearly indicates the set limit so as to highlight the effective use of the generator in the past phase and it is used as a persuasion technique as well. These switches make the narrative interesting and life-like for the readers.

Then KE van arrives in a nearby location and the narrator hurriedly jumps into the car to attack them. The mother decides to accompany her along with other family members but suddenly she realizes that she has missed her "***chalia***" (*betel nuts).*

….had to go stumbling in the dark to hunt for the packet (of challia). Of course, the **challia** *(betel nut) has led her to choke many times but it has not made any dent on her affection for it. (Usmani, p. 45)*

So, the writer highlights the importance of "chalia" in the life of her mother as if it is an intimate companion or a life partner without whom survival is impossible. *Chalia* is used by Karachiites as a cultural demarcation and it adds social colour to the narrative. The people of Karachi are well known for chewing paan and the elderly people in almost every house keep the basic essentials as their heritage inherited from ancestors. Hence, the author prefers to use *chalia* in Urdu language as a cultural manifestation around which the narrative is set. In fact, this is an example of conversational code-switching as the equivalent term is not available in the English language. Although the explanation is possible in English language, the writer is well aware of this fact that such glossing may mar the overall transmission of message. The exact Urdu word *chalia,* therefore, depicts exactly what the author actually wants to convey to the readers. The cultural essence is retained by the writer through this effective conversational CS within the narrative.

Unfortunately, as the narrator's family reaches the spot where KE van is supposed to be present, they are surprised to find out that nobody is there to fix the electricity issue. Ultimately, they come back home after hunting for the van for a long time in the dark alleys of Karachi.

At around midnight, the KE team emerges again and the cook of the house informs about them. The narrator sketches out the scene in a jubilant way. The team without torch or any other source of light reaches there, a huge rat nestling upon the dead electric wires turns the serious situation into a comic one.

I kept a wary eye out for my well heeled neighbors in their flashy car's with headlights which I did not want trained on my patchy black T Shirt, mousy brown **Shalwar** *(eastern loose trousers) and damp* **ajrak dopatta** *(traditional Sindhi head cover or shawl). (Usmani, p. 47)*

Here, the narrator is seen busy observing the gestures of her wealthy neighbors. The Urdu switches embedded within the narrative like *shalwar, ajrak dopatta* refer to linguistic and social factors. These conversational code-switching patterns represent the regional dress code associated with Pakistani culture. A flared shalwar is a casual wear

and ajrak dopatta symbolizes Sindhi culture associated with the women of the area for covering their heads. Dopatta is perceived to be a necessary item with female dress code and ajrak being a regional add-on. So they are the instances of code mixing or conversational switching as they appear to be associated with the cultural dimension. Moreover, these patterns arouse a sense of association among those readers who belong to the same community. Even the foreign readers develop understanding regarding cultural norms through these effective code-mixing patterns. The setting and plot of the narrative come alive through these linguistic transitions in the form of conversational CS patterns. These transitions showcase the rich tapestry of multicultural spaces and, thereby, play a significant role in adding a layer of realism and authenticity to the narrative. So, the appropriate use of these switches enriches readers' experience by integrating language as an element crucial to character development, plot progression and the portrayal of the overall atmosphere of the narrative.

Fifty Shades of Grief

This story presents a gallery of characters seen through the eyes of the protagonist, Anita who highlights the pretensions of the gentry at the funeral rites of her friend's wife, Meera. She unveils the real faces of all the ladies present at the funeral ritual of Meera, Mustafa's wife. The writer later reveals that she is the master-mind of the murder who instigates Mustafa to put an end to Meera's life. So, the murderers are seen to be roaming around freely throughout the narrative. So this narrative basically highlights the multifarious ways of expressing sorrow towards the deceased one, though fake and showy, in order to maintain face-value in the social circle. The ladies seem to be more concerned about the gossip, extravaganza of gentry and the fake appearance of other members of their class. Anita, though a silent character, emerges as an amazing observer who skilfully plans an immaculate murder leaving no signs of proof.

This narrative starts off with a specific focus on the white colour spread all around which symbolizes austerity, purity and sublimity. Anita, joins the procession of ladies draped in funeral friendly colours and designer accessories at Mustafa's house.

a. Metaphorical Code-Switching

*She looked for the **Channa** (chick pea) corner in front of the split level AC and found a place in between murmuring women reciting **ayats** (holy verses)… "**Qul parho**" (recite Qul) instructed one as Anita lowered herself heavily to the floor.....She scooped up the **channas** (chickpeas), murmuring the ayat, her gaze wandering the room. (Usmani, p. 60)*

Anita enters the narrative as a silent character. In Pakistani culture, the funeral rituals of a dead person are considered to be quite important and significant in the society. The family and the relatives of the dead remain busy in praying for peace and salvation for the dead one. The author brings to the light the bitter fact that people are more concerned about their worldly pursuits than the death of the person. However, as a tradition, the heaps of beads or *channas* are put on a white sheet and the ladies or the gents (separately) settle around them, recite holy verses by counting those *channas* or beads in a low volume. So the protagonist too finds the place in the ladies' section and one of the ladies asks her to recite *Qul*. The title of the narrative clearly indicates the central theme. The writer appropriately selects words for the title that refer to multifaceted and unlimited shades or layers of grief expressed by people during such occasions. The use of metaphorical code-switching patterns in this narrative enables the writer to develop the central idea effectively. There is reiteration and addressee specification in this metaphorical switch. The story revolves around the pretensions of the materialistic people. The writer deliberately uses the local expressions and traditional words as "*channa* corner" and *channas* in order to introduce the serious nature of religious rituals at death funerals in Pakistan. It is a customary practice in every local region. These *channas* are used as rosary beads or counters with the help of which the family and relatives recite ayats or holy verses, a votive rite of praying for the dead and doing good deeds on their behalf. The unique compound nouns combining bilingual structure such as *channa* corner convey an amalgam of two linguistic cultures thus creating a powerful impact on the readers. Furthermore, the narrator actually intends to familiarize the foreign reader with such Islamic ways and means to attain salvation for the dead one so that she may be saved from the torments of the grave.

The expression *Qul parho* is metaphorical in the sense that this code-switching juxtaposes the serious nature of this religious ritual and the hypocritical nature of the people who have come to attend the funeral of the deceased one. The dissimulation on

the part of the so-called sincere and devoted attendees gets highlighted through the effective use of such metaphorical code-switching patterns. The protagonist is treated as naive and simpleton by the other attendees, but the metaphorical switches inform the readers how selfish and self-centered she is in reality.

Anita hated funerals and the boring and dull conversations of the people around her. In this connection, she narrates her last experience at a funeral where she held a **tasbeeh** *to avoid such a situation but a wag spoiled it by saying she looked like Prime Minister Benazir Bhutto with her worry beads. (Usmani, p.63).* The narrative moves on with the omniscient authorial elaboration of the scene where the final ritual of transporting the dead to the graveyard and placing the body inside the grave is being carried out. The writer's use of the expressions like *somber* **tasbeeh** *and* **siparah** *reading* in the passage foreground the local setting as these two components are considered to be the part and parcel of every funeral ceremony. The Urdu words "*tasbeeh"* and "siparah" communicate a specific social meaning by creating a lexical gap due to the absence of an exact equivalent term in English. It is evident that such code-switching patterns serve as a means to experience real-life situations particularly related to Pakistani society.

b. Conversational Code-Switching

Anita gets a little heated up when one of her friends starkly adds to the gossip that how people are doubtful about Mustafa's wife's sudden death. But the next moment her friend falsifies and rather negates what people say.

"**Tauba** *(God forbid), how can people say that?* **Baychara** *(poor soul) was taken to the hospital for ECG after he got her body. Thank God he didn't have a heart attack."* *(Usmani, p.61)*

Tauba instead of "God forbid" and *Baychara* in place of "the poor soul" define the setting and situation. The intent behind using these conversational CS patterns is to highlight the different speech styles of the speakers when they engage in different social situations. The indigenous linguistic expressions enable the participants to fully express their thoughts and emotions. At times, the equivalents for the Urdu expressions are available but the speakers prefer using Urdu terms for the sake of intelligibility, convenience and effective transmission of message. Although the expression *tauba* is

used for repentance in Pakistani society, here it serves another important function. Here, it points towards the irritation experienced by the speaker due to the irrational and eccentric behaviour of the people. The speaker experiences irritation and agitation and the only way to give vent to the innermost feelings is to make use of the Urdu expression *tauba*. So, this word is used effectively to disapprove the negative behaviour of the society towards Mustafa and magnify innocence and purity related to Mustafa's character. The plot proceeds further and the character uses another Urdu expression which helps in developing the narrative. The use of the word *Baychara* reflects human suffering and the speaker intentionally uses this word so as to sympathize with Mustafa. In Pakistani context, speakers prefer using their indigenous linguistic code to express their innermost feelings. Different cultures show different expressions for such persons. However, the writer in this narrative develops the plot by using these code-switching patterns effectively.

"***Uffo*** ! *Leave the poor guy alone. Let him grieve in peace.*"(Usmani, p. 49)

Uffo indicates irritation and agitation due to some absurd, ridiculous or loathsome situation. This serves as an extension of the previous situation and further helps the speaker in proving the targeted person innocent and guiltless. Here, the lady disapproves rather than rejects the gossip and forces everyone to express positive things about Mustafa. The use of conversational code-switching patterns enables the lady to convey the message effectively to the people around her. This expression is interpretable in the light of Fludernik's paradigm of experientiality (2002). *Uffo!* followed by the exclamation signifies strong resistance on the part of the speaker. It is a fact that when we experience the loss of some special person in others' lives, we retain that experience in our memory for a short period and soon it becomes a daily routine matter. But, on the other hand, if we lose one of our close relatives, it creates a perpetual and an everlasting lacuna in our mental schema thereby generating a gap which is hard to fill. In this way, the narrative subsequently foregrounds the varying degrees of emotions experienced by the actants on the basis of their relationship with the deceased one. Here, too, the indigenous discourse marker as conversational code-switching enriches the overall meaning and enhances the experience of the readers. These narrative techniques successfully arouse feelings of interest and curiosity in the readers.

Anita, trying to settle down on the carpeted floor, becomes conscious of her sitting style and tries to adjust herself in accordance to the setting. She pretends to show

grief in order to project herself as an innocent being. However, she sneeringly observes the ladies and orients them to the reader by quoting their situational remarks and conversational slots every now and then. For instance, the pretense of one of the ladies whom Anita names "Vision" on the basis of her crisp and attractive looks, has been highlighted in the narrative. She skilfully hides the real name of the lady to make the narrative interesting and catchy and focus on the actual subject.

"*So sad **na** (isn't it?). They say she was fine the day before.*"(Usmani, p. 52)

The Urdu tag "na" added to the end of the English sentence is an instance of conversational CS. It enhances the quality of the verbal expression and enriches the conversational experience. It is used for the continuation of the conversational process as well. Basically, this conversational CS pattern functions as an effective inquisitive mark, a conversational tool in the narrative. It refers to endorsement of the stated facts. The speaker demands approval or agreement from the other person with the help of this Urdu expression. Interestingly, this Urdu linguistic expression adds more meaning to the narrative when placed in a particular linguistic and social context. Moreover, it marks the typical style of the people of Karachi as they use different linguistic codes in their conversation. So, this addition makes the conversation more meaningful.

Suddenly, the mode of gossip changes and the conversation takes a sudden twist from the episode of Mustafa and Meera to the typical Ladies' talk of looks and figures.

"*I know. **Waisay** (by the way), I hate never being able to put on weight. So boring.*" (p. 62)

A usual conversational pattern is used here. It is important to point out that the Urdu expression *waisey* is translatable but the writer deliberately incorporates the indigenous lexical item in the narrative. Basically, this is the usual bilingual conversational pattern quite prevalent in Pakistan. The speakers interact with one another by making use of a linguistic cocktail. Some Urdu expressions are very common in Pakistani context and the speakers intentionally or unintentionally use them for different purposes. Here, it seems to be a habitual pattern of conversation. Moreover, it functions as a filler here and makes the conversation spontaneous and fluent in the given context.

Next, Anita's stream of consciousness is highlighted showing her indifferent attitude, sheer disinterestedness towards what others are doing or saying. She prefers

remaining isolated and aloof there. She rather looks bored and irritated due to the pretentious looks, chattering lips and the turned heads. She considers this melodrama as local, rustic and unsophisticated in nature. She starts thinking of patties and tea to be served soon so as to get rid of the melodrama. Next, she focuses on the appearance of another lady, Saima, who seems to be an old acquaintance.

She *was wearing a white **chikan kurta** (an embroidered shirt) over her cropped pants, her...hair covered securely with a crochet embroidered **dopatta** (a piece of rectangular cloth used to cover the head by Muslim women)" (p. 62)*

The afore-mentioned conversational CS patterns are meant to add local colour to the narrative. These Urdu expressions are, in fact, untranslatable as they exhibit the luxury fabric type (*chikan kurta*) and *'dopatta'* symbolizing a typical dress code of Pakistani society. The culture-specific items have been left untranslated so as to familiarize the readers with the diversity present within Pakistani society. The dress code of Pakistani women, in general, is in accordance with the Islamic principles. So, the quoted lines refer to the variety of materials worn by Pakistani women on different occasions. *Chikan kurta* is basically worn on special occasions. Also, it indicates the high quality of refined fabric with embroidery, selected as a trend by the women who have gathered there due to the sudden demise of Meera. Pakistani women prefer using dopatta so as to show societal conformity. The striking thing here is the display of the embroidered dopatta by the woman. Through these conversational switches, the writer indirectly draws readers' attention towards the clash between the grave nature of the situation and the quality of dresses worn by the participants. It is rather highly ironic that the women are more concerned about their appearances and dresses rather than the loss of the precious member of a family. These switches make the narrative interesting for the readers as they experience something different and unexpected in the narrative. The writer shows linguistic deviation to grab readers' attention and invites them to take a closer look at the lives of Pakistani people. These CS patterns embody local culture and create a lexical gap which the narrator with an intention to orient the foreign reader about a specific culture and specific linguistic tradition.

Baby

Maheen Usmani (2019), being a diverse storyteller, shares real experiences of life through the suggestive titles. *Baby* recounts the story of sexual abuse experienced

as a flashback by a woman named Nazia and then her child experiences the same as the time elapsed. So, both become the victims in the hands of ruthless household servants or attendants. Nazia's son, Daniyal, feels weird when Billu, his attendant, tries to touch his private parts. As a child, however, he manages to tell his mother about his strange experience. When Nazia comes to know about this unexpected incident, she gets disturbed. The flashbacks of the past reverberate in her mind that are based on her own traumatic experience. She was harassed by their most loyal servant, Raza bhai, who was like a family member. She was young and could not understand what was happening to her. She often tried to resist the game that Raza bhai played with her but she couldn't openly express it in front of her parents to keep her modesty and virginity intact. Luckily enough, after a period, Raza bhai left due to some domestic issue. The story highlights a very crucial role of the parents particularly when it comes to spending time with their children. The most important thing is to provide them an environment of trust at home so that they may feel comfortable to discuss every matter, good or bad with their parents. In short, family relations must be based on communication and trust. Since the social issues are considered to be taboos as these issues cannot be discussed openly in Pakistani society, it worsens the situation. The story not only unfolds a ruthless social network where such debates are deliberately avoided, but also invites readers to open up debates among the family members so as to minimize such deviations.

a. Metaphorical Code-Switching

The narrative focuses on Nazia's flashbacks in which there are different examples of metaphorical code-switching patterns.

"***Oho***, ***India aur Pakistan ki jang hai***, *it's war! (between India and Pakistan)….see them fight it out!.....who will win,* ***hain ji?*** *(isn't it?)" (Usmani, p. 104)*

The expression "India aur Pakistan ki jang hai" is the actual metaphorical CS pattern in the quoted text. The use of this switch refers to the natural antagonism that prevails between Pakistani and Indian communities. The basic purpose for this reference is to highlight the nature of the siblings' rivalry in every family set up. Sibling rivalry is natural and unavoidable and it becomes a refreshing experience during the later phases of life. There is personalization of message in this text. It particularly

relates to the specific siblings who remain engaged in petty issues. The fights between the two sisters have been historically alluded to the two states with different ideologies that are poles apart since ever and never meet on any point but still bear each other as neighbors. This historical reference refers to the two sisters with differing viewpoints, their verbal fights and then reconciliation. Shamim, the maid of the house, compares the sisters' fights with India-Pakistan's never-ending strategic and ideological conflicts or war. She actually tries to arouse humour in narrative as a real war experience between Hindus and Muslims to be realized and remembered. *India aur Pakistan ki jang hai* creates a personalized experience to be conceived once again by the reader being rewound on the reels of history. Moreover, the metaphorical switching tends to enrich the message and adds a historic consciousness to the narrative by infusing a dramatic element. Henceforth, this metaphorical CS is uniquely local and linguistically infused with cultural context.

The writer has employed certain techniques for the construction and development of plot. One of the effective techniques is metaphorical CS as it activates communication between the writer and the reader. The reader interprets the narrative according to the structuring or plotting of the ideas. Increasing intelligibility on the part of the reader, the writer refers to an analogy of never-ending conflict between Pakistan and India with the help of metaphorical code-switching. Though, the target language, English, is available to the writer and the entire expression might be translated into English, but the writer preferably uses Urdu so as to retain the cultural essence. For the explanation of certain points, exemplification is required to convince the readers, that is why the writer provides this CS pattern to make the readers understand the nature of sibling rivalry that can never come to an end.

b. Conversational Code-Switching:

The narrative begins with Nazia's thinking pattern that focuses more on her two kids more than anything else in the world. Feeling gratitude for the blessings in her life, she finds her son, Daniyal, having breakfast with a maid creeping around.

*"**Baji** (referred to the elder sister in formal Eastern culture), how is baby?"*
*"**Alhamdolillah** (Arabic expression meaning all praise be to Allah), she is fine now."*
(Usmani, p. 96)

Here, Nazia's maid, Bilqees, asks about Tina, a minor, who has been suffering from fever. Nazia updates her about Tina's recovery from fever. She expresses gratitude by uttering Arabic words Alhamdulillah! (All praise be to Allah) which adds Islamic fervor to the narrative. This conversational CS pattern is somehow translatable but the religious essence associated with it is more important to the writer. That is why the Arabic expression is used as it is in the narrative. The readers can easily sense that the speaker in the narrative is trying to convey some special meaning which is otherwise not possible through the use of the translated version. The Islamic ideology gets reflected through this untranslated linguistic expression. Moreover, as Muslims we endorse that Allah is the sole creator and every happening in our lives is associated with the will of that divine power. So it is our belief that we need to remain hopeful in all the circumstances and pay gratitude to Allah for all the blessings we have in our lives.

The other stretches of conversational CS also play a significant role in portraying Pakistani society. The use of the Urdu expression *baji* is significant in casual conversational patterns. This conversational CS pattern highlights the characteristic features of Pakistani society. Initially, this word was only used for the elder siblings but there is a semantic extension associated with this word. It is an established social norm in Pakistan that the servants address the female owners of the household as "*Baji*" regardless of the age factor. Moreover, it is also used by male members of the society if the stranger is a woman. It is basically a value-laden word that indicates respect for the female members of different societal groups. As a conversational pattern, its use is largely dependent upon the specific situations. The linguistic and social contexts enable the other participants to decode the word accordingly. However, the retention of social values and norms seems to be possible through the effective use of this word in conversational patterns. Within the narrative, it plays a significant role. The writer employs it as an effective narrative technique. In the quoted lines, this conversational CS pattern is used by the culprit maid, Bilqees, who has been sexually abusing Nazia's son, Daniyal. Apparently, she seems concerned towards Nazia and her son, but the narrative unfolds the real face of the maid through CS patterns. The use of the word *baji* by the maid puts a moral blot by exposing her inner ugly self to the readers. The readers can easily sense her duplicity as how she is, in fact, manipulating the word *baji* here Up to her personal interest. Bilqees shows obedience towards her lady owner

through these linguistic expressions. However, Nazia tries to identify the reason for Daniyal's strange behaviour as he seems to be mentally upset.

"What is it, Danny?"
*"Nothing, **amma** (mom)." (Usmani, p. 96)*

Here, *Amma* is an instance of conversational CS. It refers to the naming convention in Pakistani society. It is basically used for mothers as a sign of affection and love. Conventionally speaking, there is a linguistic diversity for addressing mothers in Pakistani multicultural context, as is evident in the quoted text. *"Ammi, amma or maan"* are impregnated with varying degrees of love and warmth to address the 'mother' as someone special in Pakistan. There are multiple functions associated with this conversational CS pattern. In Pakistani society, parents are granted a high stature in social relationships and it is incumbent upon the children (of any age) to show humility and obedience to them while maintaining a healthy balance in relationships. Such titles are effective in strengthening the bond between the mother and child. Without respect, healthy relationships cannot be maintained. So, it is considered essential to treat the parents with utmost respect and veneration as our religion commands to. Since the mother-child relationship is important in building and developing a child's personality, the importance of the bond between a child and the parents cannot be overridden. Strong and cohesive bond between them indicates trust and confidence. It is important to point out that the varying degrees of linguistic expressions used for 'a mother' indicate the varying degrees of love experienced by the child. For the linguistic and sociolinguistic development of the child, a mutual understanding is a requisite. Henceforth, the repetitive use of this expression *amma* in the narrative reminds both the mother and child about their responsibilities towards each other. As young children are dependent upon their mothers for all the guidance and support, all these features get highlighted in the narrative through the effective use of these conversational CS patterns.

Through the use of the metaphorical and conversational switches, the narrative elements like character development, plot construction, climax and anti-climax acquire prominence and provide a clear roadmap to the readers. The readers enjoy reading the narrative because these switches impart naturalness to the narrative and make the reading process enjoyable and informative for the readers. The readers automatically

attend to the basic features of the narrative through the effective use of CS patterns that function as narrative techniques.

PART B

Textual Analysis of Code-Switching Patterns in Sascha Akhtar's Short Stories

The White Cage

It is a story of a nineteen years old college girl, Rumina nicknamed *Guddi*, who belongs to a middle class and being the only child of Rana Shaukat and Mr Shaukat Khan, she is brought up with a lot of delicacy, sophistication and utmost love from her parents. Since her childhood, she was made to realize that beauty may be used as an effective tool to secure a wealthy match from an elite matriarchal circle. Guddi always dreams of Melrose Place, California in relation to "white" and "fair" skin and purity of everything. She thinks of Karachi as California gone rotten. Rumina's mother is obsessed with the notion that women should not do any physical and mental work while the man of the household should be affluent, resourceful and prosperous enough to keep wife happy. So, Guddi is directed all the time to keep her looks updated and noticeable. Beauty treatments for attending parties seem to be the most important matter of her life. Though Rumina detests her mother's obsession with the parameters of beauty but, at the same time, she seems to be inspired by the white princesses residing in Melrose place. But, however, she also abhors the pretentious acts of elite women. After a long struggle, her mother, eventually, finds a man, Anjum, for her. He is from an upper gentry but his house proves to be a white cage for Guddi's unsatisfied and intensely-repressed emotions. Although a life-long target gets fulfilled later on, she still feels herself trapped in a cage.

a. **Metaphorical Code-Switching**

The story revolves around the false and irrational beauty standards, class consciousness, and patriarchal domination. So in a multilingual and a multifaceted environment of Karachi, patriarchal structure provides a roadmap to every woman. Akhtar (2021) has employed CS technique in her stories in order to convey meanings effectively and provide an enriching linguistic experience to the readers. *The White Cage* is a long narrative story divided into three major episodes - Guddi, Rumina and Epilogue- which are further divided into different chapters or sub-episodes. These

episodes portray the transformational phases in Rumina's life. Readers gain a deep insight into a society by the events/incidents experienced by Guddi. First, Guddi learns how to keep a fine balance while flying kites and it is symbolic in a sense that we also need to learn "a fine balance" in our lives too, not too strict nor too flaccid. Contrarily, Guddi experiences the steep imbalance in her life. It is important to note specifically that the only child, here is severely snubbed, constantly looked over and hence derailed by the strong hold of a dominant viewpoint. Good values and life-nourishing norms do knock at a teen's developing mind but they lose their impact if they are given secondary importance.

Goray Rang ka Zamana : The Age Of White Skin is the sub-episode of "Guddi" which appropriately represents a universally acknowledged notion that our society is irrationally obsessed with colorism. The expression is a versatile example of a social Idiom, a long cherished tradition which makes it an eclectic instance of Metaphorical CS. Guddi's mother puts in a lot of effort in making her daughter look fair, beautiful and up-to-date. Her preference for beauty treatments depicts the social pressure on her. So the title in Urdu enriches the context and the setting of the narrative being launched as a historic tradition transformed into a long-cherished social myth of an eastern society. The reiteration of message in the form of metaphorical CS refers to a deep-rooted trend that has severely impacted the psyche of eastern women. This pattern can also be considered as a direct quote as it has been borrowed from a famous beauty product advertisement. It highlights the penetrating impact of the social grid on the female members of the society. The Urdu expression indicates the sole motive of Pakistani women.

The writer has purposefully inserted this Urdu expression in the narrative to make readers understand the value of white complexion in Pakistani society. The Pakistani women show blind adherence to the beauty standards set by the west and make no effort in challenging these set assumptions. This creates a vicious cycle that seems to have no end. The metaphorical CS foregrounds the publicity of the beauty products by the advertisers which further aggravates the situation. The perpetuation of false notions and assumptions is bound to lead the females to a catastrophic end. The females themselves are busy in strengthening this false notion by shifting the responsibility on other members of the society. Through this metaphorical CS, the writer makes the readers realize their social responsibilities as well. It is high time to

show resistance and challenge these set standards in order to bring about some positive and constructive change in the society.

*When is Guddi getting married?....***"Buss jaani** *(Well my darl!). We'll have to see darling," Mrs. Shaukat Khan would reply with the sigh of a woman upon whom all the world's woes sat. (Akhtar, p. 5)*

Guddi wonders about all the gossip of the parlor workers who were all the time engaged in talking about who got married to whom, whose complexion was fair or dark or vice versa. Here, as routine gossip mongers, one of the salon girls, Julie, attempts to ask Guddi's mother about Guddi's marriage and her mother, during the pedicure procedure, answers with a sigh. She switches to Urdu "Buss jaani" to convey some special meaning. The improvising of the message is significant since the switching is loaded with emotions of anxiety and restlessness for finding a desired match for the daughter, the switching seems to be metaphorical in nature. "Buss" is a significant Urdu expression here, a response often understood automatically as some regretful reaction by the speaker. The same is being highlighted in case of Mrs. Shaukat's feverish response. So this enrichment of meaning also denotes a bipartite thought, one may be real or natural in a sense that a mother does shoulder a heavy responsibility of first bringing up a girl, then keep on worrying about finding the best-ever match for her, preferably in a high society, next become constantly apprehensive about her impending fate and settlement after getting married to a man and the list never ends. While, the other thought has its roots in the unjust societal pressure that explicitly or implicitly affects female members of the society. This switching highlights the fact that the lady is helpless as far as the future of her daughter is concerned. The only problematic thing for her is the marriage of her daughter. It seems to be a matter of life and death for her.

So, through the application of Fludernik's theory of natural experience (2002) it becomes obvious that the characters act, view the world around and reflect upon what they think and find connections between their present and past experiences. The narrative proceeds with a moment-to-moment pageant of natural life recounted by the protagonist, Guddi, as a flashback of memories. After the salon event, Guddi and her mother drive back home. While driving back home, a lot of natural movements on the road reflect the live experience of Guddi.

As Guddi and her mother drive back home from the beauty salon, Guddi watches the streets of Karachi- a perpetual frenzy of ... traffic .....at a red light, myriad flower sellers...purest white **motia** *(jasmine) flowers ,....strung into chains and bracelets. The* **bari gaari-wallahs** (luxury-vehicle holders) *liked to hang them from The rearview mirrors. (Akhtar, p. 6)*

Guddi keenly views the diverse animation of life as part of the hustle and bustle of city life. The mention of the external actants and existants as imagistic scenes arouses curiosity and interest among the readers. The passage highlights natural motia flowers characterized by their unique fragrance. This switching is metaphorical in nature because it somehow relates to married couples, especially females who take keen interest in wearing *motia* bracelets around their wrists. It usually indicates the marital status of females in Pakistani society. The protagonist is so obsessed with the notions of beauty and marriage that she can only focus on those things around her that somehow relate to these notions. The movement of vehicles on the road creates disruption in thoughts, but then *bari gaari-wallahs* grab her attention**.** There is a tradition in Pakistani society to sell motia flower chains and bracelets with a hope to earn a handsome living. Guddi's eyes remain fixed on *bari-gari-wallahs* because her approach is materialistic in nature. She cares more about worldly things and even dreams of spending life with a rich life-partner. Basically, the credit goes to her mother as she is responsible for inculcating such false and hollow notions in her innocent mind.

The use of these Urdu expressions in the narrative is suggestive and thought-provoking. The writer foregrounds the superficial living standard of people and their blind adherence to rigid norms that strongly impact the mental and physical health of female members of the society. Moreover, the writer indirectly questions the members of the society about their worldly and materialistic approach. The readers are made aware of the fact that these set conventions need to be challenged for bringing some positive change in the society. As a matter of fact, the mind-set needs to be changed and through the efforts of the writers it is possible. The metaphorical CS develops a sense of association between the reader and the text. On the basis of this association, the readers feel the need for some positive change in the society.

... wearing a modest white, cotton kameez-shalwar - a dupatta covering her hair, the colour of the **motia** *(jasmine) flower.* **Ami Jaan** *(grandma) is busily making* **niwalas**

(morsels) of rice and meat with her fingers - deftly feeding these hand-made balls of food into her mouth in two swift motions. (Akhtar, p. 7)

Mr. Shaukat, turns to his mother who is an octogenarian. The narrative signifies her silence and uninterruption in any matter aiming to keep the domestic environment peaceful. She is the embodiment of positive social values that serve as the raw material for building up a true society and social network. In the quoted passage, her simple and modest appearance and attitude have been highlighted.

Here, the white colour plays a vital role throughout the narrative as it symbolizes fairness, purity and innocence. So, Ami Jaan embodies the true beauty of thought and persona. Apparently, she is not white but she is pure and simple from within. Instead of using the English word, Jasmine, Urdu equivalent *motia* seems to be more appropriate here so as to convey the cultural meanings to the readers. The color of motia has been magnified to make the readers realize that some positive change in perspective is required. In one of the aforementioned passages, the same Urdu expression was used to refer to the conventional thinking pattern, but here the interpretation seems to be changed. It is, in fact, a matter of perception that can change one's life pattern. This metaphorical CS pattern serves as an indication of change and construction of revived Perception in one's life. By reading the Urdu code *motia,* the readers can visualize a garden full of *motia* and its fragrance spreading freshness everywhere.

In *California dreamin'* episode, Guddi compares Karachi's stealth with Melrose Place in California where she thinks there would be no obsession for white or fair complexion, since everything is bathed in white purity there like white princesses of Melrose Place, their crystal white clean teeth and pure air to inhale.

*Guddi was convinced that in Melrose Place the air would smell of coconuts and **frangi pani** (English water).* (Akhtar, p.10)

The narrator enriches the context by using the Urdu switch *frangi pani* instead of inserting 'English water'. *Frangi pani* is metaphorical switching as it relates to the overall thematic structure of the narrative. It helps the readers in understanding the intensity of the unfulfilled desires and the perpetuation of traditional concepts. Such Urdu expressions are quite common in Pakistani society and appear to be more meaningful when discussing issues related to Pakistani females. Since frangis are often white so *frangi pani* would also be pure, clean and without impurities of pollution.

Moreover, the expression *frangi* is often used in Pakistani context to refer to a foreigner who seems to be seducing and alluring. The elderly people call the foreigners *frangis* to highlight the fact that they are strangers who belong to some outside world. According to the narrator, the *frangi pani* was believed to transform one's identity, culture and deprive one from one's religion. But, however, Guddi thinks of it in a dual context: a strange water that flows from a far off land, so it must be holy, sacred and pure as compared to the polluted water of her city, Karachi. Both the meanings are juxtaposed in the narrative to highlight the extent to which the females are impressed by the foreign element. It seems as if Guddi wants to escape to the "white" world to fulfill her dreams.

Bad Things

    a. **Metaphorical Code-Switching**

"*Can we convince our brothers to take us? Our parents don't mind too much if they're there.*

*'Shut up **yaar** (friend),' Maliha said agitated…..*

*'**Ooh**! Kiran's interest was piqued. 'You guys are proper **paagal**! (mad)' (Akhtar, p.13)*

The conversation discloses the difference of views and reflects the dependence of girls on their parents' mind-set particularly their patriarchal heads. Besides, the society's imposition of cultivated restrictive patterns of thinking is in-built in females' consciousness, inherited and carried forward to the generations to come. The code-switching is conversational here as the Urdu codes "*yaar*", *Ooh*! add flavour of a local and informal environment particular to a society. These Urdu switches mark the casual conversational patterns. They are usually informal colloquial expressions having no deliberate effort to utter them. Such switches represent the fixed patterns in the offline perception of the members of the society, typically youth and are uttered unconsciously.

The significant switch here is *paagal* as it relates to the rigid mind-set of the male members of the society. This switch is metaphorical in nature as it refers to addressee specification. Guddi labels her fellows as "proper insanes" and the narrator uses the Urdu word "paagal" qualified by an English adjective "proper". Here, the Urdu switch conjoined as a hybrid noun phrase "proper paagal" enriches the setting and the context of the narrative. The Urdu switch "paagal" is italicized and it refers to the

situation of mental approach displayed by the college girls on a specific social issue which is rather delicate to think and discuss about. Proper paagal or an irrational behaviour is used for somebody who has gone crazy for something. So it is metaphorical switching as the word enhances the experience of "becoming paagal" and "losing senses or consciousness" on talking foolish or something socially awkward, unrealistic or impossible. Males are certain about this thing that if the girls are accompanied by brothers or male members, they would be safe under the protective shield of brothers or fathers. Moreover, the context also highlights a natural interest towards the opposite sex in the shape of friends' brothers. Parties provide an outlet to give vent to the suppressed desires and emotions. The female members of the society cannot express their desires openly because such explicit discussions are considered to be taboos in Pakistani society. It is about nobility and honour of the male members and it is also associated with the honour and virginity of the females.

This episode basically focuses on girls' chat in a college during recess time. They are sharing views and experiences regarding parties and socializing outside. Here, family relations are exposed by focusing on the dominant patriarchal structure within the family which imposes some rules and limits on the girls or daughters of a family. This imposition varies from family to family like the educated and well-to-do posh communities impose limited restrictions as compared to the ones who are uneducated. On the contrary, the narrative is built around a common social framework where the middle class, forming a major chunk of the society, exhibits narrow-mindedness. The ones living in large houses send the girls without any male protective guard, but still maintain patriarchal dominance by checking their acts, moves, thinking patterns and even the decisions. Guddi is one of the representatives of such a lower middle class, artificially evoked to adapt the upper class mannerisms. Superficially, Guddi tries to wear and show upper class mannerisms. Guddi feels jealous of her best friend, Kiran, who had a lot of options in her life beyond getting married. Her parents were liberal, educated and supportive enough to let her travel abroad freely by securing scholarships. Similarly, Maliha's parents like to have girls' parents at parties and never allow her to go anywhere unaccompanied. But, over and above, Sumaiya's life is different altogether. Guddi asks out of her concern if Sumaiya's parents would allow her to attend parties alone without theirs being with her.

b. Conversational Code-Switching

*'Sumaiya's parents are never there, **yaar** (my friend)!'*

*…. her dad is some rich businessman who is always in Singapore and her mother is always out at dinner parties and **falana dhamkana** (this and that). (Akhtar, p. 12)*

Sumaiya was all free with no restrictions from parents' side. Her parents did not know what she was doing, so she was ever ready to attend parties. The CS *yaar* used at the end of the sentence has been used many times by Usmani and now in Akhtar's narratives, it again shows a considerable level of informality and frankness among friends here. It shows a casual conversation thereby showing an impact of society when youngsters socialize with each other and utter such words unconsciously as part of routine conversation. Likewise, the words *"falana dhumkana"* in spite of "this and that" in English, mark a wonderful amalgam of English noun phrase 'dinner parties' and Urdu colloquial expression "falana dhumkana". This insertion is deliberately employed by the narrator as the list may be extensive and the person cannot name every person or events as such. It does not specifically apply to a single situation or category but this Urdu expression is often used in a variety of casual talks as an extended colloquial stretch.

However, nobody actually wants to attend a girls' party on account of their parents' restrictions or it may be due to an inbuilt fear of some strange unknown happening or awkward presence of girls in an unprotected environment. It is a social framework impacting the overall experientiality or consciousness of the maiden girls whose virginity is kept supreme. This social status determines the respect and honour of male owners of every house. However, the liberal attitude of a girl or a woman largely depends on the economic situation of a household. For instance, Sumaiyya, belonging to an upper Business class family, enjoys freedom and a liberal status in her life with no restriction. Whereas Tabassum regrets not being able to join any party since her parents would never allow her to attend such parties. Likewise, Guddi cannot even think of it without her parents' approval and due to their conservative mind-set. She, herself is conscious of her self-respect and honour as she perceives herself a "good" girl compared to the girls in Melrose place whom she attributes to bad things. They might not fulfill the criterion of "goodness of character" since they are too liberal to maintain a modest character. Here, two antithetical thoughts are juxtaposed by the protagonist, Guddi: one is idealization of the liberal girls around her and the girls at Melrose Place

and, at the same time, her second thought negates the first and ascribes the "Bad Things "to that first category.

Aunty Gurriya,....whom her mother (Rana Shaukat) knew from Shak's beauty salon had once said: There are two things you can never trust beti (daughter)- Pakistani water & Pakistani men. (Akhtar, p. 14)

These lines are the continuation of an eastern male-dominated thinking that has its roots in the society where there is a strong and powerful impact of Indian traditions and customs on our parents' and grandparents' minds. These traditions have nothing to do with our own religion, Islam. As here, an elderly woman, named aunty Gurriya, shares her life experience, a myth transferred over the generations, with Guddi that Pakistani water and men are not to be trusted as they change randomly like seasons and as Pakistani water shows its impact on the human beings. The Urdu word "beti" is an example of conversational CS. It is a usual practice in Pakistani society to call the daughters as *beti* . It is a culture-specific word and refers to the strong bond of association between parents and children. Actually, the word "*beti*" indicates a kind of an emotional element existing between the participants. So, this switching is conversational in nature adding a social flavour and meaning. It is through the interaction of the characters that the narrative develops and conveys multiple culture-specific meanings to the readers. It is an enriching experience for the readers to meet different people, analyze their personality traits and understand the social norms that characterize a particular society.

Self-Loathing

The next sub episode "Self-Loathing" narrates Guddi's thoughts about her own life which has been led by her mother not by herself. She hated many things about her personality like her hair, complexion, being called "Guddi" by her parents instead of calling by her real name, Rumina, and she rather abhorred the idea of living a pretentious life as perceived by her mother just for the sake of getting married to a well-to-do man of an elite class. She thought of a different life but she did not have enough courage to deny her mother or could not stand the wrath of her mother. However, her grandmother nourishes her mind every now and then by instilling some goodness and some cherished values into her confused mind. A baggage of ever-cherished experientiality of life is cultivated into an eager mind of a college girl who is ready to

accept the right and her consciousness strives hard to escape from her existing life revolving around beauty and marriage and nothing beyond these two aspects. She finds herself shackled in a nexus of matrimonial matters and that monotonous concept not to think beyond what is poked and fed into the girl's ripening mind. She remains caught in a cage even after marrying a wealthy man. So this episode proves to be nourishing to Guddi's mind in a sense that Ami Jaan's purity and goodness of thoughts attempt to knock at the loosely shut door of her granddaughter's mind. All and above, the narrative gets a start with the setting which matches the character and disposition of Ami Jaan.

a. Metaphorical Code-Switching

Ami Jaan narrates the story of her son whom she calls a successful "bijness" man. She recounts how his son stood up while he was merely a teenage. He tried his luck by working in a fabric shop owned by his relative in Lahore and his hard work made him successful in managing a mill owned by a reputable textile tycoon. Showing disapproval for her daughter-in-law's values and thoughts, she makes Guddi realize that the way God has created her is simply remarkable.

*"The way God has made you is **A-Vun**! (Perfect)"*

Guddi smiled and nodded.

***Ji Ami Jaan** (Yes, grandma) ....(Akhtar, p. 17)*

A-Vun is a mixed-English expression but here it is used as an Urdu code. It is metaphorical switch in the form of an interjection. Ami Jaan loves using this expression as a metaphorical switch to bring about change in the conventional mind-set. Its English equivalent A-One conveys the same meaning but distorting it from its original form and adjusting it into one's own linguistic paradigm is enriching as it enhances the context of the conversational loop. It is rather emphatic as it makes Guddi realize how different and unique she is in this world. The grandma conveys the message that individuality must be retained by an individual. For transformation, self-realization, empowerment and enlightenment are required.

b. Conversational Code-Switching

*Most afternoons **Ami Jaan** could be found sitting smoking her **hookah** (Hubble bubble) on a **takht** (divaan) in her sparsely decorated room......there was an antique, wooden*

*sideboard that was the one possession She had brought….from her village in Sargodha.Atop the sideboard were a discolored orange comb, three **tasbihs** (rosaries) wrought of three different kinds of material - **firoza** (jade), Carnelian and earth. (Akhtar, p. 16)*

The quoted passage contains many examples of conversation code-switching patterns. The narrator brings to fore the local culture and customs by using the Urdu words *Ami Jaan*, instead of grandma, *hookah* and *takht* in the narrative. Grandma's room reflects the traditional atmosphere as it contains antique things. This traditional setting shows purity, originality, simplicity and a strong belongingness to one's roots. She never seems to be impressed by wealth, luxury and upper class pretensions. She reflects a true and a genuine character with no superficiality in life. Rather, Ami Jaan and her son Shaukat Khan on one hand and Rana Shaukat on the other act as two struggling forces forming binary oppositions with two different forces. Their presence can be related to a situation where one becomes dominant due to the strong gravitational pull of the surrounding and the other remains recessive due to the balancing forces of strong values and purity of thought and manner so as to perpetuate peace in the society. Similarly, the antique sideboard, an orange discolored comb and three tasbihs are the traditional dowry items that represent a colonial Pakistani society deeply influenced by the culture of the subcontinent. The conversational codes *hookah*, *takht* and *tasbihs* made of blue stones or *Firoza* provide glimpses of Pakistani society. These switches refer to the traditional legacy of an old eastern society, a particular phase of history, a natural experience extracted from registered norms and sophisticated social trends. These switches present visual imagery to the readers and impact the consciousness of the reader as per Fludernik's theory of natural narratives. The narrator uses this technique of CS to enrich the natural experience by scripting, viewing and probing the consciousness to experience a natural phase of life. Likewise, these words are not mere Urdu codes but each one of it speaks of its own historical presence inherited through generations and the characters like Ami Jaan represent themselves as custodians of that typical society, owners of those values associated with these items and nonetheless, a rich cultural experience is transferred to the future generations. These cultural connotations represent the past phase and intensify the feelings of nostalgia on account of their absence in the existing society. So they leave a deep impact on the local as well as the foreign readers.

Dil Ka Rang *(The colour of the Heart)*

a. **Metaphorical Code-Switching"**

"*Dil ka Rang":* The colour of the heart is the title of another episode. The title is meaningful as it teaches a certain lesson to the readers with the help of metaphorical CS. The addressee specification in this title conveys a rich meaning focusing on the behavior of the people of society in general. This episode is narrated by an omniscient narrator. *Dil ka Rang is* an emotional expression that points towards the judgemental behaviour of people. According to layman's perception, the dark-coloured man has a black or dark heart with narrow and reserved views. He is considered as a miser who would not spend much on his wife. Whereas, a man with white, fair skin definitely has a fair, generous and a true heart who is expected to spend lavishly or open-heartedly. He possesses a magnanimous heart in terms of spending money on his wife and family. Furthermore, this CS reserves a local mythical thought in the eastern setting which confuses the protagonist, Guddi's perception regarding man's heart. Ironically, this episode scripts an experience of how an abrupt change in status-quo alters "Dil ka Rang" or colour of the heart. This Urdu title focuses on the irrational behaviour of the people who develop association between materialistic approach and the colour of the heart. This metaphorical CS hints at incorrect association. In addition, this code-switching reflects a natural experience of life when we judge persons on the basis of their level of generosity.

After experiencing change in status-quo from Gulshan-i-Iqbal to a posh locality of Clifton, Guddi is dragged to attend monotonous luncheons and tea parties, social gatherings and shopping ventures which she does not really enjoy.

The other **begums** *(the high-profile ladies) would bring their daughters along too and they would experience collective ennui….talked about marriageable men - sons, brothers, grandsons ... . Alliances and partnerships were forged.* (Akhtar, p. 17)

The ladies at the parties bring along their daughters to be introduced to the social circle and to present them for suitable matches as a purposeful act. The metaphorical switch "begums" points towards addressee specification and defines a class, social status and a pretentious boredom in terms of continuous concerns and worries to maintain the status quo in the social circles. Also the parties and gatherings seldom

exhibit novelty, rather consist of the same class-conscious snobbish appearances at different places with almost the same repetitive menus and the only expectation and experience to meet high gentry. Hence, it becomes unappealing while strolling hard all day in and day out to achieve a universal goal set by the "begums"- to seek suitable matches for their girls and marry them off to high class men- as this switching reflects the whole stance of pretentious ladies. The application of Fludernik's theory of natural narratives makes it obvious that the class consciousness, sophistication, snobbery and pretensions are the major characteristic features of *begums*. *Begums* remain busy in parties and events while doing nothing worthwhile for the society. Hence, this metaphorical CS enriches the meaning and enhances the context in the backdrop of materialism.

b. Conversational Code-Switching

*'**Acha?** (OK) **Oh?** said her mother distractedly at the mention of her Gulshan-i-Iqbal cronies.*

***Abba** (father) added….Mrs. Qazim was very interested in what a certain Miss Guddi was up to…..as she is looking for a suitable girl for her Mobs in….*

*'Mohsin!' She exploded, 'Guddi **jaani** (darling) do you remember him?'* (Akhtar, p. 22)

The casual but less surprising responses by Rana Shaukat *'Acha? Oh?'* denotes her conscious thought about the afore-mentioned persons. *Acha* shows her astonishment and surprise. She behaves as if she does not know anything but she actually knows everything. *"Oh?"* supplements the previous expression by reflecting her memory of those people she had known very well. Both of these switches are conversational as they depict hypocritical responses and highlight a specific social situation. They are considered as usual indigenous conversational markers used as colloquial expressions in Pakistani multilingual settings. However, they convey some meaning of approval or ignorance. *Acha*! Is used if the person does not know anything or pretends to show ignorance deliberately for some specific purpose. Similarly, as discussed earlier, the linguistic switch 'jaani' is employed as a cultural connotation of love, dearness, care and affection. As a conversational code, this word refers to a particular eastern culture.

Ladies Timing

Ladies Timing is another narrative that proceeds as a flashback of memories. The narrative begins with a reference to a movie "Bend It Like Bekham" in which a *desi (simple)* girl appears and ultimately succeeds in achieving her life goal that was to rise as a football player. It was utterly strange for a Pakistani female at that time to participate in sports. Guddi's conscious schemata does not allow her to challenge the life full of restrictions. It seems to be difficult for her to think beyond the fixed paradigm. She wants escape from all the restrictions but at the same time, she tries to find faults in too much of liberality. She puts forth the memories of the past schemas and ponders over the possibility of women participation in sports.

a. Metaphorical Code-Switching

Guddi continues to unfold the scenario in Islamic societies as a natural narrative.

At the beaches of Karachi, the likelihood of seeing women in bathing suits was nil to zero. Women usually splashed about .....fully clothed; swimming was **door ki baat** *(a possibility so far-fetched).....(Akhtar, p.26)*

Karachi beaches pose a different picture where swimming for women is unimaginable due to the patriarchal norms enforced in society. Also, there are some religious limitations on the women to vouchsafe their natural integrity which Guddi perceives as something good. They may relish while standing in the water fully covered. The switched phrase *door ki baat* enriches the narrative and improvises the literal message conveyed via this linguistic expression. Alongside, it reverberates a subjective experience by Guddi thus defining the context too. So, it's an instance of metaphorical CS that actually comes out as an inbuilt schema of conscious cultural experience of a young girl who is mature enough to judge what is good or what is bad, a consciousness that is related to natural experience. So, the switch seems apt and suggestive as it generates multiple meanings. The Urdu code *door ki baat* highlights the sorry state of affairs that females are helpless to the extent that they cannot even think of challenging the patriarchal society. Through the construction of such significant meanings, the narrative is developed by the writer.

b. Conversational Code-Switching

*Guddi sat on the wooden **Sindhi jhoola** (a traditional wooden swing) on her terrace swaying back and forth cradling her knees as the sun set....A woman football player. She had never even heard of one in Pakistan.* (Akhtar, p. 25)

Sindhi jhoola represents local culture of Karachi and a traditional household possession as an essential item. The narrator employs this conversational code-switching as a significant tool to create a strong impression that middle class families of Karachi like to preserve their tradition through the display of such antique essentials. These things not only serve as decorative elements but also as natural life experiences associated with cultural aspects. So, it is an instance of conversational code-mixing, as per Gumperz' definition, since this switch as a concrete object magnifies Guddi's thoughts as flashback memories which also seem swaying back and forth on that jhoola. Here, the topic changes for a moment and then the memory process reverts back to the topic- Women's participation in National and International Sports. Hence, the movement of Sindhi jhoola, not only refers to cultural boundaries here in Pakistan but also allows the readers to experience and enjoy nature and natural objects.

The Invention of Artifice

The Invention of Artifice suggests a transformational phase in which the protagonist surrenders to changes. Guddi starts lying too like her mother to hide the real identity. Initially, she detests her mother's lying about her schooling, shopping abroad, eating out at fancy restaurants and foreign tours. The strange obsession of her mother gradually throws Guddi into a situation in which she too has to lie as a face-saving activity. On the other hand, she possesses an innate goodness of heart and mind. Secondly, towards the end of season 1 of the story "Guddi", the construction of Guddi's self-identity takes place. During the process of self-identity, she experiences dual standards of thinking, a continuous combat between the irrational, absurd and monotonous thoughts and values of Rana Shaukat and her own thought patterns consistently pushed aside by her mother's dominance. However, she defies everybody around with confidence. A prolonged curbed desire and a natural longing that she should be called by her real name "Rumina" instead of any generic colloquial names as "Guddi", Tinkoo, Pinkoo etc. reflects her first dominant projection in the natural scheme of events in the narrative. This noticeable transformation is significant too since this natural series of events bring into limelight the silhouetted figure. The protagonist

talks to her inner self by utilizing her courage to undertake the journey towards self-realization which takes the reader to the next Episode "Rumina" - a personification of transition from Guddi to an actual person "Rumina".

a. Metaphorical Code-Switching

Guddi talks about the frailties and foibles experienced at parties, like in wedding ceremonies, the royal families live in an ephemeral self-obsessed world where they are often seen engaged in gossip. On weddings, the bride and groom are supposed to stay in their heavy attires for an unknown time. Once they get settled on a throne embellished with floral patterns, brocades and backdrops, they are then swarmed up by the family, friends and well-wishers on the stage.

The groom's head often adorned with an absurdly tall hat constructed of swathes of fabric **-- Pagris** *(turbans) -- or worse a curtain of flowers hiding his face,....Once the food was served, the buffet tables would be stormed.....Nobody got past them : The* **Aunties…***This same protocol was repeated for the* **Valima** *(Wedding reception or feast), on the third day, of the multi-year wedding extravaganza…* (Akhtar, p. 31).

While focusing on the specific events of weddings in a chosen class, the writer highlights some switches, though common yet special here. The Urdu expressions *Pagris* and *Valima* are metaphorical in nature. Both these expressions acquire prominence and pose a special impact on the readers. There is message qualification here as the switches appear to enrich the context and enhance the setting. *Pagris* are traditional and hook the reader by implying the fact that people spend extravagantly on such matrimonial specificities. Such Urdu switches refer to demarcation between the upper class and the lower class. This is highly ironic as these common expressions depict the traits of so-called civilized class. Pagris are used as decorative tools to enhance the beauty of the groom and provide entertainment to the guests. The members of the elite class take pride in displaying their wealth on such important occasions. Instead of showing simplicity and austerity, people prefer hollow and fake appearances to showcase their fake status and position in the society. Henceforth, these switches are metaphorical in nature as they participate in developing the narrative.

Part 2: <u>Rumina</u>

Transformation of the character from "Guddi" to "Rumina" seems to be a positive and constructive change in the narrative. Here Rumina becomes an archetype who speaks for all those women who are victimized due to patriarchal set-up. The writer tries to dismantle them by challenging them through suggestive CS patterns. This part brings forth an ultimate accomplishment of an ambitious dream of Rana Shaukat in the form of Rumina's wedding with Anjum, a match from the desired society. But, however, it is also a misfortune that Rumina's dream to move to California, or for the actual fulfillment of seeing Melrose Place, does not come true. So this part starts from a dream that Rumina had in which she sees her father extending his big hands for Rumina in the same kite flying episode. He lifts her on her palm and allows her to catch a kite. This episode has a moral lesson that everyone should maintain balance in routine matters.

a. **Metaphorical Code-Switching**

Rumina looks at the clock and gets to know immediately that Anjum, her almost spoilt husband, is nowhere on the bed. She knows his whereabouts:

*…. Sitting at one of his crony's houses,…. drinking Black Label…., smoking Monte Cristos and gambling his inherited **crores** (billions) into the night. (Akhtar, p.42)*

There is addressee specification in the metaphorical switch "crores". The disclosure of Anjum's profligate character is marked by his indulgence in many of the immoral activities highlighted by Rumina as an omniscient narrator here. She finally gains full knowledge of her husband and his character who had been a mystery for her till they got married. He was utterly careless, involved in unethical habits and seemed totally ignorant of family and family relations. Hence, irony is that Rumina can lead a comfortable life with lots of wealth owned by her in-laws, but she may not have true love and warmth of a husband and above all, the care and affection of a family. Emotional dereliction and a life devoid of love is not worth living, it rather becomes a burden at one point of life. Rumina, somewhere in her conscious stream of thoughts, realizes these facts. Finding no choice, she succumbs to her flailing life where she is considers herself to be entirely helpless.

Crores which are consistently wasted by Anjum in gambling reflect status and money. It is used as a metaphorical code-switching pattern by the writer to highlight the true fact that purity of emotions is more important than wealth. The word *Crores* is very aptly used in the quoted lines to refer to gambling and luxuriant lifestyle. Facilities can be purchased by means of wealth but not comfort and happiness. So, the social aberrations get highlighted through this meaningful CS.

Rumina experiences a strong flow of thought as she looks at her wedding photographs in varying sizes and displaying different poses, all fixed on the wall, ironically. She drowns into the ocean of memories and recalls each and every detail of her wedding day, how she tried different bridal costumes and posed for photo-shoots with Anjum, her groom, stylishly and flamboyantly. She dodged everybody around as she was very happy. Above all she was also successful in dodging her own self too. Anyways, she was also excited while standing on the ceremonial stage. After a while, she thinks of something that was genuinely natural and real and that was the presence of Ami Jaan,

*Ami Jaan had ... held her head in both her rough hands, kissed her on the forehead and said: **'Jeeti raho beti'.** Live on and on my daughter.' (Akhtar, p.43)*

Message qualification in this metaphorical switch refers to the additional information provided by the narrator about ami jan. This switch refines or specifies the message so as to ensure clarity, accuracy and relevance. The kind gesture of Ami Jaan holding Rumina's head in her feeble hands, kissing her on her forehead and blessing her with traditional supplications and wishes are the only genuine things Rumina finds amidst the pageant of all falsehood, pomp and show of her wedding. There is the use of local optative expression bestowing blessings upon a girl when she is getting married. Usually, in Pakistani society, the old traditional people like Ami Jaan make such duas for the married couple. This dua is quoted in the same local language 'Jeeti raho beti'. They are not mere words uttered by someone but they reflect a complete package of many other hidden wishes. It lacks exact lexical equivalence in English that is why the writer has used the Urdu expression as it is in the narrative. Although English translation has been provided but it lacks depth of emotions. The Urdu words carry multiple meanings, wishing a long life with health, happiness and peace of mind and that too with sincere feelings, true heart and conscious thinking pattern. They create a sublime fulfilling impact when they are uttered by some elderly relation in a family like

parents and grandparents. As far as the logic behind this expression is concerned, it is an instance of a natural narrative which conveys not only the literal meaning but underlying hope and natural expectation that you'll live on and on and that is only possible when you are healthy, so it connotes health too. Similarly, you stay healthy when you are happy, so happiness is another connotation delivered within a single package. In Islamic societies, usually, parents and grandparents are considered to be the source of perpetual bliss in a house for children and youngsters since they keep on praying for your life, health, safety and drawing away the evil eyes from you. Hence, this expression reflects the love and true emotions for Rumina by her dearest Ami Jaan (an icon of goodness of character and values) and causes enrichment of the context, making it an instance of metaphorical code-switching**.**

Janat ki Huwa (The Air in Paradise)

a. Metaphorical Code-Switching

The title of this narrative is in Urdu which implies a deep meaning. The title, in fact, refers to metaphorical CS as there is addressee specification here. The title primarily enriches the message by referring to the situation of the characters: Javed and Zainab - the two innocent people who struggle hard to live successfully in Karachi. Moreover, this strong Urdu code point towards a positive, refreshing, life-giving and a rejuvenating environment as Janat is not a common place but a special heavenly reward created by Almighty for those who would seek it via good deeds on the Earth. *Huwa* is a strong element which has a cooling, refreshing and a reviving impact on the weary and heat-stricken people living in Karachi. The consistent power outages and electricity woes badly impact Javed's life and he wishes for an air conditioner in his life but he cannot afford this luxury. Being an ordinary employee at ID card office, he owns an old bike and a small room in a hostel. On the other hand, Zainab works in a salon, the sole earner of her family with a mother and two worthless brothers living at their uncle's house. So Karachi here is also a character, a living agent playing its role in everybody's lives. It seems to be controlling the destinies of the characters. So "*Janat ki huwa"* is a dream seen by Javed and Zainab. They are hopeful about their future. Nevertheless, this phrasal expression defines an experience, shaping the consciousness of the main characters who tend to seek some relaxation and escape from the harsh realities of life. Henceforth, the title is an instance of metaphorical code-switching as it enables the

readers to understand the thematic flow of the narrative. The metaphorical switch is insightful and informative for the readers as they naturally get engaged with the text and meanings get constructed. The readers are brought close to the life of the two main characters and their unfulfilled desires with the help of this meaningful metaphorical switch which shapes the structure of the narrative in a particular way.

Raga Deepak

Episode 1 introduces Zainab to Javed in Sunday Bazaar. On Sunday morning, Javed wakes up after experiencing restless sleep at night due to a disruptive power supply in his hostel. There is no UPS, no generator as an alternative. He dreams of a cool place and a movie in which Kareena is dancing with him. After a while, he feels hot. He feels as if the heroine is on fire. All these dreams allude to the consistent electricity fluctuations. When he feels cool, the fan resumes its movement on the electricity supply. As soon as the power supply discontinues, the fan stops and he starts feeling hot and wakes up from his mixed dreams. So, such a hide and seek game of electricity disturbs the people in Karachi. Javed feels hungry and moves towards the hostel kitchen.

a. **Metaphorical and Conversational Code-Switching Patterns**

*After a meal of greasy, **paratha** (a fried flat bread taken as a traditional Pakistani breakfast), an omelette and some tea he headed towards the sea to his favourite place on a Sunday: **Itwaar Bazaar** (Sunday market)-a jumble sale of Karachi......**Itwaar Bazaar** was proving to be a fun that day as there was to be a plenty of star-sporting. (Akhtar, p. 132-133)*

The Urdu switches like *Paratha* and *Itwaar Bazaar* are, in fact, cultural references. *Paratha* is a famous breakfast item in Pakistani society. Pakistani cuisine has been introduced by the writer through this conversational CS. It is an indirect manner of introducing culture-specific things to the readers in the narrative. The readers cannot effectively decode the narrative without active participation. These conversational code-switching patterns add social meanings to the narrative. *Itwaar Bazaar* is a repetitive expression, a representation of a social experience. It is a local Pakistani grand bazaar for the masses for economical purchase of things. The writer incorporates such local Urdu expressions in the narrative to introduce the local culture

of Pakistani society to the readers. There is a gradual introduction for the convenience of the readers. These Urdu codes relate to conversational CS pattern as the use of these expressions enables the narrator to provide explicit and clear detail about the specific situation. Different conversational techniques are employed by the speakers to inform, convince and persuade the listeners or readers. Here, the basic purpose is to inform the readers about the multiple cultural aspects of Pakistani society. The writer relates this specific place of shopping to the main characters in the story, Javed and Zainab, to refer to their wishes and dreams. For the main characters, it is quite convenient to spend a small amount of money to buy different things which are otherwise very expensive. So, Sundays are considered special and significant by the middle class society. Javed is very anxious to visit *itwar bazaar* for buying multiple things. There is a variety of stalls for every single necessity of life, a vibrant and a dynamic place, an attraction even for the elite class for many reasons. It's like a mall but yet different in many ways. Besides, it denotes a place of meeting of two souls, a place visited by every class, caste and creed with no demarcation. So, the mention of this local place enhances the context. Cultural distinctiveness is marked by these CS patterns.

 Feeling good, he ……. drank a tangy **nimboo soda** *(lemonade) whilst smoking a Gold Leaf cigarette.* **Itwaar Bazaar** *could get blazing hot at high noon, situated as it was in a sprawling empty lot where earth began to turn to sand on its way to the sea- a desert land...Everywhere he turned, there were women in sleeveless* **shalwar kameezes** *(trousers and shirts)…. a menagerie of tropical birds. (Akhtar, p. 135)*

Feeling relaxed, Javed looks around for colours and tries to satiate his thirst. He drinks *nimboo soda* to kill the heat around. *Nimboo soda* (lemonade) is a local conventional drink and usually sold in hot season openly in bazaars and at vendor stalls. It denotes a cultural drink and so gives a local touch to the narrative. Relating it to the current heat wave of the city all over, the rising temperature of bazaar at noon and its reasonable access to every common man like Javed makes it significant here as it implies a refreshing and a soothing impact so far as the external heat is concerned. It quenches the thirst of heat-stricken travelers and visitors of the bazaar. So, *nimboo soda* is highly implicative. Hence, it enriches the meaning and improvises the context. The writer adds further cultural colours to the narrative with the help of this conversational code-switching pattern.

In the same passage, the topic shifts to *nimboo soda* for women in bazaar, the center of attraction for many men of his age in crowded bazaars. They are seen in sleeveless *shalwar kameezes* displaying vibrant colours. *Shalwar kameezes* relate to the social context since women, in the context of Karachi in particular, wear sleeveless trendy dresses during hot weather. The codes are switched to highlight traditional dress codes selected by females according to the nature of weather. So, it is an example of a conversational code-switching pattern. The wide range of colours is refreshing for the main characters. This medley of colours exhibited by women is entertaining for the visitors. Similarly, *nimboo soda* dilutes the effect of heat around and creates a refreshing impact on both mind and body.

Later, in the same episode, Javed reflects on the lavish spending of Karachi Lords and Ladies on petty items such as eyewear. Then he notices another young lady in yellow *shalwar kameez* who was looking for trendy sunglasses at a small stall in the same bazaar. This time the conversational code-switching represents modesty and conformity. *Shalwar kameez* with full sleeves and dopatta highlights the different social status of that lady. Javed feels comfortable to see the lady in proper dress. But, Javed gets irritated as the young lady spends a lot of time selecting eyewear.

As this went on for a while -- Javed found himself getting impatient. **'Behen Zara hume bhi tou style marney de na?'** *(Sister, may I also try on some sunglasses and style myself out?), he chided, smiling. (Akhtar, p. 137)*

Javed loses patience and addresses that young lady by calling her 'Behen' and asks her to let him try sunglasses.. The word '*behen'* is also an instance of conversational CS as it is often used by men or women for a stranger woman and it depicts a tradition, a cultural value in an eastern setting. Nonetheless, the switched Urdu expression conveys the meaning in an enriching way. It contextualizes the literal meaning and helps to enhance the overall context. *Behen zara hume bhi tou style marney de na?* is an Urdu expression that entertains the readers. Javed is waiting anxiously to try a pair of sunglasses from the stall and he does not want to disturb that lady but when the wait is over, he addresses the lady with a sense of humor. The conversational CS adds an element of humor here. Javed tries to get attention and the statement seems to be addressee-oriented. Furthermore, this Urdu stretch conveys another message to the addressee in terms of realization of the worth of time and place and the display of a limit of one's self control which is actually aligned to hot weather of Karachi in the

background. The full length Urdu sentence is incorporated here by the writer so as to provide aesthetic pleasure to the readers.

*…...somehow above the noise and the din and the hysteria of the nught it was communicated that he had procured **'jadoo vali davai'** or the medicine of magic.* (Akhtar, p. 174)

The narrative now takes a turn and focuses on a luxury of the elite class of Karachi in particular where drinking and the intake of drugs for sensual pleasures are the common traditions in alcoholic parties. The atmosphere is highlighted by the Urdu expression *jadooo wali davai* which is an example of metaphorical code-switching. Javed, gets motivated from inside by his burning desires which push him to try and experience some novel things in his life. The expression *'jadoo vali davai'* makes the readers realize the impact of worldly temptations on people. The narrator borrows the words from the native language in order to intensify the context. *Jadoo ki davai* is a sort of intoxication that provides temporary relief to Javed. The sensory experiences transport him to an unseen world of imagination that is transient in nature.

Javed loses his control over his body and mind. He feels himself to be soaring high in another world as if "on the wings of an angel" as the title of the episode suggests. He actually experiences the heavenly ambiance around where he can see himself centred by the stars, the friends and the people whom he recognized. They are all dancing with him and enjoying his merry moves. He rather feels ecstatic and in the state of euphoria, he mimes his powerful feelings in the form of poetry. However, his poetic expression seems a true representation of his burning desires and wantings in life as he mumbles "jannat ki hawa" a few times in the narrative. So, this metaphorical code-switching exposes harsh realities of life and the unfulfilled desires of middle class people. In order to escape from the troublesome situations of real life, the people of the middle class prefer to take temporary refuge in *jaddo ki davai* or drug that is very harmful for mental and physical health. The use of the switch brings about extension in the narrative as it is at this stage that the readers understand the connotative meanings associated with the title.

*He mouthed the words to himself janat ki huwa a few times. Yes,....**Tu to puhanch giya bhai ya** (you have arrived, brother)…. You are on the threshold of Paradise. He*

saw something move in the corner of his eye...Yes, it was an angel. It was Kareena. It had to be Kareena……

'Kareena, Kareena Meree hoor pari. *Kareena Kareena my Angel of Heaven', Javed was mumbling incoherently. (Akhtar, p. 175-176)*

The metaphorical switch here involves adding details to a message to make it more precise, credible and suitable for the recipients. Working through the conscious mind, Javed considers himself to be soaring towards heavens. The linguistic expression in native version seems a spontaneous utterance highlighting intense excitement on the part of the protagonist. The intake of drugs makes him travel towards far off lands where everything is possible and accessible. He seems to be in a state of intoxication and satisfaction when he sees Kareena around her. The emotional response is also suggestive in nature. Kareena, serves as a symbol of feminine beauty for Javed. Javed considers himself to be in a heavenly place where Kareeena is around. This well-known star's name throbs in his heart and soul as a pulsating iconic beauty which he cherishes as something spiritual and intangible. Nonetheless, he sees her beauty in other girls dancing beside him. However, the repetitive use of *Kareena* refers to ultimate beauty and heavenly love as the protagonist uses the words '*meri hoor pari',* enriches the setting and brings to the fore the embedded meanings within the narrative. The message qualification indicates the level of excitement experienced by Javed and his deviation from the right path in order to attain *jannat* or paradise. So, the switching serves as a contextualization clue in this regard.

'Please ai ai bethey!' *Please come in and sit down, Javed began to fuss…..there was a lot of fussing in the* **dhaba** *(a small tea stall with food too). Women were not a feature here….*

….Zainab looked around and chose to sit at a table in the outside seating area. **'Aap idhr?** *(You here?) Javed had to ask. 'Well, you had said that you spent a lot of time here in the evenings and that Sher Jaan* **chacha** *(uncle) made the best* **Aloo chola** *(a curry of chickpeas with potatoes) and tea in Karachi'…*(Akhtar, p. 192)

Javed says Asalam-a-Laikum to Zainab. He gets panicky over her unexpected arrival at an unexpected place. The passage contains many instances of conversational CS such as *'please ai ai bethey'* which denotes a social custom of receiving a guest and giving him/her respect by asking the guest to settle down and relax. Whereas the Urdu

word '*chacha*' represents a paternal relation (already discussed) and *'Aloo chola'* is a type of Pakistani or eastern food that is famous among the common masses. It marks a culture, a particular cuisine of a particular society. Likewise, the word "*dhaba*" refers to a local setting where middle class people come and relish tea, etc. So these conversational code-switching patterns add a social meaning befitting the context. Such linguistic diversions for a short period make the narrative interesting and entertaining for the readers. The readers consider themselves to be at the same place due to the selection of Urdu expressions by the writer. The writer invites the readers to interact with the members of a particular society and experience and understand cultural variations.

On the contrary, the inquisitive expression in Urdu "*Aap idhr?"* contours multiple social aspects as it can be linked to the patriarchal norms and religious restraints regarding women going out unaccompanied by a male family member. The metaphorical code-switching basically oozes out a strong feeling of surprise, a pop-up question, and doubts arising in mind. So, it acts as a social stigma that a woman without anyone accompanying her has come to a tea stall or *dhaba* at the beach and that too at odd hours in the evening just to see Javed. However, its impact is quite deep-rooted and strong and the social context is enhanced via conversational CS. Additionally, the switched phrase also directs and cultivates a cultural array of narrative experience while employing all the channels of natural narrative like viewing, thinking, acting and reflecting on the given situation. So, this CS is metaphorical in nature as it further develops the thematic structure of the narrative. These purposeful switching patterns magnify the social taboos and their equal impact on the minds of male and female members of the society.

Javed feels forced to ask yet another question pounding his mind.

'Magar akalay?' But alone?' Javed could not resist the temptation to air his concern.

'Ji Javed saab (Yes, Mr. Javed)' . Zainab replied nonplussed, 'Akalay! (all alone) ... (Akhtar, p. 192)

She explains that she trusts Sher Jaan as he does. Javed, still not satisfied, approves of her but seems to be concerned about her going back home so late at night. Zainab confidently tells him about the contact number of a taxi company that she often uses in case she gets late.

' *…..What difference does it make if they pick me up from work or from the beach or* **choo choo ki Maleyaan!'** *(Chichu ki Maliyan, a city in Pakistan).* (Akhtar, p. 193)

The consistent use of code-switching patterns to narrate the natural flow of conversation by the narrator seems an effective tool to mark cultural and social difference.For instance, Javed's extended concern "*Magar Akalay?"* is a continuation of the same norm *"Aap idhr?"* which enriches the context and delivers message even more intently with serious reservation due to his traditional perception and fixed conception that women should not be alone outside. A male must accompany her to guard her honour and chastity particularly after evenings at odd hours at odd places. So, this piece of inquiry underlies the same patriarchal rules of male dominant society affecting freedom of ladies, especially the unmarried or virgin girls. This metaphorical code-switching relates to the main theme or central idea of the narrative. Through these code-switching patterns, the writer provides different examples that strengthen traditional or conventional min-set.

In the same passage, Zainab's confident and assertive reply somehow satisfies Javed *"Ji Javed saab, Akalay!"* which adds to the social meaning as is described repeatedly. Again it is an example of metaphorical code-switching as it marks resistance on the part of the females. "*Choo Choo ki Maliyaan"* is suggestive of a far off place or an imaginary place. Here, it adds the element of humor to the narrative. It alludes to "Something like Timbuktu" (title of the sub-section), a mysterious place where nobody wants to go in reality. Though both the places exist physically on the world map, one a city in Mali, Africa and the other is a village in Punjab, Pakistan and both have a unique historical importance but on the other side, both refer to the place which nobody wants to visit in reality. So this metaphorical code-switching registers the cultural proverbiology as a unique aspect contrasted to the English culture. Language constructs a distinctive exotic cultural experience for the readers. These expressions are used in conversation for specific reasons, and here it is obvious that Zainab is getting irritated by Javed's question. Through this metaphorical CS pattern, she attempts to bring about some positive change in the patriarchal system. She makes Javed realize that females are capable of undertaking difficult tasks.

Ultimately, Zainab speaks out the truth that she does not want to go home that night. She trusts Javed and feels secure in his company. Javed finds himself in the ame

comfort zone. They introduce themselves, show care for each other and realize that they share the same chemistry and the same dreams. That night turns into a sweet and cool dream for Javed. After sharing memories of a short meeting, they walk on the beach for a while and then a taxi is hired for Zainab to take her back home.

Zainab…. rolled down the window, **'Khuda Hafiz!** *Goodbye!' She waved joyfully.*

Sher Jaan patted him on the back with a….thump, saying, **'Mashallah mashallah** *(God wills it)...Very* **gud gurrl'** *(urdu version of saying good girl)***,** *mixing in English again. (Akhtar, p. 198)*

The traditional words "*khuda Hafiz"* refer to the Islamic expression of saying goodbye. This conversational code-switching is marked by cultural differences. These words are specific to Pakistani culture which basically mean "God protect you". Similarly, another Islamic value is highlighted by the linguistic expression "*Mashallah mashallah*". It is a special expression uttered by a person who praises or lauds some exceptional quality of another person. It is uttered to keep the evil eye off from the person, which may otherwise destroy everything of the person may it be health or wealth or prosperity. Here, Sher Jaan repeats the expression in order to laud, tease, and display his sincerity for the prospects of binding the two into a matrimonial relation in future. So this conversational switch carries social and religious connotations.

CS patterns, therefore, serve as narrative techniques by projecting the plot, characters and themes with clarity. These patterns provide necessary context, relevant information about the plot, setting and characters that define the narrative's boundaries.

Raga Megh Malhar

Pakistan Zindabad (Long live Pakistan)

Metaphorical Code-Switching

The omniscient narrator in this narrative then recounts the rain spell experienced by the people after the heat wave towards the end of July. A natural monsoon season spells around Karachi halting lives and vehicles all around. The month of August brings joy and happiness as people are eager to celebrate Independence Day on 14th with the same spirit of revived nationalism and zeal running in the blood of the people of

Pakistan. In addition, the title of the narrative "*Pakistan Zindabad*" refers not only to the commemoration of the independence day with the same hustle bustle amidst the rainy season every year but it also appreciates the people of Karachi who, despite facing problems and difficulties in monsoon season, enjoy the weather and extend their honorary help to each other. This metaphorical CS is significant as it refers to addressee specification and depicts natural environmental experience. During the independence phase, Muslims suffered a lot and even sacrificed their lives for the sake of independence. So, the same thing has been highlighted by the writer through this metaphorical CS pattern. So, Urdu expression has been left untranslated by the writer to indicate the passionate attitude of the people towards their country. They are surrounded by unlimited and inexplicable problems, even then they take pride in being Pakistanis. The devastating monsoon spells affect the daily routine matters, still people exhibit least concern about it. This CS enhances the context and improvises the underlying message. Henceforth, this cultural switch is metaphorical in nature.

Discussion

The textual analysis of the selected segments from the short stories by Usmani and Akhtar highlights the use of CS patterns and their effectiveness as narrative techniques. The application of textual analysis imparts objectivity to the findings. Textual analysis, rooted in scientific methodology, operates on the principle of objectivity by making use of systematic approaches so as to dissect the narrative. The basic focus was, therefore, on the linguistic patterns in general and CS patterns in particular. Moreover, the findings objectively bring to fore the impact of metaphorical and conversational CS patterns on the components of narrative, for example, setting, plot, characters, climax and anti-climax or resolution.

The findings are based solely on Gumperz's categorization of CS patterns discussed in his *'Discourse Strategies (*1982*)* which makes the analysis of the emerging CS patterns more objective and scientific. Metaphorical CS enriches the message conveyed by the narrator and carves a happening experience. Gumperz further elaborates that metaphorical CS may appear in the form of a quotation, interjection or refer to a specific addressee, level of speaker participation or degree of subjective

involvement. Conversational CS is basically a linguistic cocktail in multilingual societies. It relates to the social norms and cultural relativity. Gumperz attributes social meaning to the conversational CS which is directly linked to the social norms of a particular society. The selected texts have been analysed on the basis of this categorization.

Both the writers depict the real-life situations of Karachiites in their short stories. They deliberately incorporate Urdu expressions in their works. They have code-switched Urdu words, phrases and sentences in their narratives. In most of the cases, the writers have provided gloss for the code-switched expressions. The provision of gloss by the writers increases readability of the selected texts. The English equivalents given within parentheses facilitate the readers in decoding and interpreting the texts. The selected texts appear to be easily decodable due to the gloss present within the selected texts. Another additional benefit of such gloss within the narratives is the possibility of intercultural communication between the writer and the reader. There are increased chances of effective communication between the sender and receiver on the basis of the equivalent terms or meanings provided by the writers. Gradual comprehension of the narratives takes place when the writers familiarize the readers with a different language and culture.

However, certain Urdu expressions have been left untranslated by the writers. These instances are limited in nature. The main reason for the insertion of Urdu expressions in the texts is to arouse curiosity and interest in the readers. Active engagement on the part of the readers is required to make sense of the unfamiliar and untranslated Urdu expressions. This effort on the part of the readers makes the reading process enjoyable and informative for the readers because personal involvement helps them understand a different culture.

Usmani and Akhtar employ CS to give a realistic touch to the narratives. The code-switched expressions invite the readers to interact with the local people and understand multiple local situations. The identity of the Karachiites gets created through Urdu expressions. So, code-switching as a narrative technique enables the writers to construct

the peculiar identities and personality dimensions of the local people through realistic portrayal of the characters and the situations. Moreover, these code-switching patterns shed light on the prevailing social evils as well and their impact on the lives of innocent people. The use of Urdu expressions seems to be quite appropriate at certain places in the selected narratives. For instance, Usmani uses a word "*tamaasha'* in one of her stories "Fifteen minutes of Fame" through which she arouses strong emotions of pity and fear. The insensitive and callous people prefer seeing the protagonist falling from the building but nobody bothers to save him. A single word realistically portrays the entire scenario by highlighting social insensitivity. The Urdu codes best describe the real life experiences related to Karachiites. For certain words, English translations are possible but it is difficult to retain the essence associated with the original source language. That is why, the writers deliberately insert Urdu expressions to convey actual meanings to the readers. The readers easily approach and understand the characters, their thoughts, and the settings through the effective use of CS as a narrative technique. As every narrative has a climax and an anti-climax, so Usmani often employs CS for developing the narrative. In one of the stories, Usmani associates the word "*tasbeeh"* (rosary) with Anita's personality and later the same lady emerges as a murderer. 'Tasbeeh' has great spiritual significance in Pakistani culture. With the help of CS as a narrative technique, the writer builds the climax as the readers start associating positivity with Anita's character. This episode is followed by an anti-climax as Anita's horrific animal instinct gets revealed. The word 'tasbeeh' serves special function here. The narrative reaches its climax through the use of CS as an effective technique. In a similar vein, Akhtar uses the word *tasbeeh* in one of her stories to provide clear glimpses of Pakistani culture. The people of Pakistan follow the Islamic code for leading their lives. So, the code-switching patterns appear to be insightful to readers for understanding Pakistani culture.

Unlike Usmani, Akhtar italicizes the Urdu expressions to highlight linguistic diversity and cultural variation. The yoking of two different linguistic systems increases the readability of the selected narrative. The italicized text invites the reader to pay special attention to the code-switched expressions and comprehend the plot, characters and setting accordingly. The major themes of male dominance and social insecurities

of a particular class are highlighted through the italicized CS patterns in Akhtar's stories.

CS as a narrative technique plays a significant role in developing plot, introducing setting and characters. It further enables the readers to develop understanding regarding the turning point in a story where the tension reaches its peak and the anti-climax or resolution of the conflict. CS, therefore, enhances tellability of the narrative by functioning as a narrative technique. So, metaphorical and conversational CS patterns have been discussed and analyzed with reference to plot, setting, characters, conflicts, negotiations, climax, anti-climax and ultimate resolutions.

CS also improves our understanding of Pakistani literature in particular as the writers aim at cultural acquaintance and linguistic dynamism. Literature is a study of real-life experiences with a blend of fiction. In order to present real situations, language is used as an effective narrative tool to voice the unseen and unheard experiences. Maheen Usmani and Sascha Akhtar use this literary device to narrate multiple stories of Karachiits by using peculiar linguistic style to portray specific culture and language. Through the in-depth analysis of code-switching, the readers get to know how rich Pakistani literature is in terms of themes and use of language. Widdowson (1974) rightly opines that the linguistic creativity in the form of literary devices helps in cross-cultural understanding by familiarizing readers with the specific cultural contexts, norms and values of a particular society. Literary works depict cultures as Edwin Thumboo in his essay, Literary Creativity in World Englishes (1992) states that language is an edifice of meaning that encodes culture in itself. CS in Pakistani literature facilitates the writer in constructing the identity of Pakistani people.

Kachru (1986) talks about the significance of the contact literature in the multilingual and multicultural contexts. According to him, contact literature enables readers to identify the similarities and differences between the cultures. Also, the readers get acquainted to the features pertaining to the other cultures. They meet unfamiliar people, experience unfamiliar places and get actively engaged in the exploration of the unfamiliar culture. The writers usually make use of linguistic hybridization in the form of CS or CM in order to narrate, describe and enunciate their

indigenous experience (Lewis Nkosi, quoted in Thumboo 1992, p. 269-270). This technique or stylistic tool, according to Gumperz and Cook Gumperz (1982, p. 6) has two major implications: one is group membership and the other is the adherence to a set of norms and values. Group membership gets reflected through the unique use of language in the form of CS and, at the same time, the writers follow the set conventions as well regarding the use of target language in their texts. So, the reading process appears to be insightful and entertaining to the readers.

CHAPTER 5
CONCLUSION

The present study attempts to explore the CS patterns used as narrative techniques in the selected Pakistani short stories. The selected works by Maheen Usmani (2019) and Sascha Akhtar (2020) are fresh contributions by the writers. A gist of the selected narratives has been provided before the in depth analysis of the selected sections. The narratives have been analyzed through the application of Fludernik's theory of Natural Narratives (2002) which focuses on experientiality as the defining feature of narratology. Narratology is a broader field that focuses on the structure of the narratives. It is the study of narrative structures which allows the readers or the critics to dissect the narrative discourses into their component units and then determine how they relate to each other and what function they perform in those narratives. This vast field provides a kaleidoscope study of literary as well as linguistic tools to analyze the natural life experiences of the characters, according to Monika Fludernik (2002). She uses the term natural narrative for everyday conversations and written storytelling traditions in which the participants or the characters are the essential persons engaged in the direct discourse or dialogues. In written narratives neither the narrator nor the reader can see each other. The use of textual analysis in this research provided access to the implicit meanings with regard to the use of CS patterns as narrative techniques in the selected texts. Through active engagement with the narrative, the reader actually constructs and visualizes the unique narrative experience. So, short stories are a unique genre of Natural Narratology; a distinct combination of mimetic and diegetic elements, mainly assembled into the narrative of words and the narrative of events (Chatman, 1990. & Genette, 1988).

Usmani (2019) and Akhtar (2020) commonly rely on heterodiegetic narration. Their stories having a beginning, middle and an end, reflect authorial-figural narration, a term coined by Stanzel (1984), where the narrator initiates the story-line as an omniscient narrator elaborating the events and actions, then in the middle, it shifts onto the protagonist or an internal focalizer for the presentation of events and actions of other characters. Usmani (2019) provides unique experience to her readers by providing unpredictable and unexpected endings whereas, Akhtar (2020) focuses on different

forms of satisfaction experienced by different characters. The short stories of both the writers follow almost the same modes of narration with an amalgam of two dominant language systems, English and Urdu, in the form of code-switching phenomena to highlight the features of local culture and develop the narrative in an effective way.

Code-Switching was traditionally considered as a phenomenon of sociolinguistics which actually is the study of language use in a society. Basically, code-switching is the process of linguistic alternation in bilingual or multilingual societies. But now it is employed as a linguistic weapon by the writer in the narratives for specific reasons. According to Gumperz (1982), there are three types of code switching. When the situation in the story changes altogether, it is called situational CS. Metaphorical CS occurs when the speakers concentrate on some specific topic or theme. Gumperz (1982) identified particular aspects of metaphorical CS such as repetitions, emphatic words, phrases or clauses or even sentences, words showing emotions or feelings, direct quotations, subjective expressions and addressee-oriented speech or words, clauses or sentences showing personalized perspective. When the codes are mixed in such a way that they present a linguistic cocktail, then this phenomenon is termed as conversational CS or code-mixing. This research work focuses on two main types of code-switching: metaphorical CS conversational CS. Textual Analysis was selected as the methodological framework for this research work. CS patterns as narrative techniques have been analyzed through the application of the selected research method, that is, textual analysis.

The metaphorical and conversational CS patterns have been identified and analyzed as per the nature of the research questions set for this study. The first research question particularly focuses on the identification of metaphorical and conversational CS patterns in the selected narratives. The second research question, on the other hand, attempts to examine the role of these CS patterns as narrative techniques in the selected narratives. The research questions are given below:

1. What significant patterns of code-switching are identifiable in the selected short stories by Maheen Usmani and Sascha Akhtar?
2. How do metaphorical and conversational code-switching function as narrative techniques in the selected texts?

The findings show that the Pakistani short stories are, in fact, linguistically rich narratives. The employment of CS patterns enriches the narrative situations. These patterns basically serve as contextualization cues for better comprehension of the text. Metaphorical CS patterns relate to the topic under discussion. In Usmani's narratives, significant themes have been highlighted through the use of metaphorical CS. *Bhutto kutta hai* is an interesting metaphorical CS that focuses on the political scenario. The readers can understand the intensity of the political turmoil through this Urdu expression. Another instance of metaphorical CS *tamasha* in Usmani's narrative (2019) highlights the pathetic rather tragic condition of the protagonist who becomes the victim of cruel fate. *Kati patang* is an interesting example of metaphorical CS as it presents the deplorable plight of the Karachiites in an apt manner. The people of Karachi experience power outages on a regular basis that seems to have affected their living standard. Akhtar's (2020) relatively long episodic narratives contain full length sentences or long stretches of conversations in Urdu. In one of the episodes, the writer uses the Urdu expression *door ki baat* to refer to the marginalization of Pakistani women by the dominant patriarchal system. This metaphorical CS pattern highlights the bitter fact that females cannot even think of resistance. *Jannat ki hawa,* one of the titles of the narrative, is quite suggestive in nature. As an instance of metaphorical CS, it refers to the suppressed and unfulfilled desires of the middle class and their resultant deviation from the right path so as to enjoy so-called heavenly bliss. The interrogative sentence in Urdu *Aap idher?* explicitly indicates the set expectations of the males from the female members. Javed, in one the narratives, is surprised to see Zainab in his dhaba without any male companion. So, these metaphorical switches play a significant role in developing the thematic structure. By providing examples of CS from real-life situations, the writer facilitates the readers in making sense of the central theme of the narratives. Better understanding of the thematic structure takes place through the use of these CS patterns as narrative techniques.

Most of the instances relate to conversational CS in Usmani's short narratives. They perform different functions according to the linguistic context. The cultural variation has been highlighted through the use of Urdu expressions like *paan, katha, bhai, yaar and arrey*, etc. These switches provide insights into the multiple social contexts where language is used flexibly and purposefully. The people show conformity to the social norms and social etiquettes by following conversational strategies in the

form of conversational CS patterns. The male members of the society prefer using *baji* for the women who are strangers, while the female members prefer using *bhai* for the men who are strangers. The Urdu linguistic expression *baji* is also used for showing respect to the weaker vessels of the society. For the sake of socialization, people repeatedly use *arrey* and *yaar* to show the extent of informality in their casual conversations. For providing natural glimpses related to religion, the writer has used significant Urdu expressions *namazi* and *shaheed* in the narrative. For some Urdu expressions, the writer has provided English translations as well, while the others have been left untranslated. Akhtar's (2020) use of *nimboo soda* in one of the narratives highlights food preferences of people during summer season. *Sindhi jhoola* is another significant example of conversational CS that makes the readers experience a variety of local cultures present within Pakistan. The basic reason is to mark the gap between two linguistic codes. Moreover, these conversational CS patterns function as effective narrative techniques for highlighting distinct culture, religious ideological mind-set of people and conversational strategies for effective communication.

The identification of different types of code-switching, including both metaphorical and conversational CS, illuminates their profound significance as narrative techniques. These linguistic shifts, strategically employed by the writers, serve as crucial tools for enhancing the storytelling experience. Metaphorical CS enriches the text by interweaving symbolic language into the narrative and also enables the reader to delve deeper into the setting, topic and characters' inner thoughts and emotions. On the other hand, conversational CS mirrors the real-life communication patterns and contributes to the authenticity of dialogues, making the interactions more relatable and compelling. The linguistic diversity gets highlighted through the use of conversational CS patterns. As the basic elements of a narrative include characters, setting, conflict and thematic structure, so the appropriate development of these afore-mentioned elements takes place due to the effective use of CS patterns.

5.1 Recommendations

The present study may be a door opener for other manifold researchable domains of narratology. The future researchers may work on other linguistic patterns like metonyms, symbols and similes in the selected collections. Similarly, the same

collections may also be analyzed on the basis of the third and fourth levels of Fludernik's model of Natural Narratives (2002). The future endeavours may also focus on focalization in the selected narratives.

BIBLIOGRAPHY

Abdullah, O, N. (June, 2016). *A Study Of Narrative Techniques in Selected Short Stories Of Earnest Hemingway and Edgar Allan Poe.* Iraq: Middle East University.

Ahmad, A, I, M. & Gupta, S. (2020). A Stylistic Study of Narrative Elements in Jane Austen's Pride and Prejudice. *International Journal of Creative Research Thoughts*, 8 (7). ISSN: 2320 - 2882. http://www.ijcrt.org.

Authors of AI Chat for scientific PDFs. (May, 2015). *What are the main views on Narrative and Stylistics?* http://typeset.io.

Akhtar, A, S. (2020). *Of Necessity and Wanting.* England : 87 Press LTD.

Akhtar, S., Baig, F, Z., Zammad, M, A. & Khan, T. (Jan, 2020). Code-Switching and Identity: A Sociolinguistic Study of Hanif's Novel Our Lady of Alice Bhatti. *International Journal of English Linguistics, 10* (1), 364. Doi: 10.5539/ijel. http://www.researches.net/publication.

Ahmad, I. (Sep, 2019). Code-Switching or Code-Mixing as the Postcolonial Counter Discourse strategy in Bapsi Sidhwa's Novel, Ice-Candy Man. *European Journal of English Language and Literature Studies,* 7 (5), 1-12. Doi: 2055-0146. http://www.eajournals.org.

Ahmad, S. & Ali, S. (Jan, 2014). Impact of Urduised English on Pakistani English Fiction. *The Journal of Research (Humanities).* http://pu.edu.pk>journals.

Alaiyed, M. A. (2020). The Functions of Code-switching in the Interaction of the Cartoon

Characters in Dora the Explorer. *Arab World English Journal,* 11 (3), 260-275. https://dx.doi.org/10.24093/awej.

Albakry, M. (2008). Code-Switching in Ahdaf Soueif's The Map of Love. *Language and Literature: International Journal of Stylistics, 1* (No. 3), 221-234. http://www.academia.edu.

Ameliza, T, C. & Ambalegin. (2020). Code-Switching Analysis in English Literature Whatsapp Group. *Journal Basis, 7* (1), eISSN: 2406-9809. http://ejournal.upbatam.ac.id/index.php/basis.

Atkins. (Oct, 2013). *Narrative Techniques. http://4pl5.Blogspot.com.*

Authors of AI Chat for scientific PDFs. (May, 2015). *What are the main views on Narrative and Stylistics? http://typeset.io.*

Baldo, M. (Jan, 2019). *Towards a Narrative Model of Code-Switching in Diasporic Writing: Analyzing Cultural Translation in Diasporic Writing.* http://www.researches.net/publication.

Caulfield, J. (Nov, 2022). *Textual Analysis | Guide, 3 Approaches & Examples.* https://www.scribbr.com/methodology/textual-analysis.

Chapel, L. (May, 2020). *Narrative Techniques in writing* : Definitions, Types and Examples. http://study.com.

Diller, H-J. (1997-98). Code-Switching in Medieval English Drama. *Comparative Drama,* 31 (4), 506-537. http://www.jstor.org/stable/41153886.

Egwu, A. & Igwebuike, E. (Aug, 2019). *Code-Mixing as Sociolinguistic and Literary Strategy in Chinua Achebe's Short Narratives.* http://www.researchgate.net/publicatio.

Eyato, R, G. (Aug, 2018). Types of Code-Switching in EFL Classroom. *Journal al. Lisan,* 3 (2). ISSN: 2442-8965 & EISSN : 2442-8973. http://journal.iaingorontalo.ac.id/index.php/al.

Fludernik, M. (2009). *An Introduction to Narratology.* London & NY : Taylor & Francis Group.

Fludernik, M. (2005, 2001, 1996). *Towards the Natural Narratology.* London & NY : Taylor & Francis Group.

Frith, M, B. (1978). Interlanguage Theory: Implications For The Classroom. *McGill Journal of Education*, 13 (002). http://mje.mcgill.ca/article/view/7202.

Girsang, M, L. (n.d). *An Analysis of Code-Switching and Code Mixing as Found in Television Advertisement.* http://www.uhn.ac.id.

Gumperz, J, J. (1982). *Discourse Strategies:* Studies in International Sociolinguistics. New York: Cambridge University Press.

Hall, K. & Nilep, C. (2015). Code-Switching: Identity and Globalization. *The Handbook of Discourse Analysis,* (Ed. 2), 597-619. England: John Willey & Sons, Ltd.

Hansen, J, A. (Nov, 2020). *Short Story: Definition, characteristics, Examples, History*. Encyclopedia Britannica. https://www.britannica.com.

Hansen, E. (Oct, 2016). *Literary Definitions of Narrative Techniques*. http://ornamented.com.

Hoffman, C. (1996). *An Introduction to Bilingualism,* Vol. *4.* UK: Longman Group Ltd.

Holmes, J. (1992). *An Introduction to Sociolinguistics.* Longman: London & N.Y. Press.

Hozhabrossadat, S. (Jun, 2015). Linguistic Identities: How Code-switching and/or Code
Crossing helps Constructing Solidarity or Otherness in Multilingual Societies. *International Journal of English Literature and Culture,* 3 (6), 194-198. http://www.academicresearchjournals.org/IJELC/Index.htm.

Hussein, B, A. (March, 2012). The Sapir-Whorf Hypothesis Today. *Theory and Practice in Language Studies, 2 (3), 642-646.* Doi: 10:4304/told. http://www.academypublication.com.

Hutauruk, B, S. (2016). Code-Switching In Bilingual Classes: A Case Study of Three Lecturers At Bunda Mulia University. *Journal of English Teaching as a Foreign Language,* 2 (1), ISSN: 2459-9506. http://repository.uhn.ac.id.

Iqbal, Z, M, H. & Rafi, M. (2018). Code-Switching in Urdu Short Story: A Comparative Study of Ismat Chughtai's Lihaaf, Bano Qudsia's Toaba Shikan and Sumaira Naqvi's Dopeher Ka. *http://*www.semanticscholar.org.

Jahn, M. (2017). *Narratology: A Guide to the Theory of Narrative. (ver. 2).* University of Cologne.

Kachru, Y. & Nelson, L, C. (2006). Teaching World English Literatures. In *World Englishes in Asian Context (rev. Ed. 2011,* 137-149). China: Hong Kong University Press.

Khan, W, R. Khan, M, T. & Ali, S. (Dec, 2019). Resistance and Identity through Code-Switching and Code Mixing in the Novel "Agency Rules, Never An Easy Day at the Office". *TAKATOO, 10* (20). http://www.researches.net.

Khan, W, A. (Nov, 2017). Metaphors with Translingual Dimensions in the Novels of Khaled Hosseini. *AWEJ For Translation & Literary Studies, 1* (4), 160-175. http://www.academia.edu.

Khosa, M. Bano, S, K. & Malghani, M. (2018). Appropriation in Shazaf Fatima's Novel 'How It Happened?' *WALIA Journal,* 34 (1), 87-92, ISSN: 1026-3861. http://waliaj.com.

Krasniqi, L. & Tahiri, L. (April, 2022). A Narrative of Different Voices: Stylistics Analysis Of Multiple Points Of Views In Zadie Smith's 'NW'. *Respectus Philologicus,* 41 (46), 132-144, ISSN: 2335-2388. http://www.orchid.org.

Kuckartz, U. (2014 , 2002). *Qualitative Text Analysis.* (ISBN 9781446267745). London : Sage Publications Ltd.

Lee, E. (Nov, 2020). *Of Necessity and Wanting by Sascha A. Akhtar.* http://emmalee1.wordpress.com.

Lee, E. (Jan, 2022). *'Of Necessity & Wanting' Sascha A. Akhtar* (The 87 Press). Emma Lee's Blogs. http://www.the87press.co.uk.

Makubalo, G. (Jul, 2007). I don't know….It Contradicts: Identity Construction and the Use of English by High School Learners in a desegregated School Space. *English Academy Review*, 24 (2), 25-41. Doi: 10.1080/10131750701452287. http://resolver.scholarsportal.info.

Martiana, T. (2013). *Examining Code-Switching Practices in Hilman Hariwijaya's Makhluk Manis dalam Bis and Bunga Untuk Poppi, 1 (1), 9-20.* http://www.scribd.com.

Mills, J. (Nov, 2000). *Linguistic Relativity and Linguistic Determinism: Idiom in 20th Century Cornish.* Presented at the Conference: New Directions in Celtic

Studies. Newquay : University of Luton. Doi: 10.13140/RG.2.1.3655.2402. http://www.researchgate.net.

Nadeem, H. (2018). An Investigation of the Reasons of Code-Switching in the English Language Classrooms of BS in the Context of Pakistan. *Research Journal of Language and Literature,* 3 (5), 19-36. http://www.rjll.org.pk.

Nicolle, S. (2013). *Code-Switching as an Example of Language Choice.* http://www.academia.edu.

Pronold, R. (2010). *The Sociolinguistic aspects of Code-Switching.* http://www.grin.com.

Ramzan, M., Aziz, A. & Ghaffar, M. (2021). A Study of Code-Mixing and Code-Switching (Urdu and Punjabi) in Children's early Speech. Journal of Language and Linguistic Studies, 17 (2), 869-881, ISSN: 1305-578X. http://www.jlls.org.

Rahman, A, R, M, M. & Rahman, A, R, M, M. (2021). Linguistic Hybridization in a Television Talk show: A Sociolinguistic Analysis. *Journal of Language and Linguistic Studies,* 17 (2), 767-782. (Doi:10.52462/hills.54).

Ratnasary, E. (2014). The Study of Code-Switching in Story telling. http://repository.uksw.edu.

Rendon, G, J. (Mar, 2010). Code-Switching in Sia Pedee Story telling. *Language Typology and Universals, 63 (1), 52-64.* http://www.researchgate.net.

Saxena, M. (Sep, 2009). Construction and Deconstruction of Linguistic Otherness: Conflicts & Cooperative Code-Switching in Bilingual Classrooms. English Teaching: Practice and Critique, 8 (2), 167-187. http://education.waikato.ac.nz.

Saodah, S. (2018). Chapter II: *Literature Review on Code-Mixing.* http://reprints.polaris.ac.id.

Schall, J. (May, 2012). Codeswitching: Why I do? Worlds of words. http://wowlit.org.

Shaikh, F. (Nov, 2020). *Extract. Of Necessity and Wanting.* http://theasianwriter.co.uk.

Shaharyar, A. (May, 2019). *Fiction : Beginnings, Unexpected Endings* - Dawn. http://www.dawn.com.

Sheeraz, M. & Awan, S, M. (2014). Cultural and Ideological Representations Through Pakistanization of English: A Linguistic Critique of Pakistani-American Fiction. http://prr.hec.gov.pk.

Silaban, S. & Marpaung, I, T. (Dec, 2020). An Analysis of Code-Mixing and Code-Switching used by Indonesia Lawyers Club on TV One. *Journal of English Teaching as a Foreign Language, 6 (3),* (ISSN: 2459-9506).

The Editors of Encyclopaedia. (Apr, 2013). *Stylistics*. Encyclopedia Britannica. https://www.britannica.com/science/stylistics.

The Editors of Encyclopaedia Britannica. (2023). *James T. Farrel*. http://www.brittanica.com>James-T-Farrell.

Thumboo, E. (2006). Literary Creativity in World Englishes. In B, B, Kachru. Y, Kachru.& C, L, Nelson. (Eds.) *The Handbook of World Englishes*, (405-427). UK: Blackwell Publishing Ltd.

Ufot, B. (March, 2014). Narrative Stylistics: A Study Of The Narrative and Discourse Strategies in Omotoso's Just Before Dawn. English Linguistics Research, 3 (1), ISSN : 1927 - 6024 http://www.sciendu.ca/elroy.

Usmani, M. (2019). *The Mercurial Mr Bhutto.* India: Har-Anand Publishers Pvt. Ltd.

Weston, S. & Gardner-Chloros, P. (2015). Mind the Gap : What Code-Switching in Literature can Teach Us about Code-Switching. Language and Literature: International Journal of Stylistics, 24 (3). http://lal.journals.sagepub.com.

Wibowo, A, I., Yuwasih, I. & Nelfianti, F. (Sep, 2017). Analysis Of Types Of Code-Switching and Code Mixing by the Sixth President of Republic of Indonesia's Speech at the National Independence Day. *PROGRESSIVE Journal,* 12 (2), ISSN : 1979 - 4975. http://www.neliti.com.

Yuliani, W. (2013). An Analysis of Code-Switching in the Novel 9 Summers 10 Autumns. *Vivid Journal of Language and Literature, 2* (2). ISSN: 2502-156x. http://journalvivid.fib.unand.ac.id.

Zhou, Y. & Wei, M. (2007). *Code-Switching As A Result of Language Acquisition: A Case Study of a 1.5 Generation Child from China.* http://files.eric.ed.gov.