A JOURNEY FROM URDU TO URGAIZĪ: A STUDY OF ENGLISH CODE SWITCHING IN THE URDU NOVELS OF UMERA AHMED AND NEMRAH AHMED

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Abstract

This study set out to investigate the phenomenon of code switching in Pakistani contemporary novels written in Urdu. Pakistan is a multilingual society and, therefore, bilingualism and code switching is a recurring practice in the discourse patterns of its people. It is a fact that instead of pure Urdu, Urdu with a code mixing of English is prevalent and more easily understood in the Pakistani society. A majority of people are able to understand only the type of Urdu that contains almost 4-6 % words from English. This form of Urdu is rapidly becoming the language of print and electronic media, too. This pattern is also reflected in Literature written in Urdu by contemporary Pakistani writers. This paper analyses ten novels written by two contemporary and popular Urdu novelists of Pakistan viz., Umera Ahmad and Nemrah Ahmad, with a purpose to find out the proportionate use of code mixing in our daily language practice as depicted through these novels. The findings revealed that both the novelists make ample use of English code switching in order to appeal to the readers from this multilingual society where many expressions of English are becoming part of the Urdu language used on daily basis and the incidents in Umera Ahmed's (6.02%) novel are greater than in Nimrah Ahmed's (4.25%) novels.

Key words: Code switching, code mixing, borrowing, translanguaging, bilingualism, creativity.

1. Introduction

Pakistan is a multilingual society with 74 different languages spoken country wide (s (Eberhard et al., 2020), and with a language policy that is not clear and kept changing and a policy at national level is still missing (Jabeen, 2020). An author writing with a purpose to convey his/her message to the audience from a speech community consisting mainly of common men needs to write in a commonly understood language spoken among that speech community. Some Pakistani authors writing in pure Urdu make their writings so hard to understand that it becomes a challenge for the audience to decipher their sense and stance. Hence, the purpose of writing is lost.

On the other hand, some writers deliberately code mix because in their view, the sense is transferred more appropriately and clearly if some English expressions that are more commonly used than their Urdu equivalents are included. Some English words and expressions have become so much a part of the Urdu language that it seems either impossible to transfer them in Urdu or there exists no expression in the Urdu language to

replace them or if an expressions exists, it is so difficult to interpret because it is no more in use and hence, can't appeal to the imagination of contemporary audience.

In some situations and contexts, we find the alternatives in Urdu also given along with the commonly understood English expressions, but some expressions lose their whole sense when transferred in Urdu and can be better grasped when in English, for example, "Social Sciences" when expressed in Urdu as *Samājī ʿUlūm* doesn't portray the depth of meaning and clarity of sense that its English equivalent does. Similarly, the word *Saraqah* is understandable to only the few users of pure Urdu but its English equivalent "plagiarism" is commonly understood by all. The words "video" and "audio", being so commonly used globally, are much more easily understood with the whole sense transferred into the brain than their Urdu equivalents *Manẓarah and Samāiyyah*. Similarly, a common, educated person can't understand the Urdu versions, *ʿIlm al-Nafs* and *Muāshiyāt*, of the much more easily understood English expressions "Psychology" and "Economics".

It is a known fact that Urdu is a combination of different languages including a great number of words borrowed from Arabic, Persian, Sanskrit, and Turkish among others (Akhtar, 1986). The word "Urdu" (meaning *lashker* or an army) itself has been borrowed from Turkish. Hence, there is no harm in borrowing words and expressions from English if it adds to the comprehensibility of the sense portrayed for this is how languages evolve and develop with the passage of time. Even in today's times, if we need to translate an English expression into Urdu, we usually borrow expressions from Persian or Arabic e.g., to translate "high blood pressure", the expression used i.e., *Buland Fishār Khūn* is a combination of words from Persian and Arabic.

2. **Literature Review**

With the rapid globalization and the increasing bilingualism and multiculturalism in addition to the mediatization of society and increased use of technology, the trends in L2 research have also undergone a great change (Jones, Jaworska, & Aslan, 2020). Code mixing, translanguaging and code switching are now acknowledged as important assets at the disposal of people by linguists and researchers in literature alike.

So far, researchers have been offering different definitions of the term code switching (Cancino & Díaz, 2020; Caparas & Gustilo, 2017; Goodman & Tastanbek, 2021; Pintado 2021). The broader definition describes code switching as any admixture of linguistic features of two or more languages at grammatical, phonological or lexical levels. To analyze the non-native elements in any bilingual conversation, Poplock (1980, 2008) discusses the idea of code switching in detail and he puts forward three level criteria viz: phonological, morphological and syntactic integration i.e., any non-native item is either phonologically, morphologically or syntactically integrated in bilingual discourse.

Bhatia & Ritchie (2016) use the term language mixing to include both code mixing and code switching. According to them, it is a significant characteristic of a bilingual or multilingual brain, which prompts a linguistic creativity that is bilingual in nature with regard to creating new meanings and new structures. However, the difference

between borrowing and code switching is problematic since it is beyond the comprehension of bilinguals and because the morphophonemic transitions could be equally linked to borrowings and switches, because both were adjusted to "the recipient language phonetically and morphologically" (Winford, 2003, p.107). Kovács (2001 p. 63) defines "borrowing" as the use of one-word item from another language. Grosjean (1982) defines code switching as "the alternate use of two or more languages in the same utterance or conversation" (p. 145). Using a word or an expression from one language in a group of words whose syntax belongs to a totally different language is termed code mixing (Wardhaugh 1990: 104).

Bhatia & Ritchie (2016, p. 2) point out that different types of language mixing, be it intra-sentential or inter-sentential, is inevitable and it has "distinct socio-psychological effects". English, being an international language and also "the medium of instruction in schools, is viewed as the language that facilitates communication among different ethnic groups" (Gwee & Saravanan, 2016, p. 1) and is a global lingua franca as well. Hence, words from English are being mixed in many other languages in everyday discourse situations.

The value of code mixing has recently been realized in second language teaching and second language vocabulary instruction (Celik, 2003; Pintado, 2021; Shafi, Kazmi & Asif; 2020; Wijaya, 2021) as well. As Losey (2009) has it, code-switching is a natural pattern of communication among bilinguals; hence it would be unnatural to impose monolingual communication upon a multilingual classroom (Kirkpatrick 2014). Code-switching has been acknowledged as "a bridge between two languages" (Faltis, 1989) and an essential tool for social interactions.

Wardhaugh and Fuller (2015) use the expression "multilingual" to refer to a situation manifesting the use of at least two or more than two languages and it is a common observation and a well-known fact that in multilingual societies, the phenomenon of code switching is very common i.e., people frequently switch between languages while communicating. Pakistan is beyond doubt a multilingual society (Jabeen, 2020) where Urdu is used as a national language, but spoken as the mother tongue by only 7.57% people (Rehman, 2006) and English is the official language of the country. Pashto, Punjabi, Siraiki, Sindhi and Balochi are the five other major languages (Rehman, 2006) spoken in Pakistan.

The language any individuals choose to use is a communicative strategy to accomplish some specific functions within a cultural and social context (Auer, 2013; Myers-Scotton, 1993). Code-switching serves different functions including discourse management functions and "social and metaphorical functions" (Bailey 2000; Botha, 2021; Reyes, 2004; Sert, 2005). Bloom and Gumperz (1972) introduced the terms cultural and situational code switching to refer to the variety employed in a certain setting and the one that serves the desired message respectively. Hudson (1996) propounds that code switching performs certain functions e.g., it constructs social identity; is used as a linguistic necessity; or employed as a communicative strategy.

Wardhaugh and Fuller (2015) opine that code switching is helpful in minimizing the social distance and constructing identity along with functioning as a communicative

norm for multilingual individuals. However, they prefer the term multilingual discourse to refer to the phenomenon, as they think that the terms code mixing/switching imply a normative monolingual ideology, and are at odds with contemporary research trends in language contact.

Myers-Scotton's (1989, pp. 334-35) markedness model proposes two kinds of language choice: the unmarked and the marked. In any speech event, if the code-choice is based on, "expected rights and obligations, set between participants", it is referred to as "unmarked code switching". On the contrary, a "marked-code" goes beyond the "expected relationship" among the interlocutors and is employed to re adjust the "social distance." In other words, the unmarked code is expected in a given situation e.g., one switches the code whenever one does not find any alternate to the English expression when using the Urdu language. On the other hand, the "marked code" is unexpected in any speech situation involving any interlocutors. It is utilized in order to adjust social distances or fulfil some such function despite the fact that an alternate expression is present in the recipient language being spoken.

There is very less known research on the use of Urgaizī (a mixture of Urdu and English) so far though the policy makers have also decided in favour of a mixing of English in Urdu where indispensable or essential. However, a movement "ʿ*Ilm* Pakistan" ("ILM Pakistan," 2015) started in 2015 with a purpose to eradicate the duality of language in our education system based on two binaries i.e., Urdu and English medium and instead, develop the curriculum in a mixed language, "Urdish", in order to improve the students' academic achievements. The government's stance was that students are either taught all the subjects in English which hampers the creativity of learners since English is not their mother tongue or L1, or they are taught in Urdu which cuts them off from the world of knowledge as English is the international language of education and research. The government proposed that the terminology related to science and technology should be introduced in English and not translated but their explanation should be in Urdu so the students remain connected to the international terms of that subject and are also able to grasp the concepts in their L1/mother tongue. Jabeen (2020), likewise, proposes a bilingual language policy for a multilingual Pakistan. Naveed (2014) and Naveed, Aziz, & Vaishnava (2023) also propound that code switching in a second language classroom is an asset, and not a liability and that students prefer that teachers make purposeful use of it in the classroom for explaining concepts. Meanwhile, the latest literature writings in Urdu have also started reflecting the multilingual society for which they are produced through the use of code switching in English.

Commenting on the declaration of the government, Mustafa (2015) stresses that Urdu language already uses many words of English frequently hence, it is not appropriate to coin or invent their Urdu alternatives for usage e.g., introducing an Urdu version for "television" would be like burdening the users unnecessarily. Similarly, some Urdu words are used in Urdu so frequently that it would be a mistake to introduce their English version like "commoners" for "*Awām*" whose Urdu alternative is more profusely and commonly used and understood by all users/speakers of Urdu equally.

Occurrence of code switching and bilingualism in literature and current media is not a new phenomenon (Gardner-Chloros & Weston, 2015; Mahootian, 2005). Jonsson (2010)

contends that code switching fulfills stylistic and creative functions even in theatre by adding emphasis to a certain part of the script, adding another level of meaning, intensifying a meaning, clarifying, evoking richer images and instructing the audience about a particular point of view. Moreover, code-switching is also employed for emphasizing bonds; marking familiarity; and for including or; for marking distance; breaking bonds and excluding. Complex identities of the characters and the plots of the plays are also developed using the means of language, power and resistance (Heller, 2020; Jonsson, 2014; Jørgensen, 2013). Jonsson (2014) calls the writers of multilingual plays and novels actors/agents since they can shape the readers' perceptions of identity and culture e.g., a Swedish novel writer shapes the readers' outlook of 'the Finnish-Swedish culture' by code-switching between Swedish and Tornedals Finnish, a minority language. Hence multilingual literature portrays the sociolinguistic situation at the place or in the context where it is produced.

Code-switching can serve as a creative response to domination and language in multilingual literature can also fill empowering functions by tackling issues of power, ideology and resistance (Heller, 2020; Jonsson, 2014; Jørgensen, 2013). In addition, code-switching helps the authors of literary works to reflect, construct and reconstruct a separate third space identity (Bhabha 1994) that draws upon different cultural environments.

The social approach to the study of code-switching focuses on the social meanings and motives of code switching (Jan-Petter & Gumperz, 2020; Myers-Scotton, 2020; Zenner, Rosseel & Calude, 2019). In a study on Urdu short story, Iqbal and Rafi (2017) found that code switching has been utilized in Urdu short stories written by Pakistani writers in three different decades in varying degrees for different discursive and social reasons. The older ones have more instances of borrowing, or unmarked codes, and the modern ones utilize more of code switching or marked codes since the usable alternatives to the switched words are compromised which is in line with the changing trends in the real-life discourse patterns as well. This shows that with the passage of time, the function of code switching has undergone a change from constructing characters' social identities to other complex functions like working as a communicative strategy, a tool for increasing or decreasing social distances and so on. This is in line with Kroskrity's (2000, p. 11) proposition that speakers of a language construct their identity as members of a social group or category and Wardhaugh & Fuller's (2015, p. 73) assertion that language is used to create, embrace, resist, or change group boundaries.

3.Methodology

To compare the frequency of occurrence of code switching in both the selected writers' novels, the present study analyses the frequency of code switching in 10 Pakistani popular novels by two contemporary female writers namely, Nemrah Ahmed and Umera Ahmed. Both the novelists are popular among the youth and young adults of Pakitan which is a multilingual country and the youth are mostly studying in 3 types of education systems

For the purpose of this study, we have selected 10 novels out of which 5 have been authored by Umera Ahmed and 5 by Nemrah Ahmed. The novels have been selected on the basis of popularity and greater readership among the public according to our educated guess. For the purpose of analysis, we selected 5 pages (every 5th page in a sequence e.g. Page no 5,10,15,20 and 25) from each of the 5 novels chosen, making a total of 25 pages written by Nemrah Ahmed. Similarly, 5 pages each from 5 novels written by Umera Ahmed have been selected, thus making a total of 25. Combined together, they make 50 pages from 10 novels.

While counting words, some principles have been kept in mind e.g., words that are written as two separate words in Urdu and English but are used as one (compound) word to mean one thing, have been counted as one e.g., "note book" and "video game". Similarly, those words in English that are considered one in English but in Urdu, they can be used as two words meaning two different things if written separately e.g., "computer table" and "electric guitar" are considered as two words. However, if there is a word that is compound in English, but is used as one word to mean one thing, it has been counted as one e.g., "p-cap" etc. Moreover, the words repeated at one page have been counted every time they have been used e.g., "kitchen" and "lawn". At places where whole sentences have been written in English, each word of those sentences has been counted separately e.g., "Thank you very much" and "Is that right, Mam?"

After counting the code switched words and the total number of words written on the selected pages, the percentage of code switched expressions has been calculated that is shown in Table 1 below.

4.**Novels of Umera Ahmed**

4.1.*Pīr-e-Kāmil* [1] **(The Ideal Mentor)**

Written by Umera Ahmed, *Pīr-e-Kāmil* was published by Feroz Sons Publishers in 2013 and since then, has been very popular among Urdu novel readers of all age groups in Pakistan. Page 11 of the novel (Ahmed, 2013) contains 10 words or phrases from English out of the total of 348 words written on this page. The words contain 'react', 'plans', 'medical', 'doctor' and a phrase 'looks funny.' Out of the 492 total words written, Page 21 (Ahmed, 2013) has 51 words borrowed from English. These consist of 'Jim', 'parking lot', 'party', 'card', 'member', 'minute', 'dance floor', 'lights', 'off', 'lawn', 'on', 'group', 'rock beat', 'second', 'seconds', 'music', 'parking', 'horn', 'beer', 'can', 'jacket', 'windscreen', 'video game', 'screen', 'score', 'track', 'drive', 'lounge', 'notebook', and 'TV.'

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[1] Umera Ahmed, Pīr-e-Kāmil, Feroz Sons, Lahore, 2013

Page 31 (Ahmed, 2013), however, has only 3 English words i.e., 'brush', 'studies', and 'mature', out of 373 words; and on Page 41 (Ahmed, 2013), we find 60 words from English language out of the 473 total words. These are 'glass', 'grinder', 'off', 'powder', 'dishes', 'disturb', 'kitchen', 'Bata', 'shave', 'shirt', 'button', 'lock', 'size', 'music system', 'When a man loves a woman', 'remote', 'bed', 'shelf', 'audio', 'video', 'cassettes', 'racks', 'computer table', 'organized', 'Hollywood', 'actresses', 'bands', 'posters', 'bathroom', 'play boy', 'magazine', 'models', 'nude', 'electric guitar', 'keyboard', 'stand', 'piccolo', 'float', and 'Oboe'. Page No. 51 (Ahmed, 2013) has a total of 404 words out of which 27 have been borrowed from English. These are 'pick', 'wallet', 'bag', 'hostel', 'room', 'Hello', 'Hi', 'minute', 'warden', 'inquiry', 'late', 'shopping', 'shoppers', and 'locked.' Hence these 5 pages contain 2090 words in all out of which 179 are from English which makes almost 8.56%.

4.2 *Man-o-Salwā* [2] (Celestial Feast)

Man-o-Salwā by Umera Ahmed was published in 2017 by ʿIlm wa ʿIrfān Publishers. It has 23 English words and expressions out of the total 414 written on Page 12 (Ahmed, 2017). These are: 'She gave it to me', 'footpath', 'shock', 'note', 'guitar', 'wrist 'watch', 'case', 'hippy', 'balls', 'glasses', 'monk', 'coat', and 'ladies.' Page 24 (Umera, 2017) contains 9 English words out of a total of 440 i.e., 'Matric', 'MA', 'Economics', 'university', 'top', 'CSS', 'qualify', 'interview', and 'routine' and Page 32 (Ahmed, 2017) contains 50 out of 446 words from English i.e., 'chairman', 'What will you prefer?', 'A beautiful woman with all these qualities or a beautiful woman with loads of cash?', 'interview', 'glass', 'members', 'formal', 'informal', 'passion', 'ambition', 'practicality', 'record', 'board', 'positions', 'position', 'caliber', 'self-made', and 'marks.'

Page 42 (Ahmed , 2017) has only 4 words from English among a total of 449 i.e., 'bag', 'shirt', 'button', and 'kitchen' and Page 52 (Ahmed, 2017) has 51 out of 520 i.e., 'close up', 'screen', 'industry', 'career', 'film', 'studio', 'productions', 'showman', 'box office', 'produce', 'director', 'hero', 'heroine', 'seats', 'costume', 'contract', 'minute', 'glass', 'cinema', and 'direct.' These five pages have 2269 words in all with 190 words in English which means 8.37% of the total.

4.3. *Ḥāṣil* (The Accomplished)

Ḥāṣil by Umera Ahmed published in 2012 by ʿIlm wa ʿIrfān Publishers has fewer instances of code mixing than *Pīr-e-Kāmil* and *Man-o-Salwā* discussed above. On Page 13 (Ahmed, 2012), there are 17 out of 495 words borrowed from English i.e., 'minute', 'bench', 'park', 'gate', 'car', 'sisters', and 'sister' and Page 23 (Ahmed, 2012) contains 13 English words i.e., 'I wish', 'society', 'move', 'contract', 'business tour', 'secretary', 'model', 'fashion show' in a total of 510 words.

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[2] Umera Ahmed, Man-o-Salwā, ʿIlm wa ʿIrfān Publishers, Lahore, 2017

Pages 33 (Ahmed, 2012) and 43 (Ahmed, 2012) contain 16 out of 459 and 6 out of 400 instances of code mixing respectively. They include 'seat', 'book', 'please', 'bandage', 'firing', 'I do not Believe it', 'factory', 'model', and 'police' on Page 33 (Ahmed, 2012) and 'seat', 'police', 'photographer', and 'phone' on Page 43 (Ahmed, 2012). Page 53 (Ahmed, 2012) has 16 out of 437 words i.e., 'cathedral', 'Holy Cross', 'church', 'service', 'parking', 'bench', 'define', 'parents', 'divorce', 'death', and 'please'. These 5 pages have 2301 words written in all out of which 68 i.e., 2.95% are from English.

4.4 *Lā Ḥāṣil* [3] (The Unaccomplished)

Lā Ḥāṣil by Umera Ahmed, published in 2010 by ʿIlm wa ʿIrfān Publishers, Lahore has 7 out of 585 words written in English on page 14 (Ahmed, 2010). These are 'choice', 'foot', 'Doctrine of Necessity', 'tense', and 'motorcycle'. Page 24 (Ahmed, 2010), however, contains 40 such words in a total of 380 which are 'size', 'color', 'background', 'shades', 'caption', 'belief', 'desire and belief', 'mysticism', 'Metaphysics', 'bed', 'mobile', 'number', 'Thank you very much', 'painter', 'painting', 'Misses', 'It is deplorable', 'artist', 'art gallery', 'outstanding', 'financial crises', 'factory', and 'machinery'.

Page 34 (Ahmed, 2010) consists of 20 words in a total of 408 i.e., 'Indus Valley', 'boarding', 'Business Administration', 'art', 'textile factory', 'designing', 'graduation', 'factory', 'challenge', and 'plot' and Page 44 (Ahmed, 2010) uses 10 English words in a total of 412 which are 'embassy', 'ground', 'cricket', 'ball', 'out', 'centuries', and 'fielding'. Page 54 (Ahmed, 2010) has 24 English words i.e., 'phone', 'sold', 'tags', 'parking', 'contact number', 'seat', 'folder', 'driving', 'start', 'pattern', 'shades', and 'lift' in a total of 556 words. These 5 pages have 2341 words written in all and 101 out of these are from English which makes around 4.31%.

4.5 *Āab-e-Ḥayāt* [4] (Elixir)

Umera Ahmed's novel *Āab-e-Ḥayāt*, published by Feroz Sons, Lahore in 2017, also manifests instances of code mixing. On page 15 (Ahmed, 2017), there are 44 English words in a total of 548 i.e., 'head side', 'table lamp', 'on', 'bed', 'shawl', 'carpet', 'bedroom', 'alarm', 'writing pad', 'pen', 'cordless phone', 'sitting area', 'cell', 'clock', 'current', 'minute', 'lounge', 'mode', 'dining', 'sink', 'kitchen', and 'plate' and Page 25 (Ahmed , 2017) contains only 8 English words in a total of 459. These are 'kitchen', 'minute', and 'plate'.

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[3] Umera Ahmed, Lā Ḥāṣil, ʿIlm waʿIrfān Publishers, Lahore, 2010

[4] Umera Ahmed, Āab-e-Ḥayāt, Feroz Sons, Lahore, 2017

Page No 35 (Ahmed , 2017) contains 22 such words i.e., 'It's me', 'bed side', 'table lamp', 'on', 'sorry', 'glass', 'heater', 'minute', 'sitting area', 'lounge', 'kitchen', 'dining table', and 'mug' in a total of 407. Page No. 45 (Ahmed, 2017) contains 15 English words among 454 words written. These are 'inform', 'aunty', 'doctor', 'signals', 'minute', 'windscreen', 'nervous', 'normal', and 'gate'. Page No. 55 (Ahmed , 2017) contains 16 such words in a total of 451 i.e., 'washroom', 'Chinese', 'mode', 'late', 'office', 'door bell', 'bed room', 'apartment', 'offer', 'lounge', 'dusting', and 'blinds'. These 5 pages have 2319 words in all and 144 out of these are in English which makes 6.2%.

5.Novels of Nemrah Ahmed

5.1 *Jannat key Pattay*[5] (Heaven's Leaves)

Nemrah Ahmed's novel *Jannat kay Pattay* published by ʿIlm wa ʿIrfān Publishers, Lahore in 2013 also contains instances of code mixing. Page 11 (Ahmed, 2013) contains 30 English words out of 628 words. These are 'Mam', 'salesman', 'couch', 'heels', 'sure', 'bill', 'counter', 'note', 'counter', 'shopper', 'shop', 'shopping', 'outing', 'metro', 'scope', 'pineapple', 'slush', 'bakery', 'parking lot', 'complexed', 'complexes', 'scarf', 'waiter', and 'card'. Page 21 (Ahmed, 2013) has 31 out of 557 'headlights', 'driving seat', 'front seat', 'frock', 'golden', 'marriage hall', 'paradise hall', 'misses', 'function', 'seat', 'sharia' and 'law', 'LLB Honors', 'subject', 'engineer', 'engineering', 'practice', 'field', 'career', 'job', 'lift', 'uncle', 'aunty', and 'mobile'.

Page 31 (Ahmed, 2013) has 62 out of 543 'major', 'Cyber Crime Cell', 'agency', 'report', 'complaint', 'miss', 'construction', 'company', 'university', 'International Islamic University', 'LLB Honors', 'Sharia' and 'Law', 'exchange program', 'function', 'video', and 'internet', 'Is that Right Mam', 'website', 'CD', 'OK', 'thank you', 'office', 'step', 'phone', 'headquarter', 'private', 'number', 'off', and 'blackmail'. Page 41 (Ahmed, 2013) contains 23 in 489 words i.e., 'spot', 'tension', 'lens', 'phone', 'mobile', 'private', 'number', 'calling', 'hello', 'now stop it', 'Europe', and 'film'. Page 51 (Ahmed, 2013) has 36 out of 678 i.e., 'menu', 'cards', 'cutlets', 'cousin', 'fail', 'Turkish food', 'fried', 'mushroom and cheese omelet', 'order', 'bus', 'airport', 'Terminal Three', 'land', 'flight', 'one', 'phone', 'calling card', and 'booth'. These 5 pages have 2895 words and 182 i.e., 6.28% of these are from English.

5.2 *Muṣḥaf*[6] (The Complete Code)

Muṣḥaf by Nemrah Ahmed published in 2014 by ʿIlm wa ʿIrfān Publishers, Lahore has 19 out of 303 words on Page 12 (Ahmed, 2014) i.e., 'sleeper', 'kitchen', 'store room', 'lounge', 'bathroom', 'guest bathroom', 'football', 'death', 'silky', 'pony',

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[5] Nemrahh Ahmed, Jannat kay Pattay, ʿIlm waʿIrfān Publishers, Lahore, 2013

[6] Nemrahh Ahmed, Muṣḥaf, ʿIlm waʿIrfān Publishers, Lahore, 2014

and 'pony tail' and 9 out of 281 on Page 22 (Ahmed, 2014) i.e., 'college', 'bus '[2], 'stop', 'bench', 'jeans', 'pony', 'allot', and 'bore'.

Page 32 (Ahmed, 2014) has 25 out of 345 i.e., 'plan', 'heel', 'trolley', 'kitchen', 'tissue', 'bus', 'lounge', 'pony tail', 'jeans', 'tie and dye', 'drawing room', 'I know', 'drum sticks', 'favorite', 'especially', and 'recipe' and Page 42 (Ahmed, 2014) has 7 out of 447 i.e., 'dictate', 'bus', 'kitchen', 'papers', 'lounge', and 'pudding' and Page 52 (Ahmed, 2014) has 8 out of 440 words in English i.e., 'share', 'percent', 'Thank you', and 'gate'. These 5 pages have 1816 words in all out of which 68 are from English which make up 3.74% of the total.

5.3 *Qarākaram kā Tāj Maḥal* [7] (**The Taj Mahal of Karakoram**)

Nemrah Ahmed's novel *Qarākaram kā Tāj Maḥal* published by ʿIlm wa ʿIrfān Publishers, Lahore in 2010 has 11 out of 420 words in English on Page 23 (Ahmed, 2010) i.e., 'shopping', 'choice', 'side', 'tour company', 'foot', 'friends', and 'track'. Page 33 (Ahmed, 2010) has 17 out of 396 i.e., 'doctor', 'manners', 'handsome', 'confuse', 'cousin', 'suit', 'ferry', 'Oh sorry', 'engineer', 'climber', 'driving seat', and 'blocks'.

Page 43 (Ahmed, 2010) contains 26 out of 338 i.e., 'hotels', 'PCO', 'taxi', 'Cantt', 'window shopping', 'book bank', 'ear rings', 'jewelry shop', 'pony', 'rubber band', 'catcher', 'showcase', 'basket', and 'silver color'. Page 5 (Ahmed, 2010) 3 has 30 out of 337 i.e. 'hotel', 'taxi', 'lobby', 'desk', 'bus', 'International Call Release', 'P-Cap', 'clerk', 'receiver', 'number', 'Is this', 'I am', 'Can I speak to Mr. Please', and 'line'.' Page 63 (Ahmed, 2010) has 6 out of 343 i.e., 'White Palace', 'sorry', 'parking lot', and 'security'. These 5 pages have a total of 1834 words written out of which 90 are from English which makes 4.9%.

5.4 *Sāns Sākin The* [8] (

Nemrah Ahmed's *Sāns Sākin The* by ʿIlm wa ʿIrfān Publishers, Lahore published in 2011 also makes use of code mixing. Page 14 (Ahmed, 2011) has 11 out of 529 words i.e., 'film', 'slate', 'chalk', 'school', 'TV', 'machine', 'ribbon', 'lace', and 'Mam'. Page 24 (Ahmed, 2011) contains 8 out of 403 words i.e., 'lawn', 'sleepers', 'lounge', 'cordless', 'phone', 'dad', 'idiot', 'cushion', and 'frame'. Page 34 (Ahmed, 2011) contains 5 out of 507 words i.e., 'dark', 'light', 'blue', and 'shirt' and Page 44 (Ahmed, 2011) has only 1 English word out of 409. i.e., 'wind screen'. Page 54 (Ahmed, 2011) has 20 out of 368 words i.e., 'date of birth', 'what', 'All Fools Day', 'phone', 'Oh No', 'Matric', 'please', 'pass', 'class', 'telephonic', 'cousins', 'friends', and 'time'. These 5 pages have 2216 words written on them and 45 i.e., 2.03% of these are from English.

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[7] Nemrahh Ahmed, Karākaram kā Tāj Maḥal, ʿIlm waʿIrfān Publishers, Lahore, 2010

[8] Nemrahh Ahmed, Sāns Sākin The, ʿIlm waʿIrfān Publishers, Lahore, 2011

5.5 *Namal* [9]

Nemrah Ahmed's novel '*Namal'* published by Ilm wa ʿIrfān Publishers, Lahore in 2017 has many instances of code mixing. Page 15 (Ahmed, 2017) has 20 English words out of 539 words that are 'file', 'study table', 'Assistant director', 'NAB', 'brush', 'kitchen', 'laptop', 'documents', 'posh', 'firing', and 'card'. Page 25 (Ahmed, 2017) has 25 out of 605 i.e., 'bed', 'van', 'paper', 'minute', 'copy', 'cover', 'noodles', 'Oh No', 'suit', 'bathroom', 'polish', 'restaurant', 'office', 'colony', 'horn', 'brush', 'French', 'rubber band', and 'bag'.

Page 35 (Ahmed, 2017) has 23 out of 600 i.e., 'paper', 'minute', 'teacher', 'group', 'BA', 'total', 'nib', 'glass', 'first', 'cousin', 'Eiffel Tower', 'handle', 'office', 'thermos', 'files', 'coat', and 'button'. Page 45 (Ahmed, 2017) has 32 out of 646 i.e., 'card', 'party', 'function', 'OK', 'normal', 'black', 'gold', 'theme', 'key', 'chain', 'ring', 'diamond', 'inch', 'ants', 'ever after', 'cake', 'business', 'mobile', 'number', 'UPS', 'oil', 'cartel', 'market', and 'burger'. Page 55 (Ahmed, 2017) has 11 out of 516 words i.e., 'aunty', 'phone', 'colonel', 'maid', 'minute', 'bed', 'cordless', and 'dial'. These 5 pages have a total of 2909 words out of which 111 are from English which means around 3.81%.

6. Discussion and Conclusion

The study is evidence of the fact that languages are constantly evolving and changing to make adjustments to the changing requirements of a globalised world and literature is also adapting to the discourse patterns of its target audiences. As shown in Table 1, the percentage of English words in Umera Ahmed's novels under study viz., *Pīr-e-Kāmil*, *Man-o-Salwā*, *Ḥāṣil*, *Lā Ḥāṣil* and *Āab-e-Ḥayāt* is 8.56%, 8.37%, 2.95%, 4.31% and 6.20% respectively whereas that in Nemrah Ahmed's novels *Jannat kay Pattay*, *Muṣḥaf*, *Qarākaram kā Tāj Maḥal*, *Sāns Sākin The* and *Namal* is 6.29%, 3.74%, 4.91%, 2.03% and 3.82% respectively. The overall percentage of English words in Umera Ahmed's novels makes about 6.02% whereas that in Nemrah Ahmed's novels make up around 4.25%. The overall usage of English words in both the writers' novels is about 5 % i.e. out of every 100 words written, these writers use 5 English words in these novels.

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[9] Nemrahh Ahmed, Namal, ʿIlm waʿIrfān Publishers, Lahore, 2017

Novel	Total No. of words	English words	Percentage of English words	Novel	Total No. of words	English words	Percentage of English words
Pīr-e-Kāmil	2090	179	8.56%	*Jannat key Pattay*	2895	182	6.29%
Man-o-Salwā	2269	190	8.37%	*Muṣḥaf*	1816	68	3.74%
Ḥāṣil	2301	68	2.95%	*Qarākaram kā Tāj Maḥal*	1834	90	4.91%
Lā Ḥāṣil	2341	101	4.31%	*Sāns Sākin The*	2216	45	2.03%
Āab-e-Ḥayāt	2319	144	6.20%	*Namal*	2909	111	3.82%
Total	**11320**	**682**	**6.02%**	**Total**	**11670**	**496**	**4.25%**

Table 1:

Percentage of English Code switched words in Urdu novels by Umerah Ahmed and Nimrah Ahmed

Urdu as a language is very welcoming as far as accepting the words and expressions from other languages is concerned. Hence, any writing in Urdu cannot be discredited just on the basis of code mixing of words from English or any other language especially if it helps the comprehension and intelligibility of meaning. However, efforts should be made to discourage over proliferation of English words in Urdu Literature. However, when it comes to comprehension and meaning making, code switching becomes a need of the hour because of the English expressions permeating our everyday discourse in Urdu these days due to the various factors discussed above including the bilingual/multilingual audience, different mediums of instruction and comprehensibility, among others.

It is recommended that we promote the Urdu containing about 4-6 % words from English since they are usually words that are part of everyday speech of the educated people of our society. English, being a lingua franca and the world becoming a global village have caused many people to use English sentences with more ease than their Urdu versions. It has become such a common practice that some Urdu novelists have started making such English sentences like 'What a non-sense!' also part of their scripts.

Excessive and unnecessary use of English sentences in Urdu, however, needs to be discouraged. Secondly, the use of such words needs to be discouraged whose substitutes are common and popular among the users of Urdu e.g., 'black', 'ring', 'friend', 'date of birth', 'time', 'choice', 'side', 'parents' and 'divorce', etc. are very commonly spoken and easily understood when their Urdu alternates are spoken as '*siyāh*', '*angūthī*', '*dost*', '*tārīkh paidāʾish*', '*waqt*', '*intikhāb*', '*ṭaraf*', '*wāldain*' and '*ṭalāq*'. Using English alternatives for these would be instrumental in endangering or deteriorating the language.

However, replacing those English words whose Urdu alternate is unpopular or less known to the users of the language, e.g., 'minute', 'mobile', 'computer', 'file', 'card' and 'group' etc., with their Urdu alternatives will be an unnecessary formality. Replacing these with '*daqīqah', 'jawwāl', 'ḥisāb kār', 'ḥāmil dastāwaiz', 'bitāqah*' and '*majmūʿah*' will burden the users. However, there are certain words whose Urdu and English versions are equally used and known to the users of Urdu. So there seems no harm in using them both alternatively e.g., 'office', 'bag', 'job', 'kitchen', etc. whose Urdu alternatives, '*daftar', 'bastah', 'mulāzmat'* and '*bāwarchī khānah*' are equally popular and known. Hence, quitting the use of these words in Urdu will not be appropriate. However, it seems apt that the writers use both the alternatives in their writings so the users/readers do not get disconnected to the Urdu alternatives gradually.

Finally, any word from any language can always be discarded and replaced with some other word or expression but there needs to be a logical reason behind it e.g., if some sense was not covered by the already established and existing Urdu expression and hence it necessitated the use of its English expression by the writer instead. If, however, there is no such logical reason behind using that alternative, it should be avoided as much as possible in order to preserve the language. We need to strike such a balance that our language is preserved and at the same time, not be so rigid as to make it stagnate and unable to create links with other living languages of the world.

This study focused on comparing the percentage usage of code switching by two contemporary novelists. Future researches can be conducted to compare the same between writers from different time lines in the history of Urdu literature. Moreover, some study can focus on reader response to code switching in these and other works of Urdu Literature.

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