Exploring Intentionality behind Code-switching in Literary Fiction: A Comparative Study of "*Amarbail*" and *"The Holy Woman"*

Aisha Naseem, Ph. D Scholar (the Women University Multan)

aisha_naseem@yahoo.com

Bushra Rizwan, Lecturer (Education University)

Bushra.saeed@ue.edu.pk

Nadia Hashim, Visiting Lecturer (Emerson University, Multan)

nadiahashim0054@gmail.com

Abstract

Code-switching in literary texts has become a prominent area of research because it is a deliberate practice that is not only on a conscious level but also contains many hidden intentions and objectives on behalf of the writer. This study aims to investigate the intentionality and markedness behind the practice of code-switching in Amarbail (An Urdu novel) and The Holy Woman (An English Novel) Written by Umera Ahmad and Qaisra Shahraz, respectively. The study is productive as it not only examines but also compares the degree of intentionality behind the code choices in Urdu and English novels written by Pakistani writers. Purposely, a mixed method approach has been utilized where quantitative analysis is dominant, and data is divided into two categories: marked and unmarked code-switching. For qualitative analysis, handpicked non-random sampling was employed to select data. Whereas for quantitative analysis, the frequency of all four categories has been calculated to give authentic results, the frequency of marked and intersentential code choices is calculated manually; on the other hand, the frequency of unmarked and intrasentential code choices is calculated by employing the mathematical formula of average. Theoretically, the insights have been taken from Myers-Scotton's (1998) Markedness model and Sperber and Wilson's (1988) Relevance Theory. The study concludes that whenever the writer shifts to the other language from the embedded language, the message at once becomes intentional, which arouses the readers' attention. The results also show that marked and intersentential code-switching is loaded with purposeful and deliberate messages. In contrast, unmarked code-switching signifies normative linguistic patterns of a community and is relatively less planned. It is hoped that bilingual writers and researchers will find the results of this analysis opportune and beneficial for further research in this aspect.

Keywords Marked code-switching, Unmarked code-switching, Intentionality, and Markedness.

1. Introduction

According to Myers-Scotton (1998), every linguistic choice selected by the writers has some social and psychological associations in its contextual society and

choosing it by the writer implies those contextual meanings. Contemporarily, code-switching has become a prolific artistic device used by writers to give implied meanings to their texts, and its practice has relatively increased, especially in bilingual societies, for example, Pakistan.

Code-switching as the bilingual conversational practice has long been stigmatized and discredited as the improficiency of readers, and it has also been given many pejorative names (Grosjean, 1994). As a result, some bilinguals totally avoided practicing this phenomenon in their conversations. In contrast, others restricted it to situations in which they would not be stigmatized or defamed for doing so (Grosjean, 1994). It was after Blom and Gumperz's (1972) work that code-switching was considered bilingual proficiency and skilled competence instead of their deficiency. But still, it had never been used as an accepted norm for literature for a long time. According to Sebba (2012), the practice of code-switching in literature has become the norm for writers since the last decade. Now, after thirty years of its acceptance as a proficient technique of bilingual language, literary texts (novels, poems, dramas) with code-switched language are appearing on the horizon of the literary world.

In this regard, Bentahila (2008, p.3) states that 'Code-switching in literature and lyrics is not spontaneous, but a conscious and premeditated strategy and the discourse in which it occurs is edited and recorded.' So, literary code-switching is practised with specific purposes in mind and is usually employed as a stylistic or artistic technique through which the writers try to enhance the meanings and significance of their works.

Code-switching is a rich or diversified phenomenon with its own psychological, sociological, grammatical and literary details. It is defined by scholars and philosophers with multiple angles and perspectives as Myers-Scotton (1993) explains its grammatical side, while Kachru (1986 & 2005), Wardhaugh (1998), Auer (1984) and Myers-Scotton (2009) present its sociolinguistic details whereas Vogt (1954)[1] and Grosjean (1982) have a psychological stance to define this phenomenon.

On the other hand, literary code-switching, along with sharing many common features of social and conversational code-switching, has its characteristics as well. Bentahila (2008, p.2) writes that "Code-switching, in addition to being a useful resource for the bilingual in everyday interaction with other bilinguals, may also serve a poetic function, contributing to the aesthetic and rhetorical effects of discourse that are not spontaneous, but carefully constructed." Whereas Martin (2005, p.403) describes the code-switching in literary texts as follows:

> For the multilingual author, switching between two or more languages is not an arbitrary act, nor is it simply an attempt to mimic the speech of his or her community; code-switching results from a conscious decision to create a desired effect and to promote the validity of the author's heritage language.

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[1] Cited in Nilep (2006)

Hence, literary code-switching is the most prolific type of code-switching as it absorbs the characteristics of social and conversational code-switching as well.

So, the study hypothesizes that authors employ literary code-switching as a foregrounding technique to convey particular intentional messages, and they use this phenomenon in order to attract the attention of readers and to arouse their cognition that the code-switched linguistic items must carry some special messages on behalf of writers. The major concern of the study is to highlight these intentional messages conveyed by code-switching in the selected fiction, which not only strengthens the words of authors but also enables them to create those effects they want to induce in their readers. Further, it tries to externalize the crux or implicatures, code-switching, actually connote according to the context. Moreover, two versions of code switching have been undertaken for this study:

- English-to-Urdu code switching
- Urdu-to-English code switching

The first case is used in *The Holy Woman* which is mainly written in English and some words or phrases of Urdu are integrated in it, whereas the second case is used in *Amarbail*, where the primary language of text is Urdu and several English words, phrases or sentences are assimilated in the main text. The Research Question which leads the study is as following:

The study is significant as it attempts to explore the relatively underresearched area, i.e., code-switching in written texts, as code-switching in spoken data is adequately examined,. However, with respect to written data, the gap is yet to be filled (Bishop, 2006 & Bandia, 1996).

2. Literature Review

Code-switching, as the most significant language contact phenomenon, has been defined and labeled in different ways by different authors (Jonsson,2005; Benson, 2001 & Myers-Scotton,1993). According to Benson (2001), along with the term code-switching, this phenomenon has been labeled as code mixing, code shifting, language alternation, language mixture, or language switching. Benson (2001) also states that though the above-mentioned other terms are also used for labeling this phenomenon. However, currently, the two-word term "code-switching" is most commonly used to describe the interplay of languages within one conversation or text.

Grosjean (1982) effectively defines this phenomenon, and his definition serves as the model for the selection of code-switched data in the present study. He says, "Code-switching is the alternation in the use of two languages (or even more) in the same discourse. The switch can happen within words, clauses, or sentences. However, there is only a switch in the language, not an integration of the word, clause, or sentence into the

other language" (Grosjean, 1982, p.147). In this way, he shows the difference between code-switching from language borrowing, in which words of two languages are intermingled or fused, and determines that not only sentences or clauses but single words or phrases can also be included in code-switching data.

Myers-Scotton is one of the most prominent figures in the field of code-switching who extensively elaborates on this phenomenon as an intentional and motivational activity. Her Markedness Model (1993) for code-switching will effectively help the present study because it is particularly concerned with the intentionality and deliberateness of this phenomenon, which is the focus of the current study.

Myers-Scotton's Markedness Model operates on the unmarked versus marked distinction, and it takes this distinction as a theoretical construct to explain the social and psychological motivations for making one code choice rather than another. As this model guides the present study, so it is discussed in detail. The Markedness model is stated by Myers-Scotton (1993) in the form of a principle and three maxims.

The negotiation principle is the theory's central idea, which accounts that: Choose the form of your conversational contribution such that it indexes the set of rights and obligations that you wish to be in force between the speaker and addressee for the current exchange. (Myers-Scotton, 1993, p.113)

On the other hand, the Right and Obligation set denotes the particular social roles and values that adhere to each language in a multilingual community. After defining the principle, she states three maxims that emerge from this principle. These three maxims indicate that for any interactive situation, there exists the following three sets:

i.   an unmarked, expected Right and Obligation Set
ii.   a marked, special Right and Obligation Set and
iii. an exploratory, the alternative preferred Right and Obligation set.

She further extends and elaborates her notion of markedness in 1998 and presents the concept of intentionality and the implicatures of code-switching. Intentionality, according to her (1998), refers to the messages conveyed by utterances in addition to those which the utterances literally denote. She then elaborates that intentionality arises in the message when speakers/writers change their linguistic codes and jump from one code to another. This switching of code is meant to convey certain intentional messages, and this code-switching possesses particular social and psychological associations in the contextual society. Then she asserts that not only choices have speakers' intentions but speakers also make choices with the expectation that the addressee will recognise that particular intention that they want to convey.

Besides the forgoing theories, Myers Scotton (2009) offered another remarkable concept in 2009, which asserts that by employing special linguistic choices, the people of the upper class relate to the power dimensions of code choice. She says that code-

switching can help the educated elite of any nation to establish and maintain what we can call elite closure. Not just their repertoires but also specific patterns of language separate this elite from other groups and especially from the common people (Mysers-Scotton, 2009, p.73). She opines that the phenomenon of elite closure is available everywhere, but elite closure maintained through the code-switching of powerful language mostly exists in developing nations. The elitist class of such nations presents themselves as different from local people by engaging in code-switching between a strictly local language and a language with international standing. By doing so, they can maintain a difference between themselves and local people who do not speak the elite language with the same facility. Furthermore, she opines that, by including a local language in their speech, the elite can claim that they are ordinary speakers.

Besides Myers-Scotton (1988), Sperber and Wilson (1995) have also worked on the markedness of code choices and their intentionality. Moreover, Barnes (2011) has also explored literary works to verify the markedness of code-switching in literature. She has worked on literary aspects of code-switching in the poetry of 19th-century poets in order to describe the markedness of this phenomenon. She has proved that when a word or sentence of another language is placed in English poetry, it becomes a marked, deliberate, and purposeful choice that must have some motivation behind it. Barnes (2011) further depicts the significance of marked choice in poetry, namely that it permits the reader to more easily 'enter another world or realm of possibilities'.

Sperber and Wilson (1995) also describe the same concept of implicatures or intentionality of utterances in their theory of relevance. Sperber and Wilson argue that any utterance can introduce a number of implicatures or intentions. Some implicatures are made so intensely noticeable that the hearer can scarcely avoid recovering them, whereas some are hidden so they cannot easily recover. The relevance theory suggests that the linguistic material in an utterance (or in written data) serves as a clue; the speaker/writer offers the addressee about his/her communicative and informative intentions. Hence, by using these cues as evidence, the addressee can infer an appropriate interpretation of the speaker/writer's utterances. Sperber and Wilson's (1995) Relevance theory's communicative principle can help in the interpretation of data from the the selected novels because most of the data in the novels are presented in the form of deliberate communication (called ostensive inferential communication in relevance theory). As the writers have deliberately produced the novels' data, so it must have some intentions or purposes in mind and Relevance theory will be helpful in inferring these intentions and purposes.

2.1 Overview of selected Novels

In this section synoptic view of the selected novels is given.

2.1.1 The Holy Women

The Holy Woman is Qaisra Shahraz's most famous novel through which she

brilliantly portrays the culture of rural Sindh of Pakistan. The area, where the landowning families not only dominate the rest of the village but also have full authority and power over their lives. Along with portraying the culture of rural Sindh, Shahraz also tries to represent the basic Holy rites and rituals of Islam and its true teachings through the protagonist Zarri Bano's life Story. The novel very effectively depicts how Zarri Bano chooses to comply with her father's wishes and sacrifice her legitimate marital rights in order to safeguard the family's Izzat and vast property and become a Holy Woman. Her compliance shows that no matter how educated or independent-minded a woman is, her destiny is always being shaped by both cultural and family norms and by menfolk.

2.1.2 Amarbail

Amarbail, written by Umera Ahmad, tries to portray the aristocratic society of Pakistan through the love story of protagonists Umar Jehangir and Aleezah Sikandar, who are the product of such background. This artistically written novel of Umera Ahmed deals not only with multiple issues of our society in a very intriguing manner but also portrays human psychology and emotions in a very brilliant way. It is a story of imbalanced relationships, broken families, complexes, insecurities, lust for power, and problems of love, its intensity and sacrifices. It depicts the true face of our bureaucratic system along with their values and culture and also highlights social evils like corruption, discrimination and injustice.

3. Methodology

The study is descriptive and based on textual analysis. A mixed method approach is used to analyse the data. The qualitative method has been used to examine the functions of code-switching in the novels, and the answer to the research question has also been sought out by this method. Contrariwise, the quantitative method has been used to calculate the total frequencies of code-switching instances in the novels, and it has dealt with the marked and unmarked choices. For qualitative analysis, the data from both novels was selected by employing handpicked non-random sampling. Meanwhile, for quantitative analysis, followng sampling strategy has been used.

3.1 Sampling Strategy

The code switched instances has been extracted from both novels according to the definition of Grosjean (1982) as described in seclection 2.The total data of "*The Holy Woman*" has been manually calculated. But in order to calculate the frequency of marked and unmarked code-switched instances present in "*Amarbail*" I have to use sample as "*Amarbail*" has two types of code-switching (English words) and data is available in a high-frequency:

i.   Those transcribed in the English language
ii.   Those transcribed in the Urdu language

The first type of switching has been manually calculated, but to calculate code-switched English words, which are transcribed in the Urdu language in *Amarbail*, I have to apply simple random sampling as, according to O'Leary (2004), it is fair sampling and, therefore allows findings to be generalized.

In order to generalize the frequency of such type of data in the whole novel, I had randomly chosen 11 chapters from 56, which are 20% of the total data, and then I computed all such types of marked and unmarked occurrences manually in these chapters. Finally, after calculating the average frequency of the above-given type of marked and unmarked code-switching in these chapters and multiplying it with all chapters, I generalized its results for the whole novel. Plainly, it is an ample sample to generalize the total frequency of such instances in the novel.

3.2 Framework

The markedness model given by Myers-Scotton (1993) is a powerful tool not only for code switching research, but also for any examination of the ways in which speakers/writers use language to achieve interactional goals. ((see details in section 2). So, by using this framework, I have collected all marked and unmarked code switched choices, and then tried to infer the intentionality or implicatures they possess.

The main concepts of this model which are applied on the data of selected novels to infer implications are:

1. the code choices become intentional when they are picked from the set of opportunity (mean from two or more codes),
2. the code choices are either marked or unmarked, must have some special message to denote,
3. each linguistic choice selected by writer/speaker has must have some social or psychological associations in its contextual society and choosing of it by writers imply these contextual meanings. Moreover, this model also states that
4. all language users have tendency to view language as more or less marked,
5. the last point that, not only choices possess speakers intentions but also speakers/writers make choices with the expectation that addressee will recognise the particular intentions behind this choice.

4. Data Analysis

This section, firstly, presents the total frequency marked and unmarked code-switching instances with their underlying intention. Secondly, it qualitaively analyze the the code-switched instances in order to explain the intentionality and markedness present behind them.

As described earliaer in section 2, Myers-Scotton (1993) has the viewpoint that

for any interactive situation there exists an unmarked, expected Right and Obligation Set and a marked, special Right and Obligation Set and an exploratory, the alternative preferred Right and Obligation set and he has called them maxims of code choice. The intensive reading of understudy novels expose that they also have marked and unmarked code switched choices and every choice has some significance. The definitions of these maxims offered by Myers-Scotton are given below along with examples from *The Holy Woman* and *Amarbail*.

4.1. Marked Code Choice

Marked choices are the unexpected choices made by writers that activate readers' cognition, and hence, they try to infer the implied meanings the writer wants to propagate. These are the language choices that draw readers' attention towards themselves. They contain something special or new on the part of the writer, so they are mostly available in the novels in foregrounding style. Myers-Scotton (1993) states that the marked choice maxim directs that "Make a marked code choice….when you wish to establish a new Right and Obligation set as unmarked for the current exchange" (Myers-Scotton, 1993, p. 131).

4.2 Unmarked Code Choice

The unmarked choice maxim guides that "Make the unmarked code choice when you wish to establish or affirm the unmaked rights and obligations set associated with a particular conventionalized exchange." (Myers-Scotton, 1993, p.144). According to Myer-Scotton, unmarked code choices are used to maintain the status quo. However, in the selected novels, the writers use it to sustain the already existing linguist norm and standard in society. This is an expected choice, and readers mostly do not try to infer their implied meanings.

Examples from *Amarbail*

As already described, *Amarbail* has two types of code-switched linguistic items: one that is transcribed in Urdu language and the other that is transcribed in English. All such instances that are written in the English language (with the first letter capitalized) along with their translation are highly marked choices of the writer and carry highly intentional meanings or implied messages. However, all those English words that are transcribed in Urdu and are commonly used by Pakistani people, including layman, are unmarked choices. And all those code-switched items that are transcribed in Urdu language but not spoken by common people/laymen are again marked choices, but these marked choices have relatively less intensity (or we can say that they are less marked choices).

Here in the following examples bold italic words are marked choices of writer whereas simple italics represent unmarked choices.

a) { Pahari alaqay mein koi be *projectdesign* karna ziada mushkil kam hay…..ap kay

Potential (ista'dad) or Calibre (qabliat) ka test hota h…..............or kisi *building* ka ***Extension (tosee')*** ya ***Renovation (tarmim)*** karnay me *architect* k pas kam ka itna *margin* nahi hota, jitna aik nai *building* aik ***Full-fledged (mukamal)*** *building* banay me hota h. } (p. 402)

Translation: { it is a difficult task to design any project in the hills…..as it tests your potential and calibre…………and an architect does not have much margin in the extension and renovation of a building as compared to build a full-fledged building. }

b) { Ap ka *point* mantaqi hay he nahi Aleeza bibi, ye khawatin ki *psyche* ka hissa hota h; ***Replacement(mutabadil)*** *problem.* ***Graveyard is full of indispensible people,*** aisay log jin k bary mein hamin khush fehmi rehti hy k in ka koi ***Replacement*** nahi hy. To kiadunia in k baghair be isi tarh nahi chal rahi. Chal rahi hy kiun k ***natural cycle*** k tahet in k mutabadil a gaiy hain. } (p. 453)

Translation: { Miss Aleeza your point is not logical, it is the part of women psyche ; replacement problem. Graveyard is full of indispensible people, the people about whom we have delusion that they are irreplaceable. Isn't the world going on with the same pace without them? It is. Because the natural cycle has provided their alternatives.}

c) { ap apnay *desk* pe beth k ***Gossip mongering (ilzam tarashi)*** karin or aglay din akhbar me chapwa dain.

Me koi ***Gossip mongering*** nai karti, jo baat apnay *articles* me kehti hon, us ka ***sabot***hota h meray pas...***credibility***rakhti h wo.} (p. 482)

Translation: {you sit on your table and do gossip mongering and publish it in the next day's newspaper.

I am not doing gossip mongering; I have the proof of the things I write in my articles. They have credibility.}

All bold plus italic words are the examples of marked choices. Their transcribing style also makes them noticeable. They are not only transcribed in English with first letter capital but writer also provides their translation in host language which asserts that they are unknown to many of *Amarbail* readers like ***Gossip mongering (ilzam tarashi),Potential (ista'dad) or Calibre (qabliat)*** . And their transcribing style also declares that they are utilised to convey some special message. Moreover, *Amarbail* also has those code switched words which are transcribed in Urdu language, some of them are marked choices as writer comments on them in Urdu like { us ka *sabot* hota h meray pas…*credibility* rakhti h wo.} here she explains the word credibility before its usage. And some of them are considered as less marked like {***natural cycle***} because they are taken as marked for some readers and unmarked for some others. Less marked choices (which also come under marked choice instances) means that these choices are frequently used by some people of society but some people still cannot understand or use them and these

choices carry the function of both marked and unmarked code choices.

While all other instances like *point, role, problem, desk, architect* are unmarked choices as they show the habitual linguistic behaviour of contextual society. The writer employs unmarked choices because she wants to present the linguistic attitudes and norms of the people of the contextual society. Moreover, by employing unmarked code switched choices the writer tries to present the realistic sociolinguistic picture of the contextual society of the narrative.

Examples from *The Holy Woman*

The Holy Woman has just one form of code choices which are marked rather highly marked choices. As the matrix or host language of this novel is English and intended readers are foreign readers from the whole world (with zero knowledge of Urdu language) so, all such code switched instances which are written in Urdu are highly marked because they directly appeal the readers' cognition as something different having special meanings or connotations. Additionally, the writer wants to propagate some special meanings (described in Section II of this chapter) through these choices so all of them are marked choices. Moreover, all code switched marked instances in *The Holy Woman* are elaborated by the writer by providing their English translation for the ease and understanding of its readers. For example:

a) {A woman's *izzat*, her honour was the most treasured commodity of all. } (p. 27)
b) {You will receive three divorces, three *Talaqs* and all at one go. } (p. 47)
c) { *Bismillah! Bismillah! Baba jee*. Fatima gushed sliding the door fully opened } (p. 32)
d) { A beliver in black magic, *KalaJadoo*, Fatima was now very alarmed indeed. Had somebody used a *taweez*, an evil amulet, to ruin her pet's health? } (p. 73)
e) { You do treat your guests shabbily. I thought there was a *handani*, a Sindi code of chivalry and etiquette. } (p. 41)
f) { Kaniz laughed in the mirror, examining her rows of neat white teeth, before brushing and chiselling them with the *muswak* stick, and later with *sak* which stained her lips red.} (p. 79)

All italic linguistic items are marked code switching instances in *The Holy Woman* which are used to propagate language and culture of Pakistan whereas underlined words provide their translation. So that those who do not know the switched language can easily grasp the message and can identify the particular Urdu words for this message. All these words are marked choices because they are used to attain special purpose and to convey special message e.g. *izzat* word is highly marked as it is used in the novel to depict the sensitive social issue of Pakistani culture where menfolk consider their women as their honour and never compromise regarding this issue. Similarly all other words are used to convey special meanings (see section 5.3.1.1). Hence, their transcribing style and implied purpose both make them marked code switched instances in *The Holy Woman.*

4.3 Frequency and Implications of Marked and Unmarked CS Instances in the Novels

In *The Holy Woman* all code switched instances are marked choices and they have already been manually calculated (see table 5.2). In *Amarbail*, the code switched instances transcribed in English are all marked choices which also have been manually calculated whereas the code switched instances transcribed in Urdu will be computed with the help of same procedure previously used for calculating the intrasentential code switching items in *Amarbail* (see section 5.2.2). In *Amarbail* Urdu transcribed English code switching instances are either unmarked or marked choices. And they are very large in number, so they are calculated by employing the sampling formula given in Chapter 3 (section 3.5).

Table 4.1: Frequency of Unmarked and Marked (Urdu Transcribed) Code switching Instances in Amarbail

Sr. No.	Chapter number	Unmarked code switching	Marked code switching
1	1	9	8
2	2	62	28
3	3	7	6
4	5	11	14
5	6	9	15
6	7	4	10
7	17	13	9
8	38	32	40
9	39	10	11
10	44	156	93
11	56	19	32
Total Frequency		332	266

In order to generalize total amount of these code choices, the following formula is employed.

Total chapters in novel = 56

Total chapters in which unmarked and less marked code switching is counted = 11 (20% of total)

Ratio = 11: 56 = 1: 5

So the average number of unmarked code switched instances in the whole novel is 5 * 332 = 1660 approximately

And the average number of Urdu transcribed marked code switched instances in the whole novel is 5 * 266 = 1330 approximately

On the other hand, all the instances in *The Holy Woman* are marked and they are manually calculated which are total 524 in number. Now the following table shows the overall frequency of marked and un marked CS in both novels.

Table 4.2: Total Frequency of Marked and UnMarked CS in Amarbail and The Holy Woman

Name of novel	Total Frequency of Unmarked choices	Total Frequency of Marked choices
Amarbail	1660	1330 + 422 = 1752
TheHolyWoman	0	524

The final results of maxims of code switching in *Amarbail* and *The Holy Woman* declare that:

(i) The frequency of marked choices is greater than the unmarked choices in both novels, which proves that the code-switching phenomenon in the novels or literary texts is not an arbitrary act. Instead, it is practiced by writers in order to propagate or externalize some special or intentional meanings.

(ii) The results also declare that the novel *Amarbail* has employed both types of maxims of code-switching but *The Holy Woman* contains only marked code-switched instances. This difference again supports the proposition mentioned above that; *The Holy Woman* is written for international readers (who do not know Urdu language), as the writer of *The Holy Woman* provides the translation of every Urdu word (like black magic, **Kala Jadoo** woman's **izzat**, her honor) into English which affirms that her intended readers are monolingual English readers. So, all Urdu code-switching would be regarded as marked code-switching by these readers since they are unexpected code choices for them with highly marked forms. Second, the writer herself employs code-switching of Urdu in her English novel with the extremely planned intention of broadcasting Pakistan's culture and Islamic teachings on a global level. On the other hand, *Amarbail* has utilized both types of maxims because it tries to externalize the linguistic as well as paralinguistics behaviours and attitudes of the aristocratic class of Pakistan. As Pakistan is a country where English is used on a conventional basis so, many English code-switched words in this society are considered unmarked or predictable behavior of speakers and writers. For example, in *Amarbail*, the code switched words like *lunch, dinner, tension, studies, lounge, perfume, dressing table, problem, dishes, miss you, thank you and welcome* are all unmarked instances which all speakers habitually use without the discrimination of elite and common. Hence, the writer of *Amarbail* exploits both marked and unmarked code-switched instances. Marked are utilized to convey special meanings to portray the aristocratic class of Pakistan, whereas unmarked are employed to maintain and represent the existing linguistic norms of the

society.

4.4 Intentionality and Markedness of Literary Code switching in Amarbail and The Holy Woman

The previous analysis of both the novels has confirmed above given both notions (i) that code switching is employed by the writers to convey particular intentions such as culture depiction, dominance, resistance, solidarity, identity construction and nativization. (ii) These code switched linguistic cues have the capability to arouse reader's cognition due to their markedness and foregrounding features.

First, the following examples prove the above mentioned notion (i) and also describe that literary code switching used in novels is not an arbitrary or futile phenomenon but a purposeful and deliberate activity which possesses certain intentional messages writer wants to propagate.

Examples from *The Holy Woman*

The above analysis has proved that in *The Holy Woman*, whenever the writer switches from English to Urdu, she tries to portray particular intentional idea. The author switches to Urdu either to show cultural practices or cultural objects or to represent her bicultural identity. Further she also uses code switching to propagate her religious rituals or to declare solidarity with her people or to resist the dominace of English language. For further clarity the following examples are given

a) {*'Assalam- Alaikum, Aba Jan'*, Shahzada nervously greeted her father in law.} (p. 33)
b) { Thoroughly disliking modern sofas, his heart still hankered after the *Palangs,* the traditional luxury beds that graced living rooms in days gone by.} (p. 33)
c) { Siraj Din saw her dash out of the lounge, holding her *chodar* firmly in place on her head, while she urgently tugged and draped the other half discreetly around her shoulder and over in front her chest. } (p. 33)
d) { It was a spectacular sight with the plane full of pilgrims, dressed in their special loose white *Hajj* robes, all enchanting enthusiastically : 'Here I came oh Allah'. The plane resounding with the chanting of *Hajj* salutations, *Talbiya*, by devoted pilgrims. } (p. 294)

In example (a) the writer intentionally switches to Urdu in order to show the traditional way of greeting of target society. In example (b) and (c) again the choice is deliberate which depict the societal things and ways that give pictorial visualization of society and hence enhance the intelligibility of foreign readers, moreover it shows the culture of contextual society as well. The code switching in example (d) also has an intentional message of representation of religious rituals and rites of target society. All these examples show that code switching is the deliberate phenomenon in the novels and writer employ this phenomenon to convey special messages which cannot be properly conveyed otherwise.

Examples from *Amarbail*

Similarly, in *Amarbail* whenever writer switches from one language to another, she has particular intentions and objectives to be fulfilled. In *Amarbail*, writer switches from Urdu to English either to show acculturation in Pakistani elite or to depict fluid identities of aristocratic class or to portray power and class difference maintained through code switching and also to present that how people of Pakistan Englishize their language and culture. For example:

An example taken from Page (130, 131) in which the grandmother and her son's son (Umer) are arguing upon the proposed suitor for Eleeza (Umer's cousin).

a) { "Us shakhs ka **temperament** or hi tarah ka hy……….wo to wesy be boht **flirt** hy". Umer ny **granny** ko samjhany ki koshish ki.

"Tm jantay ho wo kitni achi **post** per kam kar raha h, us me kuch na kuch to **guts** hon gay." "tm khwamakhwa panjay jar k us k peachy par gaiy ho, *wo jo harkatain karta h wo sab larkay kartay hn ,* tm b to koi **saint** nahi ho" Nano nay kaha. } (p. 130- 131)

Translation: { "he has a different kind of temperament……..he is very flirt as well"*,* Umer tried to convince granny.

"you know that he has a very nice job, so he must have some guts. You are after him for nothing. He does the things which all boys do, and you are not a saint as well." Grandmother said. }

The writer uses word ***Granny*** intentionally in order to depict acculturation in aristocratic class. Then the writer intentionally adds English words '***guts, saint, post'*** in speech of grandmother in order to show that even the grandparents of elite class can easily use English language, though it is totally unusual and undoable for common Pakistani grandparents. These linguistic terms are also used to denote the Englishisation of language of elite class of Pakistan. Moreover the arguments of grandmother express that aristocratic class of Pakistan has not only embraced English language but also adopted its cultural traits and values as this argument is against the Pakistan's traditional values that never allow the friendship of girls and boys. But the grandparents of this class consider it the normal activity of young boys. This analysis verifies that writer intentionally employ code switching in *Amarbail* to depict social practices and social norms of elite or aristocratic class of the contextual society.

Now, forthcoming discussion will prove the above given second notion with the help of appropriate examples taken from both the novels. The second notion states that, the code switched instances used in the novels have the capability to arouse reader's cognition due to their markedness and foregrounding features.

Examples from *Amarbail*

a) {mera to khayal hay ap khasi ***Self-reliant (khud mukhtar)*** hain. } (p. 495)

Translation: { I think you are amply self-reliant.}

b) { tm mujy ye sab kuch is liay nahi samjha saktin kiun k ye boht ***Illogical (ghair mantaqi)*** hay.} (p. 495)

Translation: { you cannot make me understand all this because it is very illogical.}

These code switched instances can attract the readers' attention due to their foregrounding style. They have foregrounding style as they are English words in Urdu novel, further their first letters are capital, and then even the writer provides their translation in brackets. So due to these deviational factors, readers' automatically perceive that through these special words the writer wants to convey some particular messages.

Examples from *The Holy Woman*

a) { She had learnt at an early age of the wisdom and worth of cultivating the ***wadairas,*** the big people's company.} (p. 184)
b) { We do not want any ***nathupethu***, any unwanted guests, to crawl into our school. } (p. 209)

Lipsiki (1982) says that code switching is a so radical phenomenon that in itself it constitutes foregrounding. So, the literary code switching in *The Holy Woman* is in itself foregrounding phenomenon because its intended readers are foreign people who do not know Urdu, hence every Urdu code-switched word would be unconventional for them. These Urdu words not only attract their attention but also stimulate them to infer writer's intentions. Because all code switched instances in *The Holy Woman* are supplemented with their translation which proves that its readers' are only those people who know English language, for example ***nathupethu***, any unwanted guests.

Hence, these examples validate that phenomenon of literary code switching has the ability to arouse readers' suspicion and then they attempt to infer its underlying meaning.

So, the foregoing discussion confirms that prime function of literary code switching in the novels is to convey the intentional messages and to discover these intentional messages is the purpose and objective of the present study. The extensive analysis of all code switched data present in the novels declares that the underlying intentions behind code switched messages in *Amarbail* are the representation of acculturation, power, high status, positive identities and Englishization of elite and

aristocratic class of Pakistan. Whereas, the core intentions of code switched messages in *The Holy Woman* is the propagation of Pakistani (rural) culture, their identities, their true picture, solidarity with them and nativization of English language.

Moreover, all the code switched examples extracted from both novels display that code switching is a foregrounding technique and showing its markedness automatically due to its deviation from the normal flow of language. Furthermore, the way code switching is used by the writers also increased its markedness and visibility, and helps to catch the readers' attention.

Conclusion

The analysis has corroborated Myers-Scotton's notion that "for the writer or speaker, switching is a tool, a means of doing something. For the listener, switching is an index, a symbol of the speaker's intentions. Therefore, switching is both a means and a message" (Myers-Scotton, 1993, p.142). All the examples of code-switching analyzed above have proved that both writers practice code-switching in their novels as a tool to portray their desiredor intentional messages. The writers have used code-switched words to enhance the foregrounding effects of their messages in novels, which has proved that the writers have a presupposition that code-switching used in their novels will work as an index for their readers. Hence, they make it more obvious by using Italics and capital letters and by incorporating their translation into the host language (see section 4.4).

In '*Amarbail*' and '*The Holy Woman*', the writers have tried to achieve the fulfillment of their intentions through code-switching. In *The Holy Woman*, the writer's intention and desire was to propagate the culture of Pakistan and the religious values of Muslims on an international level. She also wants to recover the image of Muslims and Islam, which, according to her, was damaged after 9/11, and she achieves these objectives through the technique of code-switching.

On the other hand, the writer of '*Amarbail*' employed code-switching to reveal the social and linguistic realities of an elite class in Pakistan. The study concludes that marked code-switching in *Amarbail* is highly intentional, through which the writer propagates the cultural traits and societal ways of the elite class of Pakistan and reveals the implications behind their particular linguistic behaviour. In comparison, unmarked code-switching is employed by the writer to maintain or represent the existing status quo and normative values of Pakistani society. The marked code-switching in *Amarbail* implies that the Pakistani elite class empowers itself by switching to the English language and maintaining its difference from ordinary people by employing a language that it cannot speak. It also implies that they use the English language to construct positive identities for themselves, which are associated with the English language in under-developed countries like Pakistani society (Baily, 1996) and embrace English culture by adopting English styles and patterns. Hence, *Amarbail*, through the phenomenon of code-switching, has symbolized Pakistan's social reality where the English language is the most prestigious, valued, privileged, and powerful language, and where people exploit

the English language to be identified as educated, affluent, cultured, and powerful individuals.

The quantitative analysis has revealed that both writers have mainly employed the marked code switchings. However, *Amarbail* also possesses unmarked code-switching. Whereas both novels contain a high amount of code-switching, the code-switching frequency in *Amarbail* is relatively high. The quantitative analysis of the novels has also signified that the writers have implemented code-switching in their novels in the way, which provides them with better social and symbolic benefits and profits. Myers-Scotton (2006) also suggests that "speakers make choices with a sense about which choices will bring them the best outcome" (p. 161). In *Amarbail*, the readership of the novel is Pakistani people who are bilingual and considerably know the importance of English language in their society. So, the writer has selected both marked and unmarked code-switching. Whereas, all code-switched instances in *The Holy Woman* are marked as they are for monolingual English readers for whom every Urdu word is an unexpected and unanticipated linguistic choice.

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