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RESEARCH PAPER

Code-Switching in the Selected Anglophone Pakistani Fiction

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ABSTRACT

The purpose of this study is to investigate the types and reasons for the use of code-switching in three Anglophone Pakistani novels. *Nobody Killed Her*, *The Wish Maker*, and The Lost Pearl are the titles of these novels. Content analysis is used to narrow down the words, phrases, and sentences related to code switching and code-mixing theories. Using Hoffman's ideas, the research investigates code switching and code mixing. The findings revealed that all three types of code switching and code mixing are present in the novels *Nobody Killed Her* and *The Wish Maker*, whereas emblematic switching and change in pronunciation are not found in *The Lost Pearl* and the other two types of code switching and code mixing were found in the novel. Intra- sentential switching and Intra-lexical mixing both are common type of code switching and code mixing found in each novel. The writer who has used code switching and code mixing frequently is Ali Sethi in *The Wish Maker*. Talking about particular topic, quoting somebody else, being emphatic about something, interjection, repetition used for clarification, intention of clarifying the speech content for interlocutor and expressing group identity are found in *Nobody Killed Her* and *The Wish Maker* while Interjection that is the reason of using switching and mixing is not present in the novel *The Lost Pearl*. This research contributes to the current understanding of the using multiple languages and codes in literary works and sheds light on the unique linguistic phenomenon present in Pakistani literature.

| **KEYWORDS** | Bilingualism, Code Switching, Multilingualism, Typology |

Introduction

Anglophone Pakistani fiction emerged after Pakistan's independence, influenced by postcolonial experiences of writers like Bapsi Sidhwa, Zulfikar Ghose, and Sara Suleri. Authors like Kamila Shamsie, Mohsin Hamid, Bapsi Sidwah, and Nadeem Aslam continue this tradition, addressing themes of class, gender, and power dynamics. Notable works include "Cracking India," "A Golden Age," and "In Other Rooms, Other Wonders," depicting Pakistani culture and society. Language, religion, and customs showcase cultural identity, while code switching (CS) and code mixing (CM) reflect the diverse linguistic landscape. CS and CM serve to emphasize, express emotion, or connect with specific groups. These techniques highlight cultural hybridity, reflecting Pakistan's complex history and societal fabric. This research investigates how CS and CM are employed in Anglophone Pakistani fiction, shedding light on language's role in cultural expression and societal understanding.

Anglophone Pakistani fiction presents the culture of Pakistan through the eyes of the author and their characters. These novels depict the complex cultural, social, and political landscape of Pakistan as well as the religious differences and ethnic diversity. They showcase the customs, traditions, and values of Pakistanis in a way that is both informative and engaging. These novels highlight various aspects of Pakistani culture,

including their food, clothing, and traditions. They also delve into the ideological conflicts that exist between modernity and tradition, gender roles, and social justice, providing an insight into the difficulties Pakistan as a nation faces when embracing change. Pakistani Anglophone novels provide an opportunity to explore the culture of Pakistan from a unique perspective. Anglophone Pakistani fiction frequently employs CS and CM. The use of two or more languages in the same conversation or document is referred to by these words. CS can be employed for a variety of purposes, including emphasizing a point, expressing emotion, or expressing sympathy with a certain group of people. CM, on the other hand, refers to the usage of words or phrases from one language to another.

Among the most prominent elements of Anglophone Pakistani literature is CS and CM. These linguistic practices can be used to portray culture in a number of ways. They can be used to show the linguistic diversity of Pakistan, to reflect the complex identities of Pakistani people, and to challenge stereotypes about Pakistan. Cultural identity in Anglophone Pakistani fiction ischaracterized by various elements such as language, religion, customs, traditions, values, folklore, politics, and history. Typically, the novels reflect the hybridity of Pakistani society, which is a blend of indigenous, colonial, and global cultures. In Pakistani Anglophone fiction, language signifies cultural identity. Writers use English for broader readership, Urdu/Punjabi for lower socio-economic characters. They incorporate idioms from Pakistani languages for multiculturalism. The novels also depict religious syncretism, blending Islam with Sufi practices. Sufi dargahs are often portrayed as centers of spiritual guidance.

Literature Review

In Anglophone Pakistani literature, code switching and code mixing are often utilized linguistic techniques. While CM is the usage of words or phrases from one language in another, CS is the phenomenon of alternating between two or more languages in one conversation or writing. These linguistic phenomena can be used to reflect the cultural identity of Pakistani people. Pakistan has a rich and diverse culture, and CS and CM are utilized to reflect this variety. For example, in Mohsin Hamid's work *Moth Smoke*, the protagonist, Umer, is a young Pakistani guy seeking to find his place in the world. Umer speaks both Urdu and English, and he often switches between the two languages. This code switching reflects Umer's complex identity as a Pakistani man who is also influenced by Western culture.

Types of Code-Switching

In the opinion of Holmes (1992), multilingual language traits like CM, and CS are naturally occurring since bilinguals typically find it simpler to discuss a certain issue in a particular language instead of another.

Emblematic switching, also known as emblematic code switching, refers to a specific type of code switching where individuals switch between languages or language varieties to use particular words, phrases, or expressions that have a culturally significant or symbolic meaning **Example:** "Uff, I can't believe how much traffic there was on the way to the mall."

"Inter-sentential switching" is the second type of code switching. This type of switching takes place at the sentence or phrase level. This means that one sentence is spoken in one language while the other is said in another.

Example: mujay apna number bta dyn so that I can call you . Tell me your number so that I can call you .

The third variant is "intra-sentential," often known as "code-mixing." This kind can be found inside the confines of a sentence or phrase. Combining lexical components from one language with those from another is what this implies.

Example: I can not handle your kam anymore . (I can not handle your work anymore.)

Hoffman‟s Theory of Code Mixing

Hoffman shows different sorts of CM depending on where the languages are switched.

Intra-sentential code mixing

This type of code mixing happens inside a phrase, clause, or sentence border, such as when a bilingual French-English speaker says: ―I started going like this. Look at the smoke pouring from my fingers, y luegodecla (and then he added).

Intra-lexical code mixing

This type of code mixing happens within a word boundary, as in sapper (English Shop with the Panjabi plural ending) or Kuenjoy (English enjoy with the Swahili prefix Ku, meaning ‗to‗)

Change in Pronunciation

This type of code mixing happens at the phonological level, such as when Indonesians utter an English term but change it to fit Indonesian Phonological structure.

The phenomena of code switching occurs not only in real life societies across the world but also in literary works like novels.

Reasons For Code Switching and Code Mixing

A harmonious blend of languages is achieved, with four triggers for code switching emerging: lack of familiarity with a language on a topic, accommodating non-jargon speakers, using it stylistically for tone shifts, and showcasing language mastery. A desire to impress and demonstrate linguistic prowess also motivates code switching. Hoffman (1991) adds seven more bilingual code-switching motivations, extending beyond the introduction's rationale.

Talking about specific topic

Sometimes, people prefer discussing certain topics in one language over another. Emotionally charged sentiments might be better expressed in a non-native language. For instance, in Singapore, Tamil is used within an ethnic context, English for business, and Mandarin for international interactions in the "Chinese" community.

Quoting somebody else

A code switch occurs when a speaker quotes a famous expression, attributing words to a notable figure. This is akin to using quotation marks. In Indonesia, this often involves English-speaking figures. For instance, Myers–Scotton gives the example: ―Lakini ni-ko SURE u-ki-end-a‖ (But I'm sure if you go), blending English and Swahili.

Such switches can involve different language structures in clauses. Code mixing includes language fragments.

Being Emphatic About Something (Express Solidarity)

As usual, when someone speaking in a language other than his native tongue suddenly wants to emphasize something, he will switch from his second language to his first language, either intentionally or unintentionally. Or, on the other hand, he switches from his second language to his first language because he finds it easier to emphasize his point in his second language than in his first.

Interjection (inserting sentence fillers or sentence connectors)

Interjections are exclamatory words or phrases like "Darn!" or "Hey!" that are used to surprise, evoke emotion, or grab attention. Despite lacking grammatical significance, they're commonly used in speech, not as much in writing. Bilingual/multilingual people might unintentionally mix languages in interjections or connectors.

Repetition Used for Clarification

Bilingual or multilingual individuals might use both of their proficient languages to enhance communication and ensure better understanding. They occasionally repeat a message in one language using the other, not just to clarify but also to amplify its impact and emphasis.

Intention of clarifying a speech content

During conversations among proficient bilinguals or multilinguals, there's often noticeable code switching and mixing. This aids in conveying messages naturally and promoting understanding. It involves repeating a message in one language with slight alterations using the other code.

Expressing Group identity

The utilization of code switching and code mixing extends to the expression of group identity. Distinct communication patterns emerge within academic circles, differentiating them from other social groups. In essence, the communication style of a specific community stands apart from that of individuals external to the group.

Candra and Qodriani (2018) sought to discover the kinds and reasons for the characters in 'For Nadira' to employ CS and CM. In this study, the researcher used Hoffman's theory for CS and Holmes' hypothesis for reasons why speakers switch code. Because the study is done with words rather than figures, this research is qualitative in nature. The findings revealed four forms of code switching in the novel "For Nadira." Intra-sentential switches, inter-sentential switches, creating continuity switches, and symbolic switching are examples of these sorts. The characters in For Nadira book were persuaded to change their language for seven reasons. Those are to assert authority, pride, and position, proclaim solidarity, express ethnic identity, express self-emotion, be more competent, more informed, and transmit the speaker's attitude to the audience. Ivan's (2021) objective was to explore the diverse forms of code mixing (CM), particularly in the context of Indonesian definitions of CM, while focusing on the prevalent CM patterns within the novel "Magic Hour." This investigation was conducted through a descriptive qualitative approach, utilizing sentences extracted from the novel as the primary data source. The analysis unveiled that certain types, notably intra-sentential

mixing and intra-lexical code mixing, were employed, occasionally resulting in variations in pronunciation. The CM types within the novel were classified into the most frequently utilized categories. The research also involved translating the Indonesian term for CM. Rohait and Hidayat (2019) embarked on an examination of code mixing in the novel "Takbir Cinta Zahrana." The focus was on the utilization of mixed languages, specifically Bahasa and Javanese, within this literary work. The study encompassed three key questions: the extent of CM, the constituent elements of CM, and the rationale behind its employment. Employing a qualitative methodology, the research drew its data directly from the novel's content. The researcher meticulously scrutinized the data, offering insightful observations. The prevalence of CM at the word level was a notable finding. The research concluded that three distinct reasons prompted CM usage within the novel "Takbir Cinta Zahrana": participants' social roles and relationships, situational factors, and language attitudes.

In a parallel vein, Aprila (2011) aimed to investigate Indonesia-English code mixing, categorize the types of CM, and meticulously analyze the contextual instances of Indonesia-English CM within Neneng Setiasih's novel "De Journal." This study adopts a descriptive qualitative approach, honing in on the analysis of code mixing evident within the narrative of "De Journal." The research refrains from relying on statistical data and instead immerses itself in the novel's content. The investigation revealed three prominent types of Indonesia-English CM. There were changes in wording, phrases, and sentences. The components that influence Indonesia-English CM were detected in 9 of 10 cases, according to Hoffman and Saville-Troike hypothesis. In certain cases, the writer employed CM to give the appearance that her novel was new and appealing to readers, particularly young people. As a consequence, the researcher discovered that there were several languages around the world. In this narrative, CM is an example of linguistic variety in nonverbal communication.

Nikmah (2019) conducted a comprehensive inquiry into the utilization of English code mixing (CM) within the Indonesian novel 'Teman Tapi Menikah.' Employing a qualitative research approach, the study delved into the underlying motivations and outcomes of the novel's code blending practices. The investigation unveiled the diverse rationales behind the employment of code switching (CS) and CM, as per the Pojok Kampong news. These reasons encompassed a range of dynamics, including the declaration of solidarity, expression of identity, conveyance of personal emotions, reflection of the speaker's attitude towards the listener, enhancement of informativeness, and instances where linguistic competency fell short in pinpointing the precise word to use. Khan et al., (2022) attempted to bring attention to the usage of Urdu vocabulary in Wajahat Ali's novel ‗The Domestic Crusaders'. This study uses textual analysis to classify several Urdu terms used in the play that highlight Pakistani culture, values, traditions, and religion. The theoretical base is Kachru's (1983) model. The author used CS between English and Urdu codes at the lexical, phrasal, and sentential levels. CM and CS led in the creation of a new English form known as PE, which may be found in the works of Pakistani writers. This study offers readers an enhanced comprehension of the intricate phenomena of CS and CM within linguistic variations. Remarkably, the research holds a distinct position due to its focus on themes rarely explored in Pakistani literature composed in English—plays. Akhtar et al. (2020) undertook an exploration of the code-switching nuances in Hanif's English novel *Our Lady of Alice Bhatti*. Through a textual analysis of Hanif's novel (2011), the study delved into theintricate realm of code-switching by Whorfian Hypothesis. The novel's unique incorporation of two distinct languages significantly shapes the execution of specific instances of CS and CM. During the process of data analysis, the researchers adopted a qualitative research approach. They harnessed code-switching as a lens through which to investigate the intricate

interplay between language, thoughts, and identity. Based on the study's findings and conclusions, the writer adroitly employed tactics of code-switching and code-mixing to accentuate and reinforce native and cultural identities through the fusion of languages. The insights garnered from this study offer readers a profound and comprehensive comprehension of the dynamics of code- switching within language discourse. Munir and Hussain (2023) embarked on a journey to uncover instances of code switching and code mixing in the selected novels penned by Nadeem Aslam. The context of multilingual and multiethnic Pakistan serves as fertile ground for code- switching and code-mixing interactions. The researchers' focal point includes identifying the diverse types of code switching and code mixing, analyzing their cultural representation, and gauging their prevalence within Nadeem Aslam's literary works: *Maps for Lost Lovers*, *Season of Rain Birds*, and *The Wasted Vigil*. Employing content analysis, the researchers scrutinized Aslam's selected novels to pinpoint the prevalent forms of code mixing and code switching. This endeavor was guided by Poplack's theory for classifying code switching and Muysken's theory for discerning code mixing forms. In addition, Kachru et al.'s framework was invoked to unravel the cultural nuances within the text. The study's outcomes underscored the predominance of intra-sentential switching in English-language novels, with insertion emerging as the primary mode of code mixing within the analyzed works. Notably, the novels exhibited a notable attention to mode of address through code-switching and code-mixing within the context of South Asian Englishes.

In light of these prior explorations, a significant research gap remains, one that this study seeks to address. Through the theoretical lens of Hoffman's code-switching theory, the current research endeavors to dissect code-switching and code-mixing instances while shedding light on the motivations behind their usage within the novels *Nobody Killed Her, The Lost Pearl,* and *The Wish Maker* by Sabyn Javeri, Lara Zuberi, and Ali Sethi, respectively.

Material and Methods

Data collection

Research data is collected by content analysis techniques. Content analysis is a research method used to identify patterns in recorded communication. Researchers use content analysis to find out about the purposes, messages, and effects of communication content. They can also make inferences about the producers and audience of the texts they analyze.

Data Analysis

Data has been analyzed through the categorizing Urdu words, phrases and clauses according to types of code switching by Hoffman, and according to theory of code mixing by Hoffman. Further, the researcher determines to count the frequencies of each type of code switching and code mixing that can be helpful in determining which writer has used more Urdu words in their novels. As the final point, the researcher has used Hoffman's theory to find the reasons of using code switching and code mixing.

Results And Discussion

First question is directed towards find the types of code switching and code mixing in the selected novels. Second question is to find the frequency of code switching and code mixing and the third question is to find the reasons of using code switching and code mixing in the novels.

Examples of Code switching in *Nobody Killed Her*

*"My country had been colourful once, now it was a sea of black. Black **burqas**, black beards, black burnt-down buildings pockmarked with bullet"* (p. 18).

In this example, the word ―burqa‖ is inserted into English language, which is mainly Urdu word. The writer has switched a lexical part of one language in another language.

The example of Inter-sentential switching in the novel *Nobody Killed Her* is given below:

*"…but you know what they say about gold dust and lust – two things one can't hide, **chhupay na chhupti.**"* (p. 101)

This switch is done between the sentences and there is no hesitation in this switching. The example of Emblematic switching in the novel *Nobody Killed Her* is given below:

***Jiye** Shah, long live Rani Shah.' people began to cheer.   (p. 328)*

Code switching in *The Wish Maker*

The example of ***Intra-sentential switching*** from the novel *The Wish Maker* is given below:

*She brought Chhoti to this house and took her from there to the bazaars: they went to the sabzi mandi and bought fruits and vegetables from stalls, to the meat market on Mondays and to Anarkali and the **Tota Bazaar** on good days, when the weather and the mood matched.* (p. 62)

In this example, which is taken from *The Wish Maker*, a novel, the writer has used the Urdu word 'Tota Bazaar' in her writing which is a switch from English to Urdu.

The example of Inter-sentential switching from the novel *The Wish Maker* is given below

"And Naseem said, ―*Vekho ji, dhee da kamal"* (p. 74).

In this sentence, this is constant flow of words and a switch between two clauses from English language to Urdu language.

The example of Emblematic switching from the novel *The Wish Maker* is given below:

"Taubah! said Daadi, and clapped her hands excitedly. Taubah!" (p. 25)

In this example the expression "Taubah" is used which is Urdu expression and it is embedded in English novel.

Code switching in *The Lost Pearl*

The example of intra-sentential code switching from the novel *The Lost Pearl* is given below

"Referring to her own father, she said, ―**Abba** died when I was four" (p. 16).

In the above example, which is taken from *The Lost Pearl*, the writer Zuberi has used the native word —Abba‖ to refer to father, which is a lexical switch from English to Urdu.

The example of Inter-sentential switching from the novel *The Lost Pearl* is given below:

"I remember vividly the taste of that ice cream (eventually I had taken both flavors), the cool wind in my face, and the old Indian song **Bachpan kay din** or —Days of Childhood (p. 11)".

In this example, the words 'Bachpan kay din' are switch of Urdu language to English language where the writer has tried to give her native touch to her book.

Emblematic switching is not found in the novel.

Code switching and code mixing in the novels

Code mixing in *Nobody Killed Her*

The example of Intra-lexical code mixing is given below:

"Oye Nazo,' Driver Shafiq joked, 'you change households more frequently than our politicians change parties'" (p. 87).

This is the insertion of a word of Urdu in English conversation. The example of Intra-sentential code mixing is given below:

"Waahf Waah! Nazo-ji! Very good, **kya baat hai"** (p. 207).

The example of change in pronunciation in the novel is given below

"I'm saying for her benefit only. But she is coming up with lunacy, all this talk of English-**Vinglish"** (p. 170)

Code mixing in *The Wish Maker*

The example of Intra-lexical switching from the novel is given below:

The **avaam** was made up of those who didn't have schools to attend, or hospitals to visit when they fell ill, or food to eat at mealtimes, and had lacked the ability to express their wishes until Benazir's father had gone around the country and raised his famous slogan of —Food, Clothing and Shelter. (p. 73)

Here, the word "avaam" is inserted in English language.

The example of Intra-sentential mixing from the novel is given below:

"The shopkeepers came out and stood on their steps to see. **Girti Hui Deewaron Ko Ek Dhakka Aur Do!** To these falling walls Give one final push!" (p. 73)

The example of change in pronunciation in the novel is given below:

"She touched her temples. **"Boozingshoozing** full time, and she's not like even thirteen! Kassam se" (p. 233).

The normal spelling in Standard English is **ticket** and here the pronunciation is changed and so are the words.

Code mixing in the novel *The Lost Pearl*

The example of Intra-lexical switching from the novel is given below:

"She also slipped in a **janamaz**, or prayer rug, and a book with some verses from the Quran and quotations of Prophet Muhammad" (p. 28).

The example of Intra-sentential switching from the novel is given below:

I remember vividly the taste of that ice cream (eventually I had taken both flavors), the cool wind in my face, and the old Indian song "**Bachpan kay din"** or —Days of Childhood" (p. 11).

The example of Change in pronunciation is not found in the novel.

As the writer bridges linguistic divides, readers embark on a journey where linguistic boundaries blur and stories unfold through a harmonious symphony of languages.

Table 1
Percentage of code switching in the novel *Nobody Killed Her*

Code switching	Intra-sentential switching	Intra-sentential switching	Emblematic Switching
Nobody Killed Her	90%	1.4%	8%

In case of code mixing, 98.14% is Intra-lexical mixing, 1.4% is Intra-sentential mixing and 0.37% is Change in pronunciation.

Table 2
Percentage of code mixing in the novel *Nobody Killed Her*

Code Mixing	Intra-lexical mixing	Intra-sentential mixing	Change in Pronunciation
Nobody Killed Her	98.14%	1.4%	0.37%

In *The Wish Maker* by Ali Sethi, 1283 mixed words are used, with 91.42% intra-sentential, 1.55% inter-sentential, and 7.0% emblematic switching, is found. The table below gives more detail.

Table 3
Percentage of code switching in the novel *The Wish Maker*

Code Switching	Intra-sentential switching	Inter-sentential switching	Emblematic switching
The Wish Maker	91.42%	1.55%	7.0%

Classifying according to code mixing, 98.2% is Intra-lexical mixing, 1.55% is Intra-sentential mixing and 0.233% is change in Pronunciation. The table is given below:

Table 4
Percentage of code mixing in the novel *The Wish Maker*

Code Mixing	Intra-lexical mixing	Intra-sentential mixing	Change in Pronunciation
The Wish Maker	98.2%	1.55%	0.233%

In *The Lost Pearl*, linguistic currents intricately merge with 99.27% intra-sentential and 0.72% inter-sentential switching, crafting a cultural tapestry that signifies more than words—a testament to language's power in storytelling.

Table 5
Percentage of code switching in the novel *The Lost Pearl*

Code Switching	Intra-sentential switching	Inter-sentential switching	Emblematic switching
The Lost Pearl	99.27%	0.72%	0%

According to code mixing by Hoffman's theory, 99.27% Intra-lexical mixing and 0.72% Intra- sentential mixing is present. No example of change in pronunciation is found in the novel.

Table 6
Percentage of code mixing in the novel *The Lost Pearl*

Code Mixing	Intra-lexical mixing	Intra-sentential mixing	Change in Pronunciation
The Lost Pearl	99.27%	0.72%	0%

Considering all these numbers, the researcher is now going to present the writer who has use most mixed and switched words. Ali Sethi in his novel, The Wish Maker has used more Urdu words and phrases then Javeri and Zuberi. The table given below gives more detail.

Reasons for using code switching and code mixing in *Nobody Killed Her*, *The Wish Maker* and *The Lost Pearl*

Hoffman has given following reasons to code mix and switch between two or more languages. Following are the examples from the novel to explain the phenomena.

Talking about a particular topic

Following are the examples from the novels:

*"Say yes to the country being run by **Shariah** laws, the way the Prophet, peace be upon him, intended it to be." (Nobody Killed Her,* p. 61)

In this sentence, the writer has used a particular word for **Shariah** laws, for which the writer has felt comfortable using it.

*"They lifted the **janaza** on their shoulders and carried it out of the house, past the mourners, and then out into the street, reciting the kalima shahadat as they went". (The Wish Maker,* p. 459*)*

In this sentence, the writer has used a particular word for this state which she the writer has called 'janaza', which would be less affecting if it had been translated in English language.

*"We just need to tell him your father is in **jannat**, referring to the Urdu word for Heaven." (The Lost Pearl, p. 16)*

Here, the writer has used the word **"Jannat"** which shows her emotion towards this particular topic and her expressing in her native language.

Quoting somebody else

Following are the examples from the novels:

*"He gave me a sly look and said, "Tread carefully, Madam Nazo. **Husn waalon se Allah bachaaey.** Believe you me, the prettier the boys, the harder their hearts." (Nobody Killed Her, p. 279)*

Here, the author has switched from English to Urdu to share a particular line from a song that is quoted mostly.

"She was Jayaprada in Sharaabi, her dress billowing in the wind, and she was arriving at last to end the long wait of the night: O mere sajna Mein aagayi! She danced and she danced".   *(The Wish Maker, p. 53)*

Here, the author has switched from English to Urdu to share a famous line of a song.

"He was translating a well-known poem —**Gar mujhe is ka yaqeen ho**‖ and said, ―I will try, though it's hard to bring out the meaning and I haven't studied Urdu at college level either".   *(The Lost Pearl, p. 67)*

Here, the author has switched from English to Urdu to share a line of a famous poem.

Being Emphatic About Something (Express Solidarity)

*"I made the **parathas** every morning". (Nobody Killed Her, p. 77)*

The author has switched from English to Urdu to show empathy with her native culture and food. The word *'Paratha'* is being empathetic from the writer.

"Last week she had been made the recipient of some money, ten thousand rupees that ***Daadi***, my grandmother, had passed on to her as an offering, a kind of alms given out to mark the approach of a wedding". (*The Wish Maker*, p. 22)

Here, the word 'Daadi' shows the writer's empathy and love towards her native culture and dresses.

"Ammi, *Sahir hurt himself, he's crying".* (*The Lost Pearl*, p. 10)

Here, the writer is again empathetic about calling mother **"Ammi",** which describes more love and belonging than in simple word mother.

Interjection (inserting sentence fillers or sentence connectors)

Examples from the novels are given below:

"Tahtahtahtah, *I type like a machine gun, you'd comment from your throne on the sofa".* (*Nobody Killed Her*, p. 11)

In these lines, this word *Tahtahtahtah,* is the expression *Taubah! said Daadi, and clapped her hands excitedly.*

Taubah! (The Wish Maker, p. 25)

In these lines, this word *Taubah,* is the expression.

There is no example of interjection in the novel *The Lost Pearl.*

Repetition Used for Clarification

Examples from the novels are given below:

"Jiye Shah, long live Rani Shah.' People began to cheer". *(Nobody Killed Her,* p. 328)

In these sentences, the writer has used repetition to clear the idea of using Urdu words like **Jiye Shah, Long live Rani Shah.** The English of **Jiye** is long live.

"The jiyalas waved their flags and shouted. And their followers shouted behind them: **Pakistan ki Zanjeer! Benazir Benazir!"** The chain that binds Pakistan! Is Benazir Benazir!" *(The Wish Maker,* p. 77)

In these lines, the writer has used repetition to clear the idea of using Urdu words.

"She also slipped in a **janamaz**, or prayer rug, and a book with some verses from the Quran and quotations of Prophet Muhammad. *(The Lost Pearl,* p. 28)

In these lines, the writer has used repetition to clear the idea of using Urdu words. **Janamaz** is also called prayer rug.

Intention of clarifying the speech Content for Interlocutor

Examples from the novels are given below:

"They've even put **pukka** roads in our little towns". *(Nobody Killed Her, p. 134)*

In these lines, the writer has used the word **pukka** to give the clear idea of using this word. Pukka road is the road that is built with cement and other necessaries.

"His explanation was credible: he had been browsing the woods for pinecones and fallen branches to burn later that night in a bonfire—his friends were hosting a **Tambola** night at their hotel, a game like gambling". *(The Wish Maker,* p. 111*)*

In these lines, the writer has used the word *tambola* to give the exact intention of using this word. In Urdu language, the user has the advantage of give forceful meaning to words that are not possible in translating it in any other language.

"The aroma of freshly cooked **roti** off the tawa had been replaced by the scent of lemony cleaners and lavender fabric softeners". *(The Lost Pearl, p. 31)*

Expressing group identity

"All this after Balgodi had sold their **'Masih'** land to a multinational company". *(Nobody Killed Her, p. 201)*

Here, Masih refers to a particular group of people.

"The **maulvi** emerged from a slit in the tent and walked up to the podium, his beard small and sharp, raised with his chin at an intelligent angle" *(The Wish Maker, p. 214).*

The writer has used the word **maulvi** to refer to a particular group who leads the prayers five times a day and other occasional prayers.

"…missed the **dhobi** or washman who arrived late each week with all the clothes starched stiff and a towel or two missing from the final count…" *(The Lost Pearl, p. 39)*

The word **dhobi,** refers to a group of people who collect dirty clothes from people and wash them at their workplace and after drying them return it to their masters and they collect money for their work.

Conclusion

In *Nobody Killed Her*, the write has used 269 words that are switching and mixed from Urdu into English text. Out of it 90.3% is Intra-sentential switching, 1.4% is Inter sentential switching and 8.17 % is Emblematic switching. In case of code mixing, 98.14% is Intra-lexical mixing, 1.4% is Intra-sentential mixing and 0.37% is Change in pronunciation.

The second novel *The Wish Maker*, the writer has used 1283 words out of which 91.4% is intra-sentential, 1.55% inter-sentential and 7.0% emblematic switching. In case of code mixing 98.2% is intra-lexical mixing, 0.233% is change of pronunciation and 1.55% is intra-sentential mixing.

In the novel *The Lost Pearl*, the writer has used 275 words out of which 99.27% Intra- sentential switching, 0.72% Inter-sentential switching and there is no example of emblematic switching found in the novel. According to code mixing by Hoffman's theory, 99.27% Intra-lexical mixing and 0.72% Intra-sentential mixing is present. No example of change in pronunciation is found in the novel. The writer Ali Sethi has used more Urdu words in his novel *The Wish Maker* 70.2% than Javeri in *Nobody Killed Her* 14.7% and Zuberi in *The Lost Pearl* 21.4%. The results of third question shows that all seven types given by Hoffman are found in both novels *Nobody Killed Her* and *The Wish Maker*. In the novel *The Lost Pearl* all seven reasons of using code switching and code mixing by Hoffman are present, while Interjection is not present in it.

Recommendations

For future researchers, there are some recommendations to be made by the researcher for good conduction of research who are studying applied linguistics. The researcher has used three different theories to conduct this research. The aim of this study is to focus on the use of code switching and code mixing by the theory of Hoffman and to find the reasons of using code switching and code mixing by the theory of Hoffman. The researcher has use content analysis to solve the research questions and graphs were used to display the analyzed data. Software named 'Compleat lexical tutor' was used to increase the effectiveness of the data collection.

For students of Applied linguistics, this research aims to give more knowledge on the phenomena of code switching and code mixing in social context and on novels. The researchers in future can apply more theories of code switching and code mixing on novels and other forms of literature.

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