"THE WHY OF THE SWITCH: A SOCIOLINGUISTIC STUDY OF URGAIZI (CODE SWITCHING) IN SELECTED NOVELS OF UMERA AND NEMRAH AHMED"

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ABSTRACT

This research investigates the Antecedents of code-switching or Urgaizi that are evident in PEER E KAMIL and MUSHAF written by Umera Ahmed and Nemrah Ahmed respectively. The research attempts to find the reasons for the incorporation of English elements into Urdu narrative and dialogue rather than focusing on the number and structural patterns of code-switching. According to the motivational categories formulated by Hoffman (1991), the study intends to classify the motivations that drive one toward that specific linguistic practice and to examine how this reveals a deeper social, emotional, or identity-related functions.
Using qualitative content analysis, the research investigates the selected texts where English words, phrases, or sentences appear into Urdu discourse. It was found from the study that Urgaizi marks signifying group identity, emotional nuance, educational background, or social hierarchy that often have purposeful meanings. Code-switching transcends as merely a stylistic device. It operates also as meaning creation strategy reflecting the evolving linguistic and cultural identities of contemporary Pakistani society.
KEY WORDS: CODE SWITCHING, URGAIZI, NOVELS

1. Introduction

The term "Urgaizi" refers to a mixture of Urdu and English languages. It signifies the practice of code switching or code mixing between Urdu and English within linguistic contexts as observed in the study of English code switching in Urdu novels (aziz, 2024)

Have you ever found yourself seamlessly blending two languages mid conversation? This fascinating linguistic phenomenon, known as code switching, isn't just limited to casual chats. It is making waves in the world of literature, particularly in Urdu novels, where authors masterfully weaving multiple languages to create rich, multi-layered narratives.

As the literary landscape evolves, code switching in Urdu novels has emerged as a captivating area of study. It is not merely about sprinkling foreign words into text; it's an art form that reflects cultural fusion, societal changes, and the complex linguistic tapestry of Urdu speaking regions. But what drives authors to code switch? How does it impact readers? And what can it tell us about the ever-changing face of Urdu literature

In sociolinguistics, code switching refers to the blending of two or more language by bilingual or multilingual speaker during conversation. Usually without changing the topic or the person they are talking to this mixing can occur at different level of language structure, but the focus of linguistic study has mostly been on its use within a single sentence, phrase or even a single word. (poplack, 1980)

Writers who are exposed to multiple languages often develop a bilingual style, where elements of one language influence the expression of another. This linguistic blending is evident in the works of Umera Ahmed and nemrah Ahmed. They both reflect their bilingual environment through the use of Urgaizi (mix of Urdu and English.) This study focuses on identifying the reasons behind such code-switching, using Hoffman's seven motivational

categories as the theoretical foundation. The research explores how code-switching is not merely stylistic but serves meaningful functions such as expressing emotions, signaling social identity, and establishing group belonging within the narrative. The way language is used by different characters reflects their backgrounds, professions, and intentions. Highlighting the sociolinguistic dimensions of fiction. For instance, some characters may use English to assert authority, reflect education, or convey solidarity, all of which are explored through a sociolinguistic lens in this study.

The study particularly focused on investigating the Urgaizi phenomenon-the basic phenomenon of English elements incorporated in Urdu sentences-in selected novels. The study had thus classified the reasons behind this linguistic mixing according to Hoffman's seven motivational categories for code-switching, which include solidarity, clarification, or identity. Further, the study had investigated the function of Urgaizi as a narrative strategy to depict social identity, emotional emphasis, and group belonging among characters in the story. This understanding will also provide insights into the motivations behind the stylistic choices made by contemporary Urdu writers and open up the broader sociolinguistics of bilingual societies like Pakistan regarding the cultural, emotional, and, often, very identity-reliant causes behind their language mixing.

2. Literature review

Sociolinguists have provided a variety of definitions for code switching. The use of more than one language during a single communicative event is code switching according to Muysken. Additionally Meyerhof described code switching as the alternation between varieties or codes across sentence or clause boundaries in the strictest sense. "Code switching is frequently used as a cover term including code mixing as well the speaker continued. There are various ways in which code switching and code mixing are different.

The employment of two different languages in a discussion is known as bilingualism. According to Ijaz (2010) when bilingualism becomes a major component of a society, it becomes challenging to understand the relationship between language and culture. English colonizers had an impact on Pakistani society and as a result of linguistic interaction between Urdu and English bilingualism between these two languages emerged used as a term for any switched word, clause or phrase.

CS is a phenomenon of language contact that typically describes the linguistic behavior of bilingual speakers who either consciously or subconsciously shift from one language to another in response to factors related to a particular social situation this study, in contrast aims to explore CS within written literary texts. CS in literary text is considered a more deliberate phenomenon as it is practiced at a fully conscious level and often serves specific purposes (Scotton, 1998)

Shazia Aziz and her team (2024)analyze code switching in novels by Umera ahmed and nemrah ahmed , providing important insight into the changing language and culture in Pakistani literature .the thoughtful mix of Urdu and English words not only improves understanding but also connects with readers who speak both languages. This study helps us understand how mixing languages affects the story and cultural identity in these novels showing the complex relationship between language and culture in Pakistani society

Previous research on code-switching in Pakistani literature underscores its purposeful use by authors to portray bilingual and multilingual identities, often reflecting social hierarchies and cultural affiliations. Iqbal and Rafi (2017), for example, examined Urdu short stories like Lihaaf, Toaba Shikan, and Dopehar ka Khawb, demonstrating that code-switching is frequently employed as a socio-cultural marker linked to prestige, modernity, and character identity. Additionally, studies by Ramzan et al. (2014) highlight how globalization and modernization have significantly influenced Urdu, making the inclusion of English a

linguistic response to societal change. Researchers like Mabule (2015) and Anwar (2007) further argue that code-switching in literature supports identity construction, signals social status, and facilitates cross-group communication. However, despite these contributions, a noticeable gap exists in the exploration of code-switching in full-length Urdu novels. This study aims to fill that void by examining Umera Ahmed's Peer-e-Kamil (PBUH) and MUSHAF by Nemrah Ahmed .through the lens of Hoffman's motivational framework. The analysis focuses on how **Urgaizi** the blending of Urdu and English functions not only as a linguistic device but also as a means of expressing character identity, emotional depth, and social belonging within the narrative.

3. Methodology

The current research is qualitative in nature focusing on in depth exploration of research problems to uncover hidden philosophies and ideologies providing solution through reliable and valid results (wells, 2010)the researcher meticulously document and interpret the identified instances of code switching in "Peer e kamil" and "Mushaf"it is qualitative study meaning it looks closely at why code switching is used in the novel. The study explores why the author uses code switching to achieve certain social effects in the text.

The study "Peer e kamil "and Mushaf " novels by Umera Ahmed and Nemrah ahmed as primary source .data was collected through an observation method with the novels analyzed according to Hoffman's (1991) theory outlining seven reasons for code switching.in this study Content and qualitative methods were employed .followed by (zehra, 2023)The research followed a systematic data collection process, the novels were read thoroughly, instances of code switching were underlined and notes were made on each occurrence. The findings are represented with supporting examples from both novels and each example is discussed in light of the corresponding reason for code switching.

4. Finding and discussion

The instances from each novel is presented in chart and the reasons or motivation behind using Urgaizi is discussed under the table

Instances from PEER E KAMIL by Umera Ahmed

S.NO	EXAMPLES
01	**Come on yaar** !biwi kay hoty tw main yahan rakhta(344)
02	Han **girlfriend-red light** area ki hi larki hai idhar defense main **shift** hogaye hai.(345)
03	**Behave yourself** tum bat karne ke tamam **manners** bhool gai ho.(156)
04	**I never get wild with joy** ,mujhay in chizon say itni Khushi nahi milti (55)
05	Agr kahin rat hi guzarni ho tw kam az kam **environment** tw acha ho **its such a dirty and filthy place(37)**
06	Wahi naseehaten or pachtawa **you are acting like my father** (203)
07	Us main **pork** hai salar nay la parwahi say kaha

The instances of urgaizi identified in PEER E KAMIL shows that English items are deliberately used within Urdu sentences according to Hoffman (19910 motivational framework .one of the most common reason observed is "to express solidarity and intimacy "as reflecting in sentence **"Come on yaar!** biwi kay hoty tw main yahan rakhta" (p. 344), where the use of expression "come on" lend emotional weight and a casual tone reflective of social closure or frustration.In that manner English grants authority and emotional intensity in

"Behave yourself, tum bat karne ke tamam manners bhool gai ho" (p. 156),thus making a tonal shift towards either assertion of dominance or feeling of disappointment.

Another identified cause is "The mention of a specific topic' where in the injection of English is introduced whenever the character discuss modern, urban or taboo topic .for instance "Han girlfriend—red light area ki hi larki hai, idhar defense main shift hogayi hai" (p. 345) shows the use of English terms "girlfriend," "red light area," "defense" to convey change in society, urban lifestyle and social satisfaction.

In "I never get wild with joy, mujhay in chizon say itni khushi nahi milti" (p. 55), the English expression serves to enhanced emotionality and introduces another level of intensity concerning the character's inner conflict Likewise, phrases like "you are acting like my father" (p. 203) and "It's such a dirty and filthy place" (p. 37) underline the frustration or sarcasm of the character by means of emotionally charged English expressions.

The reason of last example is lack of appropriate word that the Urdu meaning of pork is considered as bad in the society and included in abusive language and there is no widely used or recognized Urdu equivalent for 'pork" that can be directly understood as clearly and directly in this context .the speaker uses the English term because it us more precise and understand by all especially in discussion around food or dietary restrictions ,reflecting Hoffman's(1990) reason for CS when no suitable translation exist in the other language.

All these examples confirm that 'URGAIZI' in the novel is not random but rather a deliberate narrative strategy. This serves to allow the author to reflect character's social identity emotional states, group membership.it also helps

Instances from MUSHAF by Nemrah Ahmed

S.NO	Examples from MUSHAF
01	Ji **mama**! Isi liye tw **daddy** nnay apko **divorce** de hai,**because she is your sister** or muslim aik **time** main py do **sisters** say shadi nahi kar sakty(259)
02	Ap jesi **nobel** or **honourable** ,apko pata hai….(258)
03	**Can you believe it**, main to itni **shocked** hogai thi. (29)
04	**Oh don't pretend to be innocent** woo tezi say jhirak kay boli.(191)
05	**Come on mehmal ! its all in your mind**
06	Or mein itni der say gaya hua hon or ap nay abhi tak matar nh cheelay **you are too slow mama(252)**
07	**Come on mama** ! ap bilqees bua say puch llen.(260

In Mushaf, the use of English within Urdu dialogues further reinforces Hoffman's (1991) motivations for code-switching, serving not only linguistic but also social and emotional functions. One prominent motivation is expressing emotion or surprise, as seen in "Can you believe it, main to itni shocked hogai thi" (p. 29) where the English phrase conveys intense emotional reaction enhancing the dramatic and narrative impact.

. Similarly, in "Oh don't pretend to be innocent, woo tezi say jhirak kay boli" (p. 191), the English expression adds sharpness and accusation, intensifying the confrontation. Another key motivation is emphasizing group identity or social class, evident in phrases such as "Ap jesi noble or honourable, apko pata hai..." (p. 258), where English adjectives signal class consciousness and prestige. Likewise, "Ji mama! Isi liye tw daddy nnay apko divorce de diya hai, because she is your sister or Muslim aik waqt main do sisters say shadi nahi kar sakty" (p. 259) showcases topic-based switching, where English is used while discussing serious or formal issues like marriage and religious boundaries, possibly to create emotional distance or intellectual clarity.

The casual expressions "Come on Mehmal! it's all in your mind" and "Come on mama! ap Bilqees bua say puch len" (pp. 252, 260) reflect intimacy and informality, marking close relationships and emotional emphasis. Additionally, in "You are too slow mama" (p. 252), the English phrase asserts impatience and reinforces a power dynamic in a familial context. These examples from Mushaf demonstrate how Urgaizi is strategically employed to express identity, emotion, and social belonging, aligning closely with this study's objective to explore the deeper socio-cultural motivations behind code-switching in Urdu novels.

It is suggested that Urdu should incorporate around 4-6% English words as these are commonly used in the daily conversations of educated individuals in society. The global status of English as a lingua franca and the interconnected nature of the modern world have made people more comfortable using English phrases instead of their Urdu counterparts . This practice has become so prevalent that same Urdu novelists now include English expressions in their work without any hesitation .it seems that theirs readers are widely known about these terms and words. It shows that some expressions in English emphasize on the clear meaning.

However the excessive use of English sentences in Urdu should be avoided. Additionally replacing commonly used and well understood Urdu words with English ones should be discouraged. For example words like black, ring, friend, date of birth, time, choice, side, parents and divorce have widely recognized Urdu equivalents such as soya, naughty, dost, tarikh paidaish,waqt , intikhab, taraf, walidain and talaq. Using English alternatives for these terms can undermine and weaken the richness of the Urdu language.

Additionally, the use of Urgaizi (code switching) is prevalent in both novels. Furthermore, it is worth noting that Urgaizi is found in larger amounts in "Peer-e-Kamil" compared to "Mushaf
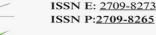
Conclusion

This paper has provided a comprehensive analysis of code-switching in Umera Ahmed's Peer-e-Kamil and Nemrah Ahmed's Mushaf, focusing on reasons behind code-switching within these texts. The study highlights the complex interplay between Urdu and English in the novels, reflecting the sociolinguistic dynamics of contemporary Pakistani society.

The investigation revealed several reasons for code-switching, consistent with Charlotte Hoffman's framework like expression of emotions, interrogative, clarity etc. In conclusion the findings of this study underscore the significant role of code-switching as a linguistic and cultural phenomenon in Peer-e-Kamil and Mushaf. The use of English in these Urdu novels serves multiple functions, from reflecting social identity to enhancing narrative clarity. The prevalence of intra-sentential code-switching and the strategic use of English underscore the dynamic interaction between languages in contemporary Pakistan. This research contributes to a deeper understanding of bilingualism in literary contexts and illustrates how code-switching functions as both.

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