

**Code-Mixing and Code-Switching as Sociolinguistic Markers in Bapsi Sidhwa's Fiction: A
Critical Analysis of Identity, Power, and Cultural Hybridity**

Muhammad Kamal

mkamal@cuvas.edu.pk

Lecturer English, Cholistan University of Veterinary and Animal Sciences Bahawalpur CUVAS

Farih Anjum

Fariha.anjum@umt.edu.pk

Research associate university of Management and Technology, Lahore

Dr. Sadia Rahim

sadiarahim87@gmail.com

Lecturer, Department of English Literature, The Islamia University of Bahawalpur

Corresponding Author: * Farih Anjum Fariha.anjum@umt.edu.pk

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ABSTRACT

The paper is a critical analysis of the concept of code-mixing and code-switching as essential sociolinguistic identifiers in the fiction of Bapsi Sidhwa and how language implications could be employed in the description of the identity, power dynamics, and cultural hybridity. It is based on sociolinguistic concepts of language alternation whereby the study explores how Sidhwa uses multilingualism practices, especially in switching between English, Urdu, Punjabi and indigenous languages as a way of representing the lived experiences of postcolonial South Asian societies. The results of the close textual analysis of the chosen novels indicate that the concept of code-switching can be utilized not only as a stylistic phenomenon but rather as a strategic one that defines social orders, gendered subjectivity, ethnic identities, and intracommunity conflicts. On the same note, the code-mixing is presented as an indicator of cultural negotiation, which indicates hybrid identities that are influenced by colonial history, migration, and diasporic experience. The discussion identifies the linguistic layering that Sidhwa employs to strengthen the narrative authenticity, to empower the voices of marginalized people and to come out of the monolingual literary conventions. In the end, the paper illustrates that the alternation phenomenon in the fiction of Sidhwa is a strong tool of identity articulation and bargaining across political relations and presents the dynamic nature of the culture limits within the context of a multilingual world.

Keywords: Code-switching/ Code-mixing/ Sociolinguistics/ Cultural hybridity/ Identity construction.

INTRODUCTION

Language is not merely a medium of communication, but it is also a highly significant indicator of identity, cultural affiliation and social authority. When linguistic diversity is deeply rooted in daily activities and practices, as to be found in multilingual societies like Pakistan, code-mixing and code-switching become naturalized linguistic processes, which have a sociolinguistic meaning. According to the scholars, switching between the languages in these settings is not accidental but a socially significant act that is related to identity, power relationships, and cultural negotiation (Gumperz, 1982; Myers-Scotton, 1993). These linguistic practices are applied in literary settings and postcolonial fiction in particular as means of representing real speech communities and a means of expressing complicated social realities. In that matter, one of the most effective English-language novelists in Pakistan, Bapsi Sidhwa, uses code-mixing and code-

switching as the conscious stylistic devices reflecting the multilingual South Asian landscape as well as disclosing the tension inherent in the process of postcolonial identity.

Sidhwa's fiction has a strong ground on the cultural and linguistic intricacies of Pakistan. In her works, such as *Ice-Candy-Man* (Sidhwa, 1988), *The Crow Eaters* (Sidhwa, 1978), and *An American Brat* (Sidhwa, 1993) the characters shift between English, Urdu, Punjabi, Gujarati and regional idioms, and the linguistic fluidity of the lived sub-continent. This multilingualism is far from oratorical. It is a crucial narrative technique, which reflects the heteroglossic truth about postcolonial societies. The code-switching, as the scholars like Auer (1998) and Blom and Gumperz (1972) put it, points to the changes in the social footing, cultural frames, or interpersonal relations. On the same note, code-mixing is also an illustration of cultural hybridity and linguistic accommodation where speakers are bargaining over their conflicting cultural identities.

These linguistic practices in the fiction of Sidhwa are used as sociolinguistic markers to explain how the characters move between the class structures, cultural demands, colonial traditions, gender conventions, and diasporic tensions. The English language, which was brought in by the colonial government, still has the symbolic quality of elite status, upward social mobility, and institutional authority (Rahman, 1996). Linguistic decisions among characters tend to match instances of power, desire, or identity display when they change to English. On the other hand, the move towards the Urdu, Punjabi, or local languages is used to signify closeness, emotional wholeness, belonging to a community, or cultural rejection. These symbolic meanings echo Myers-Scotton (1993) Markedness Model which supposes that code-switching is the process where speakers negotiate their rights and obligations in social interactions. Further, the linguistic techniques used by Sidhwa resonate with the postcolonial scholars like Homi Bhabha (1994) who views cultural hybridity as a third space where new identities are formed. This hybridity is linguistically embodied in her characters: they exist in several worlds at the same time, manifesting identities which do not lend themselves to absolute classification. The code-mixing and code-switching are therefore expressions of the hybrid postcolonial condition in which the language is used to demonstrate the stratified identities that colonial history, migration and cultural negotiation bring about (Sibtain et al., 2023; Abbas et al., 2023; Iqbal et al., 2020; Iqbal et al., 2021). The other important dimension is gender. Women operating in South Asian cultures tend to manoeuvre in the linguistic demands as defined by patriarchy, class and culture. Such scholars as Holmes (2013) remark that language is often strategically carried out by women to wield social limitations and impose agency. The female characters in the novels by Sidhwa alternate between codes in an effort to be defiant, assertive, or negotiate cultural sensitive space. This brings out the intersectionality of linguistic practices within gender, which supports the view that code-switching is a phenomenon that is not only identity related but also power related impacting social relationships. Also, the portrayal of the diaspora by Sidhwa in works, especially, in *An American Brat*, shows that migrant subjectivities employ language to navigate new cultural terrain. Studies involving multilingualism among the diasporic communities indicate that displaced or migrant people tend to carry some aspects of language of their countries of origin as a way of maintaining their identity and at the same time embracing new language codes to help them navigate cultures of their hosts (Pavlenko and Blackledge, 2004). The characters of Sidhwa are also the code-mixers that resist the pressures of assimilation in order to preserve the culture and English is the tool that connects and isolates the characters in the diasporic environment.

The code-mixing and the code-switching in the fiction of Sidhwa can also be analyzed to understand more about the overall sociolinguistic processes occurring in Pakistan where multilingualism is the norm. According to Rahman, linguistic hierarchies in Pakistan are closely related to colonial past, where English holds the top symbolic capital (Rahman, 2011). Vernacular languages are usually excluded even in the formal spheres, though they are important in their cultures. This reality is reflected in the fiction of Sidhwa who shows the changes in language of characters that indicate their social standing, their expectations and aspirations or oppression (Iqbal et al., 2022; Azeem et al., 2021; Syeda & Iqbal 2021; Masroor et al., 2021;

Afzal et al., 2021). This renders her work a significant literary place about which sociolinguistic inquiry is required.

In addition, code-switching in literature is a tool of veracity. To oppose linguistic imperialism, South Asian English writing tends to deploy the local language in expressing local realities, as Kachru (1992) also argues. Hybrid language usage by Sidhwa is not an exception to this tradition, it establishes a literary voice which is distinctly South Asian and is also reaching the global audience. Her hybridity in language therefore turns into a kind of style innovation and cultural pronouncement (Javaid et al., 2021; Rehman et al., 2021; Zafran et al., 2021).

This paper is thus aimed to examine Bapsi Sidhwa in her fiction as a measure of sociolinguistic that indicates identity construction, power relations as well as cultural hybridity through code-mixing and code-switching (Bhatti et al., 2021 Afzal & Iqbal, 2018; Hayat et al., 2021; Tayyab et al., 2021). Through the application of the sociolinguistic theory and postcolonial models, the study investigates how the multilingual narrative strategies in Sidhwa can encode social meanings, express the conflict between the worlds, and the dynamics of postcolonial subjectivity. These linguistic dynamics help to give a better appreciation of how literary language reflects social realities to the extent that multilingualism is not a setting but a driving force that dictates the character development, depth of narratives and themes.

In conclusion, the fiction of Sidhwa proves that language (Sattar et al., 2021; Baig et al., 2020; Akhtar et al., 2020; Baig et al., 2021; Baig et al., 2021b; Umer et al., 2021). in itself is a place of negotiation, resistance and identity. The linguistic diversity of South Asia is mirrored in her works as well as the code-mixing and code-switching that do not only reveal the power relations, historical conflicts, and cultural negotiations of postcolonial societies. In this sense, her narratives provide ample platforms on which the study of how linguistic hybridity reflects the lived experiences of people existing in the interplay of identity, culture, and power can be analysed.

Research Questions

1. What role does code-mixing and code-switching play as sociolinguistic identities, power, and cultural hybridity in the fiction of Bapsi Sidhwa?
2. How do multilingual relations in *Ice-Candy-Man*, *The Crow Eaters*, *An American Brat*, and *Water* demonstrate sociocultural contradictions, gender relations, and postcolonial subjectivities?

Research Objectives

1. To discuss the functioning of code-mixing and code-switching as a significant sociolinguistic strategy that builds identity, negotiates power relation, and manifests cultural hybridity within the fictional world of Sidhwa.
2. To discuss the way in which multilingual conversations in the main works of Sidhwa reflect the social contradiction, the division of power according to gender, the postcolonial experience, and uncover more profound ideological and cultural implications.

Significance of the Study

The research has a profound academic and sociocultural importance since it places the multilingual narration techniques of Bapsi Sidhwa in the context of recent sociolinguistic and postcolonial discourse. The research, exploratory on code-mixing and code-switching in her fiction, adds to a better comprehension of language as a form of negotiating and constructing identity in colonially influenced society, which is multi-cultural. The results underline the application of linguistic shifts by the characters of Sidhwa to

convey emotional states, oppose or agree to power, and negotiate the dynamics of cultural hybridity, which can be of interest to sociolinguistics, literary linguistics, and the study of postcolonialism. Additionally, the given study offers useful insights to specialists in the field of South Asian literature, multilingualism in fiction, and gendered linguistic practices. It has also provided pedagogical consequences, as it shows how multilingual accounts can be used in describing lived linguistic realities and thus promoting a more inclusive approach to literary texts that are being written in multilingual situations.

LITERATURE REVIEW

The study of code-switching and code-mixing has a rich history in terms of sociolinguistics and linguistic anthropology. Early research of Gumperz (1982), Blom and Gumperz (1972), and Hymes (1974) helped to change the perception of code-switching as a symptom of language inadequacy to a linguistically moral, and socially relevant behavior of a rule-regulated nature. Gumperz (1982) coined the concept of code-switching as a contextualization signal, which indicates the change of meanings, relations among the participants and social frames in the process of interaction. This viewpoint has fixed that bilingual speakers, in a strategic space, invoke linguistic alternation to mark identity, assert alignment or negotiate interpersonal relationships.

Structural models The structural models posit that there are predictable syntactic constraints on code-switching, as formulated by Poplack (1980). The free morpheme constraint formulated by Poplack (1980) and the equivalence constraint are still very practical in the explanation of how two-language speakers switch the codes and still do not break grammar rules. The Frame Matrix Language Frame (MLF) model of Myers-Scotton (1993) also assumes that the bilingual utterances are made up of a dominant matrix language and a guest language, and with reference to the morphosyntactic patterning in the mixed discourse.

Simultaneously, sociolinguistic models give importance to social forces that induce code-switching. According to scholars like Auer (1998), it is not possible to have an exclusive understanding of code-switching without considering the interactional context. In his conversational analysis, he emphasizes the way code-switching is used by bilingual speakers to achieve social actions, such as marking contrast, quoting speech, topic shift, or emotion. On the same note, the idea of footing proposed by Goffman (1981) is frequently referred to in an attempt to justify how linguistic change is an indicator of re-positioning social relationship or identity.

Although they are related, code-mixing is conceptually different to code-switching. Researchers such as Muysken (2000) describe code-mixing as the insertion or the mixing of words, phrases, or morphemes in a different language in a dominant language frame. Code-mixing is usually an indicator of long term bilingualism and in many cases, code-mixing is widespread in multilingual societies where language contact is not an issue. Kachru (1983, 1992) in the South Asian contexts stresses out that code-mixing is a sign of cultural and linguistic creativity, and it is a symbol of being a bilingual speaker, as opposed to language impurities.

Combined, theoretical literature indicates that code switching and code-mixing are not disorderly linguistic behaviour but very orderly, intentional and social practices. These theories play a vital role in evaluating the way Sidhwa develops multilingual conversations that mirror the social, cultural and political dynamics of South Asia.

The connection between social identity and language choice is examined in a large amount of scholarly work. The authors suggest that identity is never a predetermined quality but a negotiated social construct that is formed through the process of language interaction (Bucholtz and Hall, 2005). In the multilingual space, code-switching is an effective mark of identity work. Speakers rearrange the codes to fit in with some groups, separate themselves, or cope with changing social demands (Nilep, 2006).

Language has indexical connotations-messages that indicate the social origin, cultural identification or ideological orientation of the speaker (Ochs, 1992). The use of code-switching, then, is a semiotic tool that helps people to create and enact identities. According to Norton (2000), language is connected with identity and power, and linguistic decisions are the indicators of the accessibility to or opposition to symbolic capital.

In South Asian multilingual settings, we usually find English to index prestige, education, elite position and modernity (Rahman, 1996) and indigenous language expressing intimacy, solidarity, cultural authenticity or resistance. The novels by Sidhwa organize these indexical meanings by having characters who switch between English, Urdu, Punjabi, or Gujarati to indicate complicated issues of identity negotiations.

Languages are inseparably linked to the relations of power. According to a theory that Bourdieu (1991) has identified, the linguistic capital theory, languages have varying symbolic power based on their sociohistoric status. The English language that has been influenced by colonialism has a high symbolic capital in Pakistan and India and this was the reason why characters in the fiction works of Sidhwa kept switching to English to demonstrate superiority, education, or belonging to the elite group.

The Markedness Model of Myers-Scotton (1993) also illustrates that expectancies of social meaning guide speakers to select codes; either to make unmarked choices that are acceptable by the norms or to make marked choices and establish social distance, challenge norms, and exert influence.

Gender is also a major factor. Holmes (2013) and Cameron (1997) reveal how women are strategic in terms of language in patriarchal cultures, and they tend to code switch to maneuver around restrictive conventions, or to exercise subtle agency. This is shown in the female characters in Sidhwa's works who often change codes at important times of empowerment, defiance or vulnerability.

Postcolonial theorists provide valuable models on the subject of linguistic hybridity. The conceptualization of hybridity by Homi Bhabha (1994) is quite famous as a creation of new cultural identities at the contact zone of colonizer and colonized. Language is turned into a third space in which new identities and meanings are created. To Bhabha, the linguistic mixing disrupts colonial structures of power by destabilizing and making creative rearticulation of identity possible. Ashcroft, Griffiths and Tiffin (2002) also suggest that in most cases, postcolonial authors with the help of abrogations and the notion of appropriation apply the language of the colonizer, introducing native linguistic features to the English language in order to subvert the norms of colonial language.

South Asia is a most multilingual area. According to the theory proposed by Kachru (1983) in terms of the Outer Circle, South Asian Englishes are defined as legitimate varieties, which are conditioned by the local linguistic ecologies. The confusion of English and Urdu, Hindi, Punjabi or Gujarati is a logical result of the colonial past, immigration, and sociopolitical processes.

Rahman (2011) plots the history of the development of Pakistani English as a pluralistic multi-version that reflects cultural hybridity and native linguistic systems. This situates the hybrid English in which the characters in the Sidhwa novels speak, with the mixing of the languages reflecting the experienced South Asian bilingualism.

It is also highlighted in partition studies that linguistic patterns are indications of cultural ruptures and trauma (Butalia, 1998; Zamindar, 2007). The period in literature is usually characterized by a disjointed, heterogeneous vernacular that reverberates fractured identities. In *Ice-Candy-Man*, Sidhwa employs multilingual dialogues to signify the disintegration of communities and change of power relations in the Partition era Lahore.

There is an emerging literature on the topic of language representations of multilingualism. Speakers in Africa, the Caribbean and South Asia embrace hybrid forms of languages to produce realism, plurality of cultures, or language imperialism.

Writers usually incorporate mother tongues in the English narration in order to impart the natural patterns of speech. According to Bandia (1996), literary code-switching is a strategy of cultural translation and helps a reader to interpret non-Western cultural realities without translating them into mono-linguistic English.

Kachru (1992) also holds this point by saying that the hybrid forms in South Asian English literature are symbolic of the cross-cultural creativity whereby authors, negotiating across a variety of linguistic traditions, employ hybrid forms. Characterization Linguistic patterns show what one likes, likes, or dislikes through behaviors (Ferguson, 2009).

Multilingualism is also a practice in fiction by a number of South Asian authors, including Salman Rushdie, Kamila Shamsie, Sara Suleri, Amitav Ghosh, and Arundhati Roy. According to scholars, the usage of hybrid language is deliberately put by these writers so as to show plural identities and cultural mixtures (Mehrotra, 1998; Trivedi, 2007). The novels by Sidhwa belong to this larger literary tradition.

Although the literary work of Sidhwa received significant attention as a literary analysis, scholarly works have not been done to specifically examine her style of multilingualism. Nevertheless, there are some significant studies that shed some light on the functioning of language in her fiction.

The hybrid language of Sidhwa, scholars (Ayub, 2001 and Shamsie, 2001) opine, is an indication of the true linguistic plurality in Pakistan. The mixing of the English words and the Urdu or Punjabi is not just the stylistic matter, it reflects the routine life patterns in the postcolonial urban areas of South Asia.

In *Ice-Candy-Man*, there is the use of characters with varying religious, ethnic, and class backgrounds who alternate languages based on the situation at hand. As Lenny, a Parsi child narrator, tries to make her way through her belonging to several communities, she relates to hybrid linguistic structures (Gandhi, 2006). Her code switching is symptomatic of the permeable identity of Parsis as both insiders and outsiders of the South Asian sociopolitical frame.

The feminist scholars believe that linguistic strategies are employed by women characters of Sidhwa in order to exist within the patriarchal power. According to Qasim and Ramzan (2018), female characters often use Urdu or Punjabi as a sign of emotionality and solidarity, whereas English implies aspiration, the ability to move up or down the social ladder, or rebellion.

The language English is employed in *The Crow Eaters* when characters want to climb the social pyramid and this is visible in the colonized linguistic systems of superiority and inferiority (Jussawalla, 1992). In the meantime, native language represents cultural groundedness and social belonging.

The changes in language that occur in *An American Brat* indicate how Feroza changes her traditional Pakistani background to American multicultural setting. The scholars say that her language identity, being hybrid, represents the process of negotiation of diasporas (Singh, 2010).

Based on the hybridity theory taught by Bhabha(1994), critics claim that Sidhwa employs hybrid language as a way of rebelling against British standards. Her conflation of English and the South Asian languages shakes the dominance of the colonizer language, and preempts native cultural actualities (Afzal-Khan, 1993).

THEORETICAL FRAMEWORK

This paper examines the role of code-mixing and code-switching as identities, markers of power and cultural hybridity using the fiction of Bapsi Sidhwa, one of the leading South Asian writers of the diaspora. The theoretical framework incorporates sociolinguistic models of bilingual behavior, postcolonial theories on language and hybridity and identity theories of linguistic anthropology. Collectively, these structures form the analytical basis of what linguistic alternation in the novels by Sidhwa creates in terms of character identities, social structures, and markers of hybrid cultural realities in postcolonial Pakistan and the diaspora.

Sociolinguistic Backgrounds: Code-Switching and Code-Mixing

The sociolinguistic part of the model is based on the classical and modern theories of bilingual speech. These theories are used to explain the social and structural motivation in linguistic alternation in the literary dialogue.

John J. Gumperz (1982) claims that code-switching is an act of contextualization--a linguistic feature which assists the participants to make sense of a discussion. Here, there is no such thing as a random code-switching; it is a socially oriented decision whereby speakers determine relationships, distance, feelings, attitudes, or cultural standards.

This paradigm is critical towards examining dialogues in the fiction of Sidhwa. Her characters talk English, Urdu, and Punjabi, to indicate unity, communicate intimacy or indicate the boundary. These pragmatic functions can be unpuzzled with the assistance of Gumperz model.

According to Myers-Scotton (1993), Myers-Scotton suggests that the choice of language can be regarded as the negotiation of social identities and power relations by speakers. The model is differentiated into:

This theory plays a critical role in explaining the linguistic behavior of the characters in Sidhwa whose tendencies in using English, a language that has been linked to the prestige of colonialism, and as an elite language, is either a marked or unmarked behavior based on the type of social context. It assists in the explanation of the ways in which the power hierarchies are sustained or broken by linguistic turns.

In the works of Sidhwa, the English language has commonly been used as the medium of narration and Urdu, Punjabi or Gujarat are used as linguistic inserts. These injections are culturally, socially, and emotionally charged, which makes them more authentic and emphasizes a hybrid identity of formation.

Shana Poplack (1980) suggests two powerful restrictions to the conceptualization of code-switching:

The restriction of Free Morphemes.

The Equivalence Constraint

These principles define the reason behind some switches being natural and others not. In the fiction, they assist in deciding whether the linguistic mixture indicates that it has authentic bilingual tendencies or that mixing is an intentional stylistic selection of an author. Sidhwa frequently uses naturalistic seamless switches which is consistent with Poplack structural projections and demonstrates her language authenticity.

Theories of Identity in Sociolinguistic

The fact that code-switching is directly connected to self-presentation makes this research based on theories that describe identity as a linguistic performance.

One of the most powerful means of executing identity is the language choice, namely the bilingual alternation. As an example, there are ethnic, classed, gendered, and diasporic identity that are performed by the characters of Sidhwa using language. This model can be used to unravel how languages practices are used to shape the belonging or otherness of characters.

Indexicality helps to interpret cultural negotiations as an important phenomenon of the fiction by Sidhwa, where the characters change identities quite a lot depending on the situation.

Bhabha (1994) believes that colonial experiences bring about hybrid identities that lie in a Third Space of cultural negotiation. One of the most apparent places of hybridity becomes language.

Her characters that are multilingual play in the Third Space of Bhabha because they are fused in English that combines with the local languages, and this way they defy the monolingualism control of the colonizer.

According to these postcolonial theorists (2002), postcolonial writers appropriate English by combining it with native linguistic forms and thus, form:

The narrative style of Sidhwa, including abrogating the colonial rules and utilizing English with adding Urdu and Punjabi words to express the local meanings can be described as abrogation and appropriation of the language.

Phillipson (1992) points out the fact that English still exercises symbolic power in postcolonial societies. This is manifested in the novels of Sidhwa in which:

DATA ANALYSIS

The Code-Mixing and Code-Switching as sociolinguistic signs in the works of Bapsi Sidhwa

The chapter examines the chosen texts of Bapsi Sidhwa in order to understand how the code-mixing and code-switching as a stylistic and sociolinguistic means are used as intentional strategies. These changes in language indicate ethnic identity, interpersonal power relations, hybridity of cultures, and postcolonial subjectivity between characters.

Since Sidhwa lives in a multilingual background, English, Urdu, Punjabi, Gujarati, Sindhi, and Parsi Gujarati, the existence of the hybrid linguistic forms is intertwined with the narrative structure that Sidhwa depicts.

Code-Mixing as Identifier of Identity

Sidhwa often breaks the lexical barrier of Gujarati, Parsi, and religious words into *The Crow Eaters* to denote the belonging to a community. For example:

"Arrey dikra, havey tame kyare sudhrocho?" (Sidhwa, 1978, p. 22)

This Gujarati line is not even translated, and it forces the reader to penetrate into the linguistic world of the community. The un-translated phrase has two purposes in sociolinguistics:

Signs of ethnic intimacy--the term which is applied by Mrs. Fareedoon to her son.

Boundary maintenance- non-Gujarati speakers feel the otherness of the culture, which is a reflection of the unique Parsi community.

Parsi religious terminology is also employed by Sidhwa:

- jashan (religious feast)

- mobed (priest)
- navjote (ceremony of initiation)

These words are lexical markers that mark Zoroastrian identity and this is in line with Bucholtz and Hall (2005) definition of identity as relational and emergent as a result of interaction.

Defining Colonial Hybridity By Urdu-English Mixing (Ice-Candy-Man).

In Ice-Candy-Man, there are no constraints regarding the mixing of Urdu and English:

"Ayah, looking so smart to-day, you bilkul film-star lag rahi ho? (Sidhwa, 1988, p. 14)

The switch reflects:

- Social identity -The hybrid nature of Lenny, as he was raised by the colonialists.
- Negotiation of class-- English indexes modernity; Urdu indexes intimacy.

This is reminiscent of the Markedness Model of Myers-Scotton (1993) in which the speakers use codes to alternate signaling their preference of social status. In this case, the hybrid utterance is an indication of the Anglo-Parsi identity of upper-middle-income signifying linguistic access to both worlds.

Code-Switching: Power Performance

In Ice-Candy-Man, Ayah is talking to different kids (English-dominant) and local men (Punjabi/Urdu-dominant):

"Tum pagal ho gaye ho?" (You have gone mad?) (Sidhwa, 1988, p. 52)

Ayah changes to Urdu in order to exercise power in the confrontation.

This is in line with the theory of Gumperz (1982) that the indexes of code-switching indicate the situation-based bargaining and role.

The mother of Lenny, in her turn, returns to English to enforce the superiority of the colonial classes:

"Don't talk nonsense!" (Sidhwa, 1988, p. 39)

The English language becomes a commanding language, which is an expression of institutionalized power.

Masculinity and Dominance (Ice-Candy-Man) by Rapping.

Ice-Candy-Man also often changes poetic Urdu to assertive Punjabi in accordance with his emotional and social purposes:

"Main tera khoon pi jaoonga!" (I will take your blood, man) (Sidhwa, 1988, p. 173)

This extreme Punjabi menace scribes:

- Hypermasculinity
- Class-coded aggression

On the occasions when he feels the need to impress Ayah, he speaks softer in lyrical Urdu:

Tumhari Zulfon Mei Jannat Beasti Hai (Heaven rests in your hair.) (p. 88)

Urdu selects him to the romance register that Rahman (2011) refers to as the romantic register.

Therefore, there is emotional positioning and gendered power that code-switching does.

Code-Mixing as a Cultural Hybrid

An American Brat describes the cultural change of Feroza by his regular dominance with English and words of Pakistani origin:

I do not want to marry some lallu-Panjoo in the home town! (Sidhwa, 1993, p. 62)

Here:

Other Pakistani cultural terms such as the insult of lallu-Panjoo do not lose their meaning.

Feroza is becoming more and more Americanized in English sentence framing.

This hybridity in language reflects the idea of Bhabha (1994) of the Third Space in which hybrid identities come about through the blending of languages.

Feroza tends to use Urdu when speaking of religious or cultural issues:

Allah malik Hai--things will see. (Sidhwa, 1993, p. 105)

This switch shows:

- Being rooted in culture even in a foreign country.
- Religious identity as encoded in language.

In this way, code-mixing gets the status of a cultural anchor in the diasporic dislocation.

Code-Switching Feminist Aspects of Code-Switching.

In *Water*, the use of code choices is an act of female oppression and resistance. Characters of widow talk Sanskritized Hindi about religious norms:

"Dharma yahi kehta hai." (Religion says this.) (Sidhwa, 2006, p. 41)

Sanskritized Hindi is used in the following manner:

- Language of authority
- Patriarchal justification tool.

On the contrary, the main character Chuyia switches to the colloquial, childish Hindi:

"Main ghar jaungi!" (I want to go home!) (p. 13)

Her simplicity of language is the occasion:

- Vulnerability
- Weakness in the patriarchal society.

The selection of code, in this case, can be taken as linguistic manifestation of gendered oppression, which can be said to be a theory of performative constraint by Butler (1997).

Linguistic identities are cemented during the Partition violence.

Urdu is equated with Muslim identity, and Hindu characters are transformed into Hindi/Punjabi ones:

Yeh Mus wide back to us denge bad words Has unacceptable words to us. (They will destroy us with these Muslims) (Sidhwa, 1988, p. 206)

The languages are differentiated by the following signs:

- Communal division
- Identity polarization
- Ideological alignment

This augers well with the concept of nations as imagined communities as postulated by Anderson (1983) as linguistically defined during crisis.

Play through Multilingual: Humor and Social Commentary.

Sidhwa exaggerates the use of code-mixing:

"What a tamasha this family is!" (Sidhwa, 1978, p. 56)

The Urdu term of spectacle, tamasha, contributes humour and a sea of cultural, built-in satire, showing how the basis of multilingual play is played out:

- Irony
- Social criticism
- Cultural intimacy

Scenes at feasts are especially characterized by a vivid multi-lingual and jostling, which witnesses to heteroglossia (Bakhtin, 1981).

Code-Switching as Expressing Emotions and Psychology.

Upon the kidnapping of the Ayah, Ice-Candy-Man falls into the broken, intermixed language:

Woh... woh le gaye us ko... those animals... (Sidhwa, 1988, p. 268)

The Discontinuity of the signals of the language:

- Psychological fracture
- Moral breakdown
- Trauma expression

This coincides with the concept of Pavlenko (2006) that emotions of intense nature lead to transitions to L1 or a blend of codes.

CONCLUSION

The code-mixing and code-switching analysis of Bapsi Sidhwa fiction has shown the fact that her multilingual narrative style is much more than a style booster; it is a strong sociolinguistic practice that builds identity, negotiates power and represents the hybridity of cultures, both colonial and postcolonial, as well as diasporic. Integrating English, Urdu, Punjabi, Gujarati, Hindi, and Parsi words into her conversations and narration, Sidhwa gets the lived linguistic realities of the South Asian communities by

demonstrating how the characters use various codes to establish authority, communicate intimacy, traumas, and gendered roles, or negotiate communal identity. Linguistic hybridity is employed in the Ice-Candy-Man, The Crow Eaters, An American Brat and Water to be a narrative mechanism that reflects the multicultural and conflict-ridden as well as diasporic contexts of identity formation. Finally, multi-lingual register usage by Sidhwa is another way to demonstrate that language is a dynamic identity marker and social locus that helps to make the characters of the story better balanced in their psychological aspects and the sociopolitical sceneries they live in.

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