

**Resistance and Identity through Code Switching and Code Mixing in the Novel
“Agency Rules, *Never an easy day at the office*”.**

Raj wali khan ♣
Muhammad iqbal ♦
Sajjad Ali ♥

Abstract:

Code switching and Code mixing are the part and parcel of multi-cultural, pluralistic and globalized world. It is very difficult to find a mono-lingual speaker in the modern world using any single language in its entirety that is why individuals are always prone to shuffle the codes of different languages for the purposeful communication. English language as the language of the Centre, has spread on the habitable globe due to its intelligibility, ease, and openness. Kachru (1996) considered “English language as useful and important aspect of much larger local population, who have continued to expand the roles of English often with greater vigor in post-colonial time.” Post-colonial authors of different lands use English language according to their local colors and cultural representations. They use code switching and mixing to mark their identity that is based on their indigenous culture and civilization, which is a source of resistance against the language of the empire. This paper proves that code switching and code mixing, both are the signs of resistance and markers of identity in Pakistani English novel “Agency Rule” by Khalid Muhammad, who as a post-colonial author has skillfully exploited different languages(English, Urdu and Pashto) to resist and prove his identity against language of the Centre.

Key words: Code switching, Code mixing, Identity, Resistance, Language of the Centre.

1. Introduction:

Contact literature” a concept that is textured by Kachru, is the literature created by the authors of the other lands whose first language is not English but their creative art and use of English make the English varieties a good source of research in the field of literature. According to Kachru (1999) linguistic identity and national distinctiveness both are directly proportional to each other and both are very clearly exhibited in contact literature. As Kachru (1990, p 161) comments national identity and linguistics distinctiveness both they reveal a blend of two or more linguistics texture and literary traditions they provide the English language

* Lecturer in English, Department of English Language and Literature ,University of Lahore

♦ Associate Professor, Department of English.Isalmia College University Peshawer

♥ Lecturer, Department of English, NUML, Peshawer

with extended context of situations within which such literature may be interpreted and understood”

Again, there is dire need for the readers to understand the creative work of the transnational authors, they must be aware of the growth of the indigenous affiliation and cultural affinity of that creator as Batt (2002) has proposed that print capitalism helped in the production and creating the indigenous literature. Kachru (1999, 2006) supports the idea that “such texts demand a new literary sensibility and extended cultural awareness from the readers who is outside of speech fellowship.”

There are ways that the authors of the different countries not Britain or Europe use some strategies’ to produce such a works of creativity which is in the language of empire but more prone to the indigenous culture and social background of the creators. One among these is language appropriation. Ashcroft, B. et al (2002) defines it as “a process by which the language is taken and made to bear the burden of ones ‘own cultural experience’. In other words, it brought “the language of the center under the influence of the vernacular”. Narasimhaiha (1969 p 8) explains the extraordinary cosmopolitan aspect of English language that is amalgamation of many vernaculars of the world. As he opines that English has Celtic imagination, Scottish vigor, Saxon concreteness, the Welsh music and the American brazenness- suits the intellectual temper of modern India and composite culture like ours. English is not a, pure language but fascinating combination of tongues welded into fresh unity.”

So we can say that vernaculars are used for the enriching the language of the center, they use different ways to enrich the language of the center that are, code switching (CS) code mixing (CM). They are used as a token of resistance against the language of empire and a sign of identity in the post -colonial writing.

Code switching, according to the Hymes (1974) is “a common term for the alternative use of two or more languages, the varieties of a language or even speech style. Bokamba (1989) consider it a mixing of words, phrases and sentences from two distinct grammatical (sub) systems across sentence boundaries with in the same speech. For him code mixing is the embedding different linguistic units like an affixes, words, phrases and clauses. According to the Kachru (1983) code mixing a fluent bilingual changes by using words from other language without any change at all in situation whereas code switching is the choice between two languages according to the circumstances and for affective communication.

Khalid Muhammad is a Swath born Pakistani author who spent most of his time in United State of America. He was much interested in conspiracies and suspense stories like James Bond series of detective stories. Khalid chooses ‘Agency Rules’ a detective novel to quench his thirst for suspense stories in black and white.

The novel opens with the description of Mujahedeen as undefeatable force at war against Soviet Union. No one knew that this brutal battle will engulf the country (Pakistan) in the plot of gory drama who once was the creator and facilitator of this plague of mercenaries. From the same arena Kamal Khan emerges as a different sort of warrior who loves perfection in all the activities of secretive operations in the

battle field. His aim is to dominate and diminish this plague from the country. He joined ISI as a detective and invincible commando.

The novel revolves around political conspiracies, power struggle and spin doctrine. Kamal's aim at prima facie to destroy fundamentalism that choked Pakistani nation. In short for him the fight is not just for the freedom but the survival of the nation.

2. Literature review:

In literature available on the topic, the scholar of sociolinguistics and postcolonial researchers have presented code mixing and code switching with two different views. Some scholars and theorists consider it a distinct manifestation of language while other consider it similar in nature.

Kachru (1983: 193) perceives, "difference between code switching and code mixing, despite their treatment as language contact phenomenon. The concept of Code switching involves the capability of switching from code Y to code Z. This variation of code is based on the *function*, the *situation* and the *participant*. While code mixing is the change of linguistic units from one code to another.

Bokamba (1989) presents three basic distinctions in code switching and code mixing that are based on linguistic and psycholinguistic claims. He considers code switching an interaction of language without interference of grammatical rules but code mixing does. Secondly, code mixing needs advanced level of competence because instantaneous processes are going with in a language pair (Kachru 1978, 1982, Sridhar and Sridhar 1980, Poplack.1990). They consider these (CS and CM) as covariant constructed phenomenon. Thirdly, code mixing use two languages at a time, the language which provide the grammatical structure is called *host* and the other is the *guest* language. Scoton (1992) and Eastman (1992) comment that code switching and code mixing are not two distinct phenomenon because in urban setting the people from multiple cultures and linguistic backgrounds use these two as common everyday stuff in their language.

Both the phenomenon are used as sign of identity and a way of resistance in different works of literature. As McClur. (1977) considers the language change as a shift in the identity relationship. Kachru (1978 a) believes that code mixing is a force for linguistic divergence and identity marker. According to Lipski (1985: 73, 2014), literary code switching is a literary device full of motivation and based on thematic strategies in fiction.

3. Research Question

- 1) What are the purposes of code switching and code mixing in the novel?
- 2) How are code switching and code mixing used as identity markers in postcolonial literature?
- 3) How do code switching and code mixing resist the power of the center?

3.1. Framework and methodology

To know the purpose and the functions of code switching, the researcher has applied Kachru and Nelson framework (2006) which was adopted in a tabulated form having four columns. The first includes a specific instance of code switching from the novel,

the second the context of the utterance, the third, is the function of the utterance in term of the novel and the fourth is functional type of the utterance. In most of the narratives of the novel, there are different types of code switching which are intertextual and related to each other for communicating a chunk of meaning. Nilson and Kachru (2006) underline the six functions of code switching as under

- 1) Quotations (quoting someone's exact lines)
- 2) Addressee specification (messages directed to receiver)
- 3) Interjection (sentence fillers)
- 4) Reiteration of information (clarification or emphasis)
- 5) Personalization vs objectivization (based on speaker's involvement)
- 6) Textualization cue (what to expect of the coming discourse)

Kachru's (1990, 165) theory of linguistic realization of distinctiveness is based on narratives of the novel itself instead of dialogue among characters. He puts forth three strategies to achieve linguistic distinctiveness in contact literature. These are "nativization of rhetorical strategies", "nativization of cohesion", and "nativization of context".

4. Findings and Discussion:

Code switching in the Novel:

Khalid Muhammad, a true postcolonial author has employed different types of local colors and Pashtun cultural expressions to make the novel "Agency Rules" a vivid representation of Pakistani-cum-Pashtun society. His novel is the center for amalgamation of three languages namely English (the matrix language that determines the basic form of code switched utterances), Urdu and Pashto (as the embedded languages, which provides specific elements to the speech of the characters. As Tariq Rahman writes that the contact languages (Urdu, Pashtu and English) are the only source through which Pakistanis authors express themselves to represent their national identities to the foreign readers. The vernacular-medium/English-medium (VM/EM divide in South Asia reflects this politicization. We can trace it back to British days (Rahman 2006: 39-58) to place present realities in their historical perspective, but it is instructive. Therefore, Khalid Muhammad adroitly use the mixture of these languages inside the language of the empire to represent a true culture of his society and country. The author not only makes the reader familiar with different types of location in the form of using the Urdu words in the text, as he has described that "early next morning the team gathered at *Chaklala* airbase...." Also in the next chapter, he introduced us with cultural food in the form of code mixing in the text as he says,

"Just a few shops down was a lone waiter at a *chapli kabab* house.....their orders. Small tables crowded the wide pavement at a small *Chai* hotel..... Billowing from the joint *tawwa* placed prominently outside" (2014, p 13).

Chapli kabab is the traditional eastern food in Pakistan and especially in Pashtoon culture, is the product of beef and flour of maize with other ingredients. Chai hotel is a common hotel where the people sit to take traditional tea for shorter time.

“As-salam-a-laikum, Mufti sahib,” Dawood said stretching out his hands,.....Wa-laikum-as-salam, Dawood,” the Mufti responded (p 101).

Taxi chahiya? Kahan jarahyi! (P, 54)

Kamal thought for a quick second “Green’s Hotel tha zoo,” the driver smiled and asked, “Pathan? Shukr Allah! Pa khair raghlay!” (P, 54).

What is evident in this description here is that Kamal is well versed in English (matrix language), Urdu and Pashtu (embedded languages). He mixes as well as switches codes from these three languages with great skill and comfort. In the sample above, we can infer that English is the matrix language for Kamal while Pashtu and Urdu have used as embedded languages whenever he wants to clarify or forces on something. Table 1 below clarifies it more.

Table 1: Kachru and Nilson’ function of code switching and mixing (2006) in the novel

‘Agency Rules’

Functions	Number of utterances
Reiteration of information	87
Personalization versus Objectivization	91
Interjection	53
Contextualization Cue	24

Reiteration, according to Kachru and Nilson (2006) and Angela T. Cruz (2011 p, 27) have to clarify, amplify or emphasis a part of message, while personalization versus objectivization shows the degree of speaker involvement or distance from a message (P 26). Kamal is commonly not an emotional person but still the function of these code switching relates the message with emotional tone.

4.1. Kachru Linguistic distinctiveness and Identity Markers:

Kachru’s theory is one of the basic and important model for the study of distinctiveness and contact literature and a way for the realization of identity. As in narratives of the novel, Khalid Muhammad techniques of code switching and code mixing profoundly a nativization process. There are many examples in terms of lexical items and culturally specific expressions in the novel.

4.2. Lexical Borrowing:

“He pulled a handful of papers from his *kameez* pocket, rifling through them, removing pieces at random and places them on table (P 86).

“Jumping back on the bottom step, the boy hollered, *Challo*, and the bus picked up speed as it raised to its next stop down the road somewhere (P 87, 88)

“Handlers, knowing Dawood’s penchant for *chai*, had set up a small road side *khoka*.....”

(P 82)

“Dawood had gotten out of practice since he moved. Getting up for *Fajar Namaz* was no longer a habit and he had to force himself out of bed that morning”.

Kameez is a unique code of dress in sub-continent especially in India and Pakistan, which is very open and lengthy in stature, and considers very comfortable by the wearer. Similarly, *Challo* is the basic concept of order or request for the movement. *Khoka* is also a small roadside open-air hotel where passersby take either tea or meal. The name of *Fajar namaz* are specialized words referring to the morning prayer of the Muslims.

4.3. Culturally Specific words:

“Dawood Bhai!” Kaleem yelled from across the construction site dropping the wheel barrow of bricks as he ran over to his friend “*pa khiraglay*” he said throwing his arms around him in an embraced “Mubarak shah” Kaleem released his friends “how was the wedding?” (p 153)

“*khair Mubarak*” Kaleem, Dawood replied..... he took out a box of Lahori burfi (p 153)

“Masha Allah! That is so kind of Imam sahib..... you do not have to worry about your sister wedding”. (p 154)

Salaam-a-laikum shekh sahib”as the mufti invited him to sit. (p 154)

“Bring our friend a cup of dood paathi chai and some pakoras”. (158)

“*ay khair bachiya*” Faheem called out. (p 185)

“Nabeel was out of vehicle first quickly climbing the three stairs to the veranda of hujra. He gave the man a hearty embraced...” (p 169)

“Pa Khiraglay” is a typical traditional Pashtun cultural greeting to revive someone with high esteem and respect. It provides a collegial respect to the visitor and shows the love in the hearts of the host

Again “*khair Mubarak*” is a typical Pakistani reciprocal greeting word spoken by the host to pay homage to the comments of the guest. *Lahori Burfi* one of the famous and demanding traditional sweet related to Pakistani foods in general and to the city of Lahore in particular shows a true culture of this country.

A true Islamic and religious tradition has been shown by the words like *Masha Allah* always spoken in response to some Allah’s blessing whereas *Imam sahib* is also such deeply religious term used for the person who leads the collective prayer in the mosque.

The word *Salaam-a-laikum* and also reflect the traditional as well as Islamic way of greeting in Pakistani culture whereas the word *sheikh sahib* is term used both for a person either from sheikh community or having long beard.

“*Dood pati chai and Pakoras*” again are special traditional drink and eatable, which are served for special people and guests on special occasion.

“*ay khair bachiya*” a typical Pashtun taboo phrase used for the person lacking wisdom or the one who behave stupidly.

“*Hujra*” is a common guesthouse in Pashtun community where the men folk sit together to discuss and resolve their day-to-day problems and issues. It is highly respectable and traditional locale for which has proper code of conduct in Pashtun society.

5. Code switching as a resistance and Identity marker

There are two techniques to resist against the language of empire. Ashcroft, B, et al (2002, p 37-38) has mentioned *appropriation* and *abrogation* the only ways through which we can resist the empire. Appropriation is another name for acculturation through language by the author. In this process, the languages used to express 'widely differing culture experiences'. In the novel "Agency Rules" used successively the appropriation of language to put forward his Pakistani cultural experiences through putting specific cultural words in the medium n language of the empire. According to Truz. T (2011, p 33) mentioned that the crucial function of language as a medium of power demands that postcolonial writing defines itself by ceasing the language of the center and replacing it in a discourse fully adopted to the colonized place". Ashcroft, B, et al (2002, p 37-38, 2013) abrogation is another strategy which is the denial and rejection of imperial language, culture, normative rules, correct usage and Eurocentric cultural codes. Both the processes (abrogation and appropriation) are used in many ways by the authors in Pakistani English literature. This is the only way through which the authors break away with good and bad legitimate significance of nationalism, resistance and local history and cultures have been voiced (Tupas, 2009, p 70) through code switching the distinctiveness of a text is surfaced.

Khalid Mehmood has no exception in this regard. He adroitly employed both the techniques of appropriation and abrogation.

"Are the VIP rooms available?" Dawood asked. A block of rooms in the alleyway behind restaurant were set aside specifically for smokers and other 'do number activities'" (2014, p 75). The given phrase is in Urdu but written in English script. It is a kind of conceptual appropriation from English into Urdu. It stands for all those illegal activities and dealings, which were even, could not be attached with English words *two* and *number*.

However, appropriation is not only applied rather, we can also find myriad instances of abrogation in the novel of Khalid Muhammad. He uses cultural borrowing in different types of lexical vocabulary from Pashtun and Urdu speaking society. It is crystal clear from his language that he is trying to deny the language of empire by replacing it with the vernacular language. *"He paused Rauf's mithai shop where he bought jalebis and gulab jaman in the small tea hotel where he got his parathas on the days he was off duty"*.

"At last they are shaheed now" Kamal retorted. "Allah gives them a special place in jannat. Do you know....many souls will attach you during azab-e-kabar".

The terms *mithai*, *jalebis*, *gulab jaman* and *parathas* are cultural representation of food items, which are specific to Pakistani culture. Similarly, *shaheed*, *jannat* and *azab-e-kabar* are the words expressing the religious and dogmatic beliefs of the local people of Pakistan. These are the instances, which are called abrogation by Ashcroft, B, et al (2002).

6. Conclusion

It can be inferred from the above discussion that Khalid Muhammad, a Pakistani born novelist very decently grouping himself with postcolonial authors while employing the concept of appropriation and abrogation through code switching and code mixing in the novel 'Agency Rules'. He has skillfully brought two distinct cultures and has merged them with the refined and polished techniques. Throughout the novel, he is moving from one thread to another while mixing two languages to give a vivid picture of Pakistani culture and tries to resist against the empire and marking a different identity from the inscribed identity by the imperial culture and language of the masters. Due to lexical shift, lexical borrowing and pickling social and cultural identity markers inside the language of the masters make him a true and a real postcolonial author. His novel 'Agency Rules' vividly and laboriously depicting Pakistani culture with peculiar traits from Pashtun and Urdu speaking societies.

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