



RESEARCH PAPER**Investigating Code Switching in Hamid's Fiction *The Reluctant Fundamentalist***

¹Nabeeha Qayyum, ²Syed Waqar Ali Shah and ³Dr. Jahanzeb Jahan*

1. M.Phil. Scholar, Department of English, Bahauddin Zakariya University, Multan, Punjab, Pakistan
2. M.Phil English, COMSATS Lahore, Punjab, Pakistan
3. Lecturer, University of Education, Lahore, Punjab, Pakistan

*Corresponding Author | Jahanzeb@ue.edu.pk

ABSTRACT

This study aims to categorize the forms of code-switching and justify the reasons for its use in *The Reluctant Fundamentalist* (2007) by Mohsin Hamid. Code-switching is a common phenomenon in linguistically diverse countries like Pakistan due to language contact. Analyzing this phenomenon in literary works enriches sociolinguistic research. Using a descriptive qualitative approach, data were collected through content analysis. Poplack's (1980) framework identified forms of code-switching, while Hoffman's (1991) theory explained the motives behind its use in the novel. The study found tag switching to be the most prevalent type (47%), followed by inter-sentential (28%) and intra-sentential switching (25%). The motives included expressing group identity, interjection, empathy, repetition, and discussing specific topics. Addressing excessive code-switching in literature may involve fostering bilingual proficiency and promoting linguistic sensitivity among authors. Future research could explore code-switching's impact on reader comprehension and engagement in multilingual contexts.

KEYWORDS Code, Hamid, Novel, Reasons, Switching, Types

Introduction

The field of sociolinguistics, which lies at the intersection of sociology and linguistics, studies the differences in utilisation of language that result from both social and individual factors (Spolsky, 2010). The relationship between linguistic habits and their social contexts is investigated in this field (Hudson, 1980). Code-switching is a conversational technique that can be used to establish, arouse, or alter interpersonal bonds with entitlements and responsibilities, as well as to ascertain, transcend, or demolish group lines (Wardhaugh, 2006). Moreover, Holmes (2013) pointed out sociolinguistics is concerned with recognizing the social roles played by language and the manners in which it transmits societal significance. It also aims to explain why humans speak distinctly in different social settings. So, sociolinguistics seeks to advance our understanding of complex interplay between linguistic as well as social context. Language serves as a tool for social interaction in addition to being an instrument of communication, claims Khan (2014). Language, along with technology, has contributed to the world becoming smaller, leading to multilingual societies. English has absorbed specific vocabulary from other cultures into its various varieties as a result of its interaction with non-native languages. The blending of languages manifests themselves in different ways, including lexical borrowing, relexification, calquing, diffusion, code-switching, and code-mixing. So, the exposure to multiple languages can result in a linguistic event known as codeswitching. People who are bilinguals demonstrate this language use (Lin & Li, 2012). According to

Holmes (1992), as stated in Mukti and Muljani (2016), code-switching refers to the behaviour in which individuals switch between two or more different languages in a single word, sentence or even conversation. Code-switching, according to Poplack (1980), is the interchange of two distinct languages within a single discourse or sentence. So, if speakers are multilingual and can use multiple languages at once in a similar context, code switching happens constantly. This indicates that when the speakers stress the purpose, they intend to maintain the meaning of the utterance unchanged (Pradina, 2021). Iqbal (2011) asserts that there are numerous uses for the act of code-switching, such as identity marker, authority and status, preciseness, solidarity indicator, the imposition of impartiality, reiteration, personalization, style-shifting, quotation, address specification, and exclamation. Therefore, the use of switching of code is not accidental but rather somewhat deliberate.

The code-switching in Hamid's chosen fictions, *Moth Smoke* (2000) & *The Reluctant Fundamentalist* (2007) is investigated in this study. The internal social framework of Pakistani life is projected in *Moth Smoke*. Darashikoh's (protagonist) controversy arises on the outskirts of the upper class. However, he struggles to make meaningful connections for a successful career and a better social life. He discovers a vast divide between the affluent and the poor. Ironically, his love of all amenities contrasts with a low-resource job description, which exacerbates his condition. His decline accelerates as a result of losing his work. In *Moth Smoke*, the novelist makes a point about how wealthy people are only interested in those who have money, and also those who experience a crisis or enter the impoverished are no longer accepted in the wealthy circles.

Hamid's *The Reluctant Fundamentalist* (2007) is a provocative book that delves into the difficulties surrounding identity, cultural strife, and political unrest following 9/11. Changez, a young Pakistani man who spent a few years living in American society, is the mouthpiece of Hamid in the selected novel. Changez has been profoundly impacted by American culture, and he talks to an unidentified American character about his experiences living there. The narrative of Changez focuses on how he navigated his identity in a drastically shifting sociopolitical environment. Additionally, Hamid's fictions are adored by readers all over the world because they are insightful and give readers fresh perspectives about the world. He still writes incredible tales that captivate readers' attention (Shamsie 2017). Although the chosen book is written in English, it contains numerous Urdu words that are used for various purposes. In light of the motivation behind the use of terms from various languages, this study will highlight the code switching used in *The Reluctant Fundamentalist* (2007) by Mohsin Hamid. Moreover, this study is restricted to the chosen fiction's text. Because of time constraints, the researcher's analysis is restricted to framework of Poplack (1980) to figure out the different kinds of code switching and theory of Hoffman (1991) to identify the various justifications of utilizing this phenomena in the chosen text.

Literature Review

Syafaat and Setiawan (2019) define code as merely a language. According to Wardhaugh (1986), a code is a language system that two or more people use to communicate. Whereas, altering between codes is known as code-switching. Myers-Scotton (2006) defined code-switching as the utilization of two distinct languages in a single interaction. Herk (2012) asserts that code switching is the act of altering between languages, or the manner in which two languages are used in a conversation. It transcends the boundaries of words, clauses, and phrases. In the opinion of Wardhaugh (2006), bilingual or multilingual areas are where this circumstance usually occurs. The dynamic language practice of code switching captures the intricate relationship between language,

identity, culture and communication objectives. Code switching is an intentional and natural technique used by various speakers to handle the complexities of multilingual interactions; it is neither random nor chaotic in nature. This phenomenon is covered by a variety of media, including radio, television, novels, and social media (Dewi et al., 2021).

As Halim and Maros (2014) state that during the past twenty years, a large number of academic researches on the concept of switching of code have focused on its spoken forms, with comparatively few looking into a written version. This observation points to a significant imbalance in the body of knowledge on the subject and implies that a crucial aspect of code-switching has been overlooked by researchers, requiring more research. Nonetheless, the followings are the chronological descriptions of the studies that have already been conducted on the topic of code switching in written scenarios:

Larasani and Sadia (2019) have analyzed the kind and purpose of code switching in Natasha's *Critical Eleven*. Muysken's theory (2011) has been applied to analyse the data. The results of this study have demonstrated that seventeen instances of tag switching, fifty-six occurrences of intrasentential switching, along with twenty-four examples of intersentential switching have been found in Natasha's *Critical Eleven*. The conative function has not been discovered, but there have been six instances of the emotive function, four instances of the phatic function, five instances of the function related to metalinguistic, two instances of the referential function, and a single example of the poetic function in the chosen novel of Natasha. Furthermore, Ahmad (2019) investigated the techniques of code switching along with code mixing employed by Bapsi Sidhwa in her book, *Ice-Candy Man*. The study found that, in the backdrop of globalisation and computerization, the utilisation of code mixing and switching in fictional as well as literary practices is both genuine and authentic, and that it also demonstrates language and textual diversity as well as cultural disparities.

Moreover, Ameliza and Ambalegin (2020) have tried to figure out the kind and cause of switching of code on the Putera Batam University whatsapp group. The whatsapp text has been used as the data by the researchers. Code switching has been discovered in fifteen texts. The common form of code switching among the 15 texts is intra-sentential switching, as members of WhatsApp groups frequently switch between Indonesian and English in brief sentences that appear at the start, end and middle of the sentence. Only three of the ten categories of reasons identified by Grosjean (1981) have been found to be relevant in the WhatsApp group: identifying speaker involvement, satisfying lexical item linguistic needs, and carrying on the previous language utilization (triggered).

Khan et al. (2022) looked at five English-language post-colonial works authored by Pakistani authors. The investigation uncovered a comparatively high frequency of code mixing in English novels penned by Pakistanis. Khan et al. (2022) state that in contrast to some post-colonial authors who bemoan native dialects, these writers have stressed the importance of Pakistani English, because there are times when the local Pakistani population's communication needs are not met by the English language

Also, Munir and Hussain (2023) have accomplished the research to identify the various forms of code switching and mixing, the ways in which these two are deployed to represent culture, and the extent to which Nadeem Aslam's fictions, *The Wasted Vigil*, *Maps for Lost Lovers*, and *Season of Rain Birds* employ these techniques. The findings have highlighted that intra-sentential switching is more prevalent among other types of switching and that the frequently utilized kind of mixing of code is insertion in the chosen fictions of Aslam.

Furthermore, Ardianta, and Sulatra (2024) have investigated Aranindy's novel, *The Paragon Plan* using the theory of Poplack (1980) to identify and dissect the various forms of code-switching and to analyze the logic behind switching of code via the model of Hoffman (1991). The results have showed that Aranindy's *The Paragon Plan* features the most prevalent type of intersentential switching and speaking about a specific subject is the primary cause of code switching in Aranindy chosen novel. Additionally, Rafique et al. (2024) have explored code switching in Louise Brown's book, *The Dancing Girls of Lahore* (2005) using Myers-Scotton's (1993) model of markedness. The findings have pinpointed that Brown (2005) primarily employs code-switching to denote distinct locations as well as to bring up points about which an English translation might misinterpret and the most common type is intra-sentential code-switching (80%), which is followed by the combination of intra-word and intra-sentential code-switching (19%).

The researches mentioned above show that a variety of studies have already been investigated regarding switching of code in written contexts. This study is different from the rest because Hamid's *The Reluctant Fundamentalist* (2007) has never been analyzed from the lens of code-switching. So, the present research tries to close this gap by investigating the purpose and types of code-switching in Hamid's *The Reluctant Fundamentalist* using models of Poplack (1980) & Hoffman (1991).

Material and Methods

This study employs a qualitative descriptive method. Creswell (1994) as reported in Fadil & Andriani (2021) defined the qualitative method as the process of understanding or assessing a human or social issue based on an intricate, comprehensive picture created with words, conveying all of the informants' points of view, and carried out in a natural setting. The study's data has been extracted from Hamid's book *The Reluctant Fundamentalist* (2007). A methodical procedure comprising several stages has been used to collect the data.

This process involves reading the chosen book several times over in-depth in order to extract the data, and it also involves underlining any instances of code switching that happens in the text. The last stage entails classifying the various forms and explanations for switching of code in the chosen book. Both formal as well as informal methods have been employed to showcase the results. The tables have been utilized in formal technique. The data distribution is shown as a percentage in the tables. With the informal method, the results have been explained using sentences to provide a descriptive explanation.

Theoretical Framework

In order to recognise various forms and reasons of switching of code in Hamid's *The Reluctant Fundamentalist* (2007), the present study has deployed the theories of Poplack (1980) along with Hoffman (1991).

Kinds of Code Switching

Poplack (1980) spilt code switching into three different ways which include tag switching, intersentential code switching, and Intrasentential code switching.

Tag Switching

Tag switching also referred to as emblematic switching, refers to the use of a switch that is merely an interjection – a sentence fragment in a foreign language – that acts as an

indicator of cultural affiliation (Holmes, 2001). Here are a few instances of interjections that fall under the tag-switching categories: Whoa! Ah, well! Hi! Oh!Wow! etc.

Intersentential Code-Switching

Intersentential code-switching is the second kind of switching of code. It describes the act of switching between two distinct languages in a single conversation. It can happen after a sentence in one language is finished and the next sentence begins in a different language. So, code-switching between two distinct languages is recognised as intersentential code-switching. It is a difficult form of code-switching which requires the speaker to simultaneously manage two systems of language (Poplack, 1980).

Intrasentential Code-Switching

Intrasentential code-switching is the third kind of switching. According to Poplack (1980), intrasentential code-switching is the term used to describe when a sentence's syntactic units – phrases, words, or clauses – change from one language to another. So, when a sentence switches between two languages at the level of a clause or sentence, this is regarded as an intra-sentential shift in language.

Reason for Code Switching

The motivation or reasons of the speaker should be taken into account when changing codes. According to Hoffman (1991) in Pardede and Kisno (2012), there are a variety of reasons why bilingual individuals change or blend their languages, which are discussed below:

Talking about a particular topic

Speaking in one language instead of another is often preferred when discussing a specific subject. There are situations when using speaker's native tongue to communicate emotions makes him feel more at ease and free.

Being emphatic about something (Express solidarity)

When someone wants to convey a strong idea in a language other than his mother tongue, he will typically, whether on purpose or accidentally, jump from his second language to his first language. Conversely, he moves from speaking in his second language to speaking in his native language because he finds it easier to express himself emphatically in his native tongue than in his second.

Intention of clarifying the speech content for interlocutor

Code switching happens frequently when bilingual or multilingual people speak to one another. It means to ensure that the listener can easily understand and follow the subject matter of his speech. One code repeats, albeit slightly differently, a message found in another code.

Quoting somebody else

A speaker departs from the code to quote a well-known saying, proverb, or expression from a renowned person. The words that are switched are those that the speaker says the person who was quoted said. It flips like a string of quote marks.

Repetition (used for clarification)

Sometimes a bilingualist is able to utilise both of the codes he has learned to convey the same message to the listener in order to make his speech more understandable. A communication in one language frequently gets repeated exactly in the other language. Repetition is employed to emphasize or reinforce a point in addition to provide clarification.

Interjection (Inserting sentence connectors or sentence fillers)

Interjections are phrases that are used to draw attention to themselves, express surprise, or express an intense feelings. An interjection is a brief exclamation, such as "Look," "Well," "Damn," "Hey," etc. Although they have no grammatical significance, speakers frequently employ them – typically more in speech than in writing.

Expressing group identity

Group identity can be expressed through switching of code. Academic groups clearly communicate differently from other groups due to their distinct communication styles. Alternatively, individuals within a community have distinct communication styles compared to those outside of it.

So, the researcher has implemented the theory of Hoffman (1991) & Poplack (1980) to substantiate the instances of code-switching from the selected text.

Data Analysis

This study has utilized Poplack's (1980) theory to investigate three distinct kinds of code switching which are tag switching, inter & intra sentential switching in Hamid's *The Reluctant Fundamentalist* (2007). The frequency along with percentage of code-switching's type from the selected work of Hamid can be depicted through following table.

Table 1
Kinds of Code Switching with their frequency & percentage in The Reluctant Fundamentalist (2007) by Mohsin Hamid

No.	Kinds of Code Switching	Frequency	Percentage
1.	Intrasentential Switching	8	25%
2.	Intersentential Switching	9	28%
3.	Tag Switching	15	47%
	Total	32	100%

Table 1 shows that there are 32 different examples of switching of code in the chosen fiction of Hamid. Three types of code switching are discernible from the table provided, which is used to analyze the novel, *The Reluctant Fundamentalist*. Intrasentential switching is the least common type, with 8 occurrences, or 25% of the 32 data. With the total of 9 examples, or 28%, Intersentential switching comes next. Finally, Tag switching is the most dominant type, appearing in 15 instances or 47% of the total data. and these 32 data are described as typical examples of all the numerous kinds of code switching.

This study also employs Hoffman's (1991) theory to pinpoint the reasons behind the switching of code in the selected work. Out of seven reasons proposed by Hoffman (1991), only five are used by Hamid in *The Reluctant Fundamentalist* (2007,) which are shown in table 2 as follow:

Table 2
Code-switching reasons', frequency as well as percentage in Hamid's The Reluctant Fundamentalist

No.	Reasons	Frequency	Percentage
1.	Repetition	1	3%
2.	Talking about specific topic	1	3%
3.	Being empathic about something	3	9%
4.	Interjection (Inserting sentence filler or sentence connector)	13	41%
5.	Expressing the group identity	14	44%
	Total	32	100%

According to table 2, there are five main motives of employing switching of code in the chosen fiction by Hamid. Repetition and talking about specific topic are the least prevalent reasons with only one instance (3%) each. This is followed by another reason – being empathic about something, having 3 occurrences, comprises 9% of the entire data. Whereas, interjection is employed in 13 examples as a sentence connector or sentence filler, making up 41% of the total. The prevalent reason of utilizing code switching is expressing the group identity, with 14 instances, consists of 44% of total data.

Results and Discussion

At this point, the researcher presents the findings that have been drawn from data gathered. Through data analysis, different types and underlying reasons for code switching in Mohsin Hamid's *The Reluctant Fundamentalist* (2007) have been categorised via Poplack (1980) & Hoffman (1991) theory in table 3 given below:

Table 3
Code Switching & its reasons in the selected fiction of Mohsin Hamid

No.	Instances from <i>The Reluctant Fundamentalist</i> (2007)	Code Switching	Reasons of code switching
1	"Perhaps their more fragrant specialty, Kashmiri tea?" (p. 7)	Intersentential	Expressing group identity
2	"I will have the same, and perhaps a plate of jalebis as well." (p. 7)	Intersentential	Expressing group identity
3	"Where were we? Ah yes, Underwood Samson." (p. 7)	Tag switching	Interjection
4	" Ah! our tea has arrived!" (p. 9)	Tag switching	Interjection
5	"Do try these sticky, orange sweets – jalebis -but be careful, they are hot." (p. 9)	Intrasentential	Expressing group identity
6	" Sufi mystics and Zen masters would, I suspect, understand the feeling." (p. 10)	Intersentential	Repetition
7	"So being alone was a luxury, huh? " (p. 12)	Tag switching	Being empathic about something
8	"Moreover, among the many rules that govern the bazaars of Lahore is this". (p. 12)	Intrasentential	Being empathic about something
9	" Ah , I said." (p. 16)	Tag switching	Interjection
10	" Ah , I see, I am only compounding your displeasure." (p. 35)	Tag switching	Interjection
11	"Of a samosa and channa -serving establishment called the Pak-Punjab Deli ." (p. 18)	Intersentential	Expressing group identity
12	" Ah , your mobile phone!" (p. 17)	Tag switching	Interjection
13	" Hey! man, he said." (p. 21)	Tag switching	Interjection
14	" Jenaab ," I replied. (p. 21)	Intersentential	Expressing group identity
15	"We Lahoris take great pride in." (p. 21)	Intersentential	Expressing group identity

16	"Reaching out to graze the embroidery on my <i>kurta</i> with the tip of her finger." (p. 26)	Intrasentential	Expressing group identity
17	"Ah, they are back." (p. 30)	Tag switching	Interjection
18	"I had placed a <i>shawl</i> around her shoulders." (p. 29)	Intrasentential	Expressing group identity
19	"You must not pass up such an authentic introduction to <i>Lahori</i> cuisine." (p. 47)	Intersentential	Expressing group identity
20	Then she said, "Freaky, <i>huh</i> ?" (p.48)	Tag switching	Being empathic about something
21	"I was glad I had worn my <i>kurta</i> ." (p. 29)	Intersentential	Expressing group identity
22	"We are surrounded instead by <i>kebab</i> of mutton, the <i>tikka</i> of chicken." (p. 47)	Intrasentential	Expressing group identity
23	"Ah yes, the bats." (p. 36)	Tag switching	Interjection
24	Ah, I said, "no children" (p. 55)	Tag switching	Interjection
25	"Your finger are tearing the flesh of that <i>kebab</i> with considerable determination" (p.56)	Intrasentential	Expressing group identity
26	"Quite look," <i>eh</i> ? (p. 57)	Tag switching	Interjection
27	"You say? <i>Aha!</i> " (p. 58)	Tag switching	Interjection
28	"After all, one reads that the soldiers of your country are sent to battle with chocolate in their <i>rations</i> so the prospect of sugaring your tongue." (p. 62)	Intrasentential	Expressing group identity
29	"A chemist, an optician, a purveyor of fine <i>saris</i> , a gentleman's tailor." (p. 75)	Intrasentential	Expressing group identity
30	"Ah, your unusual mobile phone." (p. 79)	Tag switching	Interjection
31	"But rather the misfiring exhaust of a passing <i>rickshaw</i> ." (p. 78)	Intersentential	Talking about specific topic
32	"Ah, we are about to arrive at the gate of your hotel." (p. 81)	Tag switching	Interjection

Table 3 showcases the instances of code switching and the various reasons behind the switching of this code by author, Mohsin Hamid. Hamid did code switching 32 times in his novel, *The Reluctant Fundamentalist* having bifurcated this switching into three distinctions: tag switching, intra and intersentential switching and the above table also provides five logics of employing this code switching.

Discussion

According to Adi (2018), switching of code is a common phenomena among people in their daily lives who speak in multiple languages and also language and social life are closely related. Hamid's *The Reluctant Fundamentalist* (2007) illustrates the occurrences of code-switching as a communication trend or style. The researcher has analyzed the data based on frameworks given by Poplack (1980) & Hoffman (1991). Through adherence to these theoretical frameworks, the researcher categorises the types of code switching employed within the selected fictional work. The researcher also explains why the narrator (Changez) changes languages. Under the light of data analysis, it has been found that tag switching is commonly observed kind of switching of code, making up 47% of the entire text, while inter & intra sentential switching consist of 28% & 25% of the 32 data respectively. The prevalent motive of using code switching throughout the text is expressing the group identity (44%) which opposes the result of Ardianta and Sulatra (2024) where talking about specific topic is driving reason of switching of code; other motives that have been found are inserting fillers & connectors, commonly known as interjection (41%), being empathic about something (9%), repetition (3%) and talking about specific topic (3%).

Three distinct forms of code switching along their reasons for their utilization by Hamid in *The Reluctant Fundamentalist* are discussed below:

According to Al Heeti and Al Abdely (2016), tag-switching is the process of adding a tag or brief phrase from one language into an entirely other language utterance. Tag switching is a form of emphasis where two distinct languages are employed in the same sentence. It is highly utilized form of switching (47%) in Hamid's *The Reluctant Fundamentalist* which opposes the study of Munir and Hussain (2023) who have found intra-sentential switching as a highly employed kind of switching in Aslam's selected fictions.

Some examples of altering of code from the chosen text of Hamid are given below:

"Where were we? Ah yes, Underwood Samson" (p. 7)

"Ah, I see, I am only compounding your displeasure." (p. 35)

"Quite look," eh? (p. 57)

"Ah, your unusual mobile phone." (p. 79)

The above sentences are categorized into tag switching because an Urdu word has been added by the Hamid to each of the above English sentences. The reason for this linguistic switch in these sentences is interjection because here interjections are added to these sentences as phrases in order to draw attention of unnamed American visitor to whom Changez (the narrator) is talking about his life in America and his girl friend, Erica.

"You say?Aha!"(p. 58)

"Ah! Our tea has arrived!" (p. 9)

Here, the writer has inserted a tag in Urdu language while the rest of the sentence is written in English, and an exclamation point, e.g *Aha!& Ah!* is used to change the language. We know that an interjection is a brief exclamation with no grammatical significance, but in *The Reluctant Fundamentalist*, the narrator (Changez) also employs them, which is why the above statements' language is switched due to an interjection.

"So being alone was a luxury, huh?" (p. 12)

Then she said, "Freaky, huh?" (p. 48)

These instances from the text exhibit tag-switching since Changez adds a tag to his speech when conversing with an American and the reason of employing such tag is empathic about something because the narrative revolves around Changez, a Pakistani man who spends some time in America and he comes back to Pakistan in the aftermath of 9/11 where he happens to meet an unnamed American person in a cafe in Lahore. While conversing with that American, Changez switches to speaking in his mother tongue by adding tags in Urdu rather than in English because it allows him to be more empathic.

Al Heeti and Abdely (2016) assert that inter-sentential code switching requires fluency in both languages so that a speaker can adhere to the conventions of both languages because it occurs within a sentence or in between speaker flips. It is second most employed type of switching (28%) in the selected fiction of Hamid while in Ardianta and

Sulatra's (2024) work on Aranindy's novel depicts intersentential switching as extensively deployed form of switching which stands in opposition to current research.

The following are few instances of intersentential switching and reasons of employing them in the text:

"Perhaps their more fragrant specialty, Kashmiri tea?" (p. 7)

"I will have the same, and perhaps a plate of jalebis as well." (p. 7)

"Of a samosa and channa-serving establishment called the Pak-Punjab Deli."

"I was glad I had worn my kurta" (p. 29)

The narrator (Changez) switches from English to Urdu language at the start or end of his utterances. These sentences are categorised as inter-sentential switching because the switch has occurred mostly at the boundary between the four sentences. Here, this switching mainly serves to express group identity.

As we know that jalebis and Kashmiri tea are traditional cuisine in South Asia that hold cultural significance. By placing up these foods, the author is associating himself with the customs and culinary tastes, strengthening a feeling of community and shared identity. Moreover, a strong indicator of cultural identity is clothing. In South Asia, the kurta is a conventional outfit that is typically worn. The narrator is participating in cultural custom that clearly links him to his history and community by choosing to wear a kurta especially in America where multiculturalism is common. So, these indigenous phrases indicate heritage preservation and a sense of belonging as a sign of group identity.

"Sufi mystics and Zen masters would, I suspect, understand the feeling" (p. 10)

The fact that this sentence switches at the start. This makes it a member of the intersentential switching category. Upon speaking with an American, the narrator switches from using Urdu in the first word of the sentence to English and the reason of this switching is repetition because Changez wants to stress and clarify his message to the American who is sitting in front of him and to the readers in general.

"But rather the misfiring exhaust of a passing rickshaw" (p. 78)

Changez, the narrator, moves from speaking in English to Urdu at the end of the above sentence, making it a promising candidate of intersentential switching. Talking about the specific topic is reason of utilizing this type of switching because the people feels more at ease expressing their sentiments in their native tongue. Though, there is English equivalence of the phrase 'rickshaw', Hamid has deliberately employed this native term in English language to showcase his ease in indigenous language.

According to Poplack in Schmidt (2014), intra-sentential switching (also regarded as code mixing by certain linguists) is one of kind of switches that occur within a sentence. When a foreign word, phrase, or clause appears in a base language's sentence, it is known as intra-sentential code switching. It is the least employed kind of switching (25%) that has been used in the chosen text whereas Rafique et al. (2024) have determined intra-sentential switching as frequently deployed type of switching in Brown's *The Dancing Girl of Lahore*. The finding of Rafique et al. (2024) contradicts the present study.

The few examples from the text are demonstrated below:

*"Moreover, among the many rules that govern the **bazaars** of Lahore is this." (p. 12)*

The term 'bazaar,' which the narrator has inserted into his speech, is categorised as intra-sentential switching because it appears within an English sentence. The principal cause of this instance is being empathic about something because the narrator finds it easy to express himself empathically in his native tongue, despite being the availability of term 'market' in English.

*Do try these sticky, orange sweets – **jalebis** – but be careful, they are hot (p. 9)*

*"We are surrounded instead by **kebab** of mutton, the **tikka** of chicken" (p. 47)*

*"Your finger are tearing the flesh of that **kebab** with considerable determination" (p. 56)*

*"A chemist, an optician, a purveyor of fine **saris**, a gentleman's tailor" (p. 75)*

According to the aforementioned sentences, Changez, the narrator, alternates between speaking in English and Urdu while conversing with an unidentified American in the cafe. Because the phrases, e.g, 'jalebis,' 'kebab,' 'tikka,' and 'saris' appear within the sentence, they are categorised as intra-sentential switching. The purpose of switching of code in these sentences is for expressing group identity because the region of South Asia maintains a distinct identity in terms of its rich cultural history, so, the majority of the switched words are related to food and clothing.

Conclusion

The goal of the present study is to identify the predominant kind of code switching in Hamid's *The Reluctant Fundamentalist* (2007) and investigate the reasoning behind it. Under the lens of model of Poplack (1980), it has been concluded that among the three types of switching, tag switching is most common (15 data, or 47%), accompanied by intrasentential switching (8 instances, or 25%) and intersentential switching (9 examples, or 28%). Additionally, Hoffman's (1991) model is also used to identify some justifications for code switching. In the chosen novel, the narrator (Changez) changes his language for five reasons. These include talking about specific topic (3%) repetition (3%), interjection (41%), being empathic about something (9%), and expressing group identity (44%).

So, this research will help future scholars to better comprehend and appreciate the changing patterns of language usage in different cultural and social settings by examining code-switching in any literary piece. Additionally, it will offer useful techniques and informations for future studies to unpack the multifaceted concept of code switching.

References

- Adi, W. T. (2018). Code switching in Critical Eleven novel. *Metathesis: Journal of English Language, Literature, and Teaching*, 2 (1), 39- 57.
- Ahmad, I. (2019). Code switching or code mixing as the postcolonial counter discourse strategy in Bapsi Sidhwa's novel *Ice-Candy-Man* (Cracking India). *European Journal of English Language and Literature Studies*, 7 (5), 1-12.
- Al Heeti, N. H., & Al Abdely, A. A. (2016). Types and function of code-switching in the English language used by Iraqi doctors in formal settings. *International Journal of Advanced Research and Review*, 1 (8), 10-18
- Ameliza, T. C., & Ambalegin. (2020). Code switching analysis in English literature whatsapp group. *Journal Basis*, 7 (1), 141-150.
- Ardianta, K. W. & Sulatra, K. (2024). An analysis of code switching found in novel *The Paragon Plan*. *ELYSIAN JOURNAL English Literature, Linguistics and Translation Studies*, 4 (1), 21-30
- Dewi, N. K. F. G., Suastini, N. W., & Rwa, I. G. A. S. (2021). Type and functions of code switching found in Deddy Corbuzier's podcast on spotify. *Elysian Journal*, 1 (1), 52.
- Fadil, R., & Andriani, D. L. (2021). Code-mixing used in masterchef Indonesia season 5. *Veles*, 5 (2), 167-182
- Halim, N. S., & Maros, M. (2014). The Functions of code-switching in facebook interactions. *Procedia-Social and Behavioral Sciences*, 118, 126-133
- Hamid, M. (2000). *Moth Smoke*. London: Granta Books.
- Hamid, M. (2007). *The Reluctant Fundamentalist*. Orland: Hartcourt.
- Herk, G. (2012). *What is sociolinguistics?* (J. W. Sons, Ed.)
- Hoffman, C. (1991). *An introduction to bilingualism*. New York: Longman.
- Holmes, J. (2001). *An introduction to sociolinguistics*. Edinburgh: Person Education Limited
- Holmes, J. (2013). *An introduction to sociolinguistics* (4th edition). Routledge.
- Hudson, R. A. (1980). *Sociolinguistics*. Cambridge: Cambridge University Press.
- Iqbal, L. (2011). Linguistic features of code-switching: A study of Urdu/English bilingual teachers' classroom interactions. *International Journal of Humanities and Social Science*, 1 (14), 188-194
- Khan, A. M. (2014). Social aspects of code-switching: An analysis of Pakistani television advertisements. *Information Management and Business Review*, 6 (6), 269-279.
- Khan, F., Farhad, A., & Amanat, A. (2022). Code mixing as postcolonial marker: A corpus based analysis of Pakistani English postcolonial novels. *Pakistan Journal of Social Research*, 4 (4), 346-356

- Larasani, G. P., & Sadia, G. (2019). The analysis of code switching in the novel *Critical Eleven* by Ika Natasha. *Jurnal Humanis, Fakultas Ilmu Budaya Unud*, 23(2), 101-105.
- Lin, A. Y., & Li, D. C. (2012). Codeswitching. In *The Routledge Handbook of Multilingualism* (pp. 482-493). Routledge.
- Mukti, T. W. P., & Muljani, R. (2016). Code switching in the instructions of English language education study program lecturers. *LLT Journal: A Journal on Language and Language Teaching*, 19 (1), 47
- Munir, S., & Hussain, Z. (2023). Code switching and code mixing in the selected novels of Nadeem Aslam. *Palarch's Journal Of Archaeology Of Egypt/Egyptology*, 20(2), 307-318.
- Myres, C., & Scoton. (2005). *Multiple voices: An introduction to bilingualism*. Carolina: Blackwell.
- Perdede, H and Kisno. (2012). *Introduction to sociolinguistics: From general to local perspectives*. Jakarta – Batam: LLC Publishing.
- Poplack, S. (1980). Sometimes I'll start a sentence in Spanish y termino en espanol: Toward a typology of code-switching. *Linguistics*, 18 (8), 581-618.
- Pradina, F. A. (2021). Code-switching as media speech: An evidence in Indonesian podcast. *Haluan Sastra Budaya*, 5 (1), 1-20
- Rafique, S., Saira Batool, & Maryam Noor. (2024). Exploring code switching in *The Dancing Girls of Lahore*: A mixed methods study. *Journal of Arts and Linguistics Studies*, 2 (1), 193-224
- Schmidt, A. (2014). *Between the languages: Code-switching in bilingual communication*. Hamburg: Anchor Academic Publishing.
- Shamsie, M. (2017). *Hybrid tapestries*. Oxford University Press.
- Spolsky, B. (2010). *Sociolinguistics*. Oxford; New York: Oxford University Press.
- Syafaat, P., & Setiawan, T. (2019). An analysis of code mixing in Twitter. *Advances in Social Science, Education and Humanities Research*. Vol. 297. International Conference on Interdisciplinary Language, Literature and Education (ICILLE 2018). Atlantis Press.
- Wardaugh, R. (1986). *An introduction to sociolinguistics*. New York: Basil Blackwell.
- Wardaugh, R. (2006). *An introduction to sociolinguistics*. (5th ed.). New York: Blackwell.