The Role of Code-Switching in Narrative Voice in ICE-CANDY-MAN by Bapsi Sidhwa

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Abstract

Due to social changes, there is a language shift on the conscious and unconscious level, giving rise to certain language variations. These variations can be clearly observed in code switching. Code switching does not lead to the entire change of language, but it is done according to the situation and conversation. Like other languages English language has also been greatly influenced by the Urdu language. Modern Pakistani English writers use Urdu as a tool to convey their message when English does not fill a gap in the communication of ideas. This study explores and analyzes 'code switching" used by famous writer Bapsi Sidhwa in her novel *ICE-CANDY MAN*. It also aimed to describe different types of code switching and analyze words and sentences according to different types of code switching. As code switching is known as the sudden shift from one language to another. Bapsi Sidhwa, a modern writer, used code switching to clarify meaning and attract the attention of readers.

Keywords: Code-switching, Ice-Candy Man, sociolinguistics, partition literature, cultural expression through language.

Introduction

An ability to switch codes as some way of transferring from one language to a different during the conversation is taken into account not only a peculiarity of bilingualism, but also a way of enhancing abilities in solving different communicative tasks because of a high functional potential of this linguistic phenomenon. Wardhaugh (1992) defined code-switching as an abrupt change of two codes without any transformation in subject matter and meaning. Mostly, codeswitching takes place amid bilingual and multilingual speakers and writers. No change takes place in any topic and meanings while writer or speaker uses two codes in order to make it attractive, easier and enjoyable for readers and listeners. Code switching also helps to modify difficult ideas easier for readers.

Hence, the chief purpose of the code-mixing is to aid readers and addressee. It takes place when a single language does not satisfactorily express the meaning to a reader or a listener. The speaker or writer usually takes the help of other language to deliver their message. At the same time he regresses to the first language that he has been using. Bapsi Sidhwa, a modern writer also used this technique of code switching in her famous novel ICE CANDY MAN in order to transmit the meanings she wants to convey without altering the real meaning or bringing any change in the context or topic.

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As a rule, the conscious process of intentional switching from one language to another is carried out with certain communicative purpose, such as emphasizing or concealing certain idea, expressing it in a more distinct way, making communication more emotional and natural or perhaps showing one's cultural and national features during the conversation. However, some people argue the very fact that switching codes is a functional and important part of a conversation, saying that it rather shows one's linguistic incapacity. Code-switching is the linguistic activity when bilingual speakers use more than one language within one, and the same conversational context Researchers have come up with various reasons for what motivates bilingual speakers to code-switch. Two areas which have attracted widespread research are codeswitching as a result of linguistic motivations, and the socially or psychologically motivated code-switching.

Sometimes Bilingual speakers deliberately use words or lexis from another of the known languages once they lack a specific word within the language being spoken, to atone for a linguistic need. In other words the easier accessibility of a word lexicon in the other language motivates them to use it. This is what is referred to as the 'most available word phenomenon, as speakers consciously or unconsciously fall back to the easily accessible lexicon. Studies of second language speakers' (L2) use of communication strategies have shown that bilinguals often resort to their maternal language (L1) intentionally to unravel lexical communication problems in the L2 . Olsen (1999) cites several instances where Norwegian children learning English unconsciously codeswitch to Norwegian as a compensatory strategy because of lack of appropriate words. Codemixing includes mixing of two Languages and two or more than two languages.

In addition, there are other types of code-switching; inter, intra-sentential code switching and tag switching. Inter-sentential code switching is actually the first type of code switching. This type of code switching takes place at sentence level. For example, the Urdu text is "Chapattis with sugar and butter". Another type of code mixing is known as intra-sentential code switching. In this type mid of a sentence is altered and no hesitation or pause occurred. This type of switch usually occurs at the clause level as well as at word level. For example, 'Cousin and I came indoors and see my brother, embedded in the sag of charpoy, fast asleep". Occasionally, tags of one language can be used and expressed in other language which is known as tag-switching or extra-sentential switching. It uses a tag element of one language that are included in a statements which are completely in other language to serve as a rational connector I the sentence. Code switching usually occur in bilingual and multi-lingual nations.

Problem Statement

Code switching is a universal phenomenon, but it is very common in Pakistan. Most of the people are multi-lingual. They use mother tongue at first and then national language. . Many people have developed a habit of inserting Urdu or native language words or their mother language in English language. The main purpose of this research is to explain, how codeswitching is used to assist multilinguals, when one language would not be sufficient to express the gist of the message clearly to the reader or listener. The research discovers the

wide use of code switching at the word and sentence level in order to convey the intended meaning in the novel "Ice Candy Man" by Bappsi Sidhwa.

Research Objectives
The objectives of the study are as follows
1. To describe the usage of code switching Ice-candy man
2. To explore the types of code switching in Ice Candy Man
3. To describe the role of code-switching.

Research Questions:
1. In what ways does Bapsi Sidhwa employ code-switching in her novel Ice-Candy-Man?
2. What classifications of code-switching occur in Ice-Candy-Man?
3. In what ways does code-switching affect the narrative and character development of the novel?

Literature Review
Research regarding the nature and the practice of *Code-Switching* around the various regions of world continue to gain the attention of scholars and teachers. This communicative use of codeswitching to convey certain social meanings has since been studied by many researchers working in Bilingual communities all over the world.

Coral Myers- Scotton was the first who showed interest in Code Switching, nearly around the time of 1972. She worked on this subject after the *Blom and Gumperz's* publication on *"Bidialectal community in Norway".*

The most comprehensive studies of Coral Myres-Scotton on Code-switching is her work on *"Multilingual African Communities".* She argues that "when used in interaction, these languages convey certain meanings about the speaker and also index certain rights and obligations that speakers wish to obtain between themselves and others".

Susan Gal proposed the modified version of this particular idea into her renounced model named as *"Markedness Model of Conversational Code-Switching".* She introduced four code-switching patterns prevalent in her African Data.

Another important research work on Code-switching is given by Joshua Fishman. He finds the history of this concept in his article on this topic, and defines domains as created by *"Institutional contexts"* and their *"congruent behavioral co-occurrences."*

Fishman's concept of linguistic domain is further elaborated by L.B. Breitborde, he proposed that: "A domain is not the actual interaction (the setting), but an abstract set of relationships between status, topic, and locale which gives meaning to the events that actually comprise social interaction."

Similarly, **Shana Poplack** gave another research on Code-Switching; she examines Puerto Rican Spanish and English in New York City. Poplack provides examples of *"Intrasentential Codeswitching",* where English and Spanish are mixed in the same sentence.

A common occurrence in bilingual and multilingual societies, code-switching has attracted a lot of scholarly interest due to its potential for

identity expression, sociolinguistic boundary negotiation, and improved communication effectiveness. It describes the act of switching between two or more languages in a single discourse, sentence, or conversation. It reflects not only linguistic diversity but also profound cultural and political ramifications in literary texts, particularly post-colonial narratives.

Code-switching, according to Wardhaugh (1992), is the sudden switching of codes without any change in meaning or subject matter. When bilingual and multilingual speakers change codes for communicative, cultural, or stylistic reasons, this phenomenon is especially apparent. Such switching in literary contexts bridges linguistic or cultural divides, reflects character identity, and adds realism. According to renowned contact linguistics expert Myers-Scotton (2002), codeswitching frequently reflects the power dynamics and social relationships between speakers rather than being random.

According to Myers-Scotton's Markedness Model, which is one of the fundamental models for comprehending code-switching, speakers select their linguistic codes according to the expected norms of the interaction; these selections have social connotations (Myers-Scotton, 2002). Fishman (1972) makes a similar connection between code-switching and language use domains, contending that speakers change codes based on the subject, context, and audience, especially in multilingual societies.

Poplack (1980) presented a typology of code-switching, distinguishing three main categories: tagswitching, intra-sentential, and inter-sentential. Tag-switching is the process of inserting a tag phrase from one language into a sentence of another, intra-sentential switching takes place within a single sentence, and inter-sentential switching happens at the boundaries of clauses or sentences. As demonstrated in Sidhwa's Ice-Candy-Man, where she uses all three forms to capture the multilingual environment of colonial and partition-era India, these distinctions have proven especially helpful in the analysis of literary code-switching.

By using Register Theory, Wang (2014) investigates how code-switching in literature supports various registers, including formal, informal, and emotional ones, which differ depending on the character, circumstance, and cultural background. Code-switching in literature is frequently driven by changes in context, voice, or emotional tone, according to Wang's analysis of Chinese-English bilingual texts.

Writers frequently use code-switching to localise English and express complex cultural meanings in South Asia, where English coexists with regional languages like Hindi, Punjabi, and Urdu. One well-known example of this method is Sidhwa's Ice-Candy-Man. According to Marjohan (1998), sociolinguistic code-switching is commonly employed in literature to reflect hybrid identities shaped by indigenous heritage and colonial influence and to establish authenticity.

The conversation is also aided by online resources. Code-switching is used by bilingual writers to convey cultural affiliations, depict realism, and enhance narrative voices, as noted by UK Essays (2018) and Essay.ws (n.d.). These essays make the case that code-switching is an essential component of portraying the bilingual experience and the emotional terrain of characters juggling multiple identities, rather than just a stylistic device.

Additionally, Sidhwa's use of code-switching is consistent with Olsen's (1999) findings regarding code-switching in kids. Olsen discovered that when they don't have the right vocabulary in their second language, young bilinguals frequently turn to their first language. The story of Ice-CandyMan, which is told from the viewpoint of a child navigating complicated sociopolitical realities through a bilingual lens, reflects this phenomenon.

The general agreement among scholars regarding these works essentially highlights the complex function of code-switching in literature. It supports narrative realism, reflects linguistic hybridity, and provides postcolonial subjects with a voice. In Ice-Candy-Man, Bapsi Sidhwa employs codeswitching to show the political and sociocultural division brought about by Partition, in addition to using it as an authenticity tool.

Methodology

Bapsi Sidhwa , a post-colonial writer used English to Urdu type of code-switching in her novel the <u>Ice Candy Man</u> .She has used the code-switching and code-mixing strategies in the text .We have chosen the dialogues which has been written in the novel "Ice Candy Man" with relation to our topic of code-switching in English language. We have also signified the code-switching phrases, clauses, and sentences in the dialogue of the novel. She inducts Code-switching and codemixing techniques in "Ice Candy Man" by frequently switching and mixing from the indigenous languages like "Urdu, Gujrati, and Punjabi " codes into the dominant English language codes, which shows the multi-cultural and multi-ethnic norms of the complex experiences of the subcontinent. In the codeswitching and code-mixing strategy, Bapsi Sidhwa uses native language words and leaves them without any explanation and translation. All these untranslated words of the native language show the cultural differences. Bapsi Sidhwa uses this technique to show her cultural identity and the variety of the indigenous English language

Data Analysis

There are certain examples of these words like shalwar, Naswar, Paan, Bazaar, topi and many more used by the writer in the novel <u>Ice Candy Man</u>. She also mixes and switches codes in phrases like "Mem Sahib "on the linguistic pattern of her mother tongue.

In the same vein Bapsi Sidhwa also cites how indigenous lexical words or phrases in

Codeswitching and code-mixing are used as a linguistic strategies like "shalwar, Sari,

CongressWallahs". Here are some more examples from text where "topi", and "tamasha" are indigenous lexical words.

"Mother removes his solar topi (p.78)".

The inhabitants of the servants' quarters pop out to watch tamsha …. (p.78)

In code-switching and code mixing, Bapsi Sidhwa uses the technique of syntactic fusion where she is blending the two linguistic structures. When a syntax of a local language is mixed with the foreign language it creates a new strategy called as "syntactic fusion" that comes under the umbrella term "code switching" and code mixing. Given words are the examples of such technique

Sidhwa has used in her novel "Ice Candy Man". Here are some Urdu words which are found in
the text of the novel with inflection "s".
"Bazaar, Congress Wallah, Dhoti, Shalwar, Sahib, Sari, Khaki shorts, black achkan coats,
Kaliyuga, Sikh, Tangawallah". These are the amalgamation of the words from both the languages.

Bapsi Sidhwa uses inter-sentential and intra-sentential code switching. When the changes are in a single discourse between 2 languages or when there is code switching on a sentence level, it is inter-sentential code switching. These changes are mostly found at the start or at the end of the sentences. Similarly, for intra-sentential code-switching, there is a shift within a sentence or middle of sentence without any pause. Bapsi Sidhwa used these types of code-switching successfully. She constructs so many sentences by using Urdu-English mixed language for the formatting of Pakistani English such as:

⮚ "Smiling like roguish children, softly clapping hands they chant, Langer deen! paisay
        ke teen! Tamba mota, pag mahin!"(p.5)
⮚   Duffa ho she says"(p.33)
⮚ " Then at last, the Grand Vazir appeared on deck with a glass of milk"(p.42)
⮚   " It is what he playfully calls masti"(p.53)
⮚ Chapattis with sugar and butter… (p.147)The term chapatti is used for local bread.
⮚ "Aren't you making the halva for my birthday?"(p.144) Halva is a Middle Eastern sweet
        made of sesame flour and honey.
⮚ "A woman in a shabby black burka holds the child"(p.14).This an example of intra
        sentential code switching. Burka is name of dress wore by Muslim
        women. It is from Urdu language
⮚ "Hai Ram! Says Ayah. (p.89)" . The word Ram is used for God in Hinduism. It is also
        a situational code switching.
⮚   "It's a bakwas…… (p.90)". Bakwas is used in irritated situations.
⮚ "Oye! What is this badmashi?"(p.146) oye means hey or listen and badmashi is the act
        of reprobating.
⮚ "Sit Sardarjee (p.110)". This term is common in Punjab. It is used for addressing to
        the member of Sikh community individually.
⮚ "We are on a quiet wide veranda running the length of first floor"(p.6).

⮚   "A thin woolen dhurrie covers the brick" (p.13)
⮚ "   Its tin _sheet gates open a crack to let out a long khaki
        caterpillar"(p.24). This is an   example of intra-sentential code-
        switching.

 "Choorails, witches with turned about feet who ate the hearts and livers of straying

childern"(p.24)

"He is my little English baba!"(p.29)

"You do too much chi chi!(p.29)

 Ayah notices it and, drawing me to her, covers my head with her sari palloo"(p.32)

she is toasting phulkas on the glowing coal fire and deftly flipping them with tongs"(p.56) Hari's dhoti is hanging in a ragged edges… (p.118)". Dhoti is a cultural dress.

 "I dig my face into her sari and….. (p.118)". Sari is a cultural dress for women of the

subcontinent especially of Indian women.

 Clean out latrines, make chapatties……… (p.191)   the term chapattis is used for local

bread.

 She hunkers down on the bedroom floor draws her chuddar forward over her face…

(p.191) Chuddar is Urdu word used for bedsheet.

 Ranna's Noni Chachi cooks……. (p.194)   chachi is Urdu word used for aunt in

English.

 The Chaudhry joins the mullah on his charpoy. (p.196) Charpoy is a bedstead of woven

webbing it is from Urdu language.

Removing his wet puggare and wiping his head… (p.197)

 He saw the blue cheek on his lungi and the flash of a white singlet…

(p.204) Lungi is a long piece of cotton cloth worn as a sash or turban.

 An old woman, the village Dai, checked his pulse and his breath….. (p.205) lungi and

word dai these are also example of intra sentential code switching.

His hair tied neatly in a khaki turban, ambled up….. (p.207).

 I visit fairs and melas, riding Yousaf's shoulders…… (p.209). Mela is a Sanskrit word

meaning gathering or to meet or a fair.

 It's my kismet that's no good…..we are khut-putli, puppets in the hands of fate…….

(p.222)

But you have accumulated an unfavorable karma… (p.222)

The coarse garments of the fakirs……. (p.223)

 Discussing affairs of the state in the darbar when the prince walked in……. (p.223)

 Imam's Din's caught the billa! Says Hamida…… (p.224)

What if Bajie had a whip, brother? ….. (p.226)

Bapsi Sidhwa also uses the technique of "tag-switching". The insertion of tag element from one language into another monolingual discourse is called tag-

switching. It just refers to the movement of the discussion. Tag-switching is limited to a language and culture in which they are spoken.

Some examples are: ⬚ Oye, uloo, Father says after her" (p.74) ➢ Array Bhagwan… (p.76)".

    ⬚   "Ah…(p.91)"

    ⬚   "Wah Allah! Wah Allah !(p.99)"

    ⬚   "Salaam-alekum(p.153)"

    ⬚   "Allah-o-Akbar!(p.157)"

    ⬚   "Bolay so Nihal:Sat Siri Akal!(p.157)"

⬚ "We will show them who will leave Lahore.Raj Karega Khalsa, Akhi rahi Na koi…!

> The Sikhs…shriek with roar. Pakistan Murdabad. Death to Pakistan! Sat Siri Akall!
>
> Boley sa nihaal! (P.134-35)".

Findings

The representation of code-switching in Bapsi Sidhwa's novel Ice-Candy-Man showcases the linguistic diversity of colonial and partition India. The analysis indicates the presence of *intersentential code-switching* where sentences or clauses have been fully switched. Phrases like "Lange deen! Paisay ka teen! Tamba mota, pag mahin!" (p. 5) and "Duffa ho she says" (p. 33) blend English with Urdu and Punjabi, demonstrating the switches at the sentence level. Additionally, "it's strange the English Sarkar can't seem to do anything" (p. 60) and "Sardarjee... I say yaar don't mind the Angrez Sahib" (p. 68) illustrating surrounding sentences in English with embedded native words suggest presence of inter-sentential code-switching too.

Cases of intra-sentential code-switching, that is to say, the mixing of two languages within a single sentence, occur quite often. Examples "We are on a quiet wide veranda running the length of first floor" (p. 6), "A woman in a shabby black burka holds the child" (p. 14), and "Its tin-sheet gates open a crack to let out a long khaki caterpillar" (p. 24) demonstrate Sidhwa's incorporation of English into phrases alongside local nouns and descriptors. Such expression fusion is characteristic of the speech patterns shaped by the characters' sociolinguistic surroundings. This type of switching tends to enhance the realism of the backdrop as well as the cultural identities of the characters.

The use of exclamations and honorifics such as "Oye, uloo, Father says after her" (p. 74) and "Array Bhagwan" (p. 76) is referred to as tag-switching and is equally prevalent. Other notable examples include "Salaam-alekum" (p. 153), "Wah Allah! Wah Allah" (p. 99), and "Bolay so Nihal: Sat Siri Akal!" (p. 157). Markers of this sort are laden with culture and bear religious or emotionally charged focus. The constant shifts, be they structural or stylistic, illustrate the intricate complexity of the speakers' languages and add to the multicultural compass of the novel's narrative voice.

Conclusion:

Code switching is known as a sudden shift from one language to other in order to attract addressee and to convey meaning. By It is also termed as property of bilinguals or multilinguals. By perfecting how code-switching can

be used to support multilingual people when one language is not enough to clearly convey the core of the message to the reader or listener. Regardless of who you are or which community you belong to, you probably use code-switching on a regular basis. It's part of the way we express ourselves. This may be due to the vocabulary being one language, but not the other. Code-switching is a normal process used by children and adults exposed to multiple language types and dialects for a variety of reasons. This is not synonymous with confusion, it actually shows the strength of metalanguage skills. Regardless of your race, ethnicity, class, or cultural background, you probably do. Bapsi Sidhwa a modern writer, used code switching in her novel <u>Ice-Candy-Man</u> to clarify her stance. In this study of novel, <u>Ice-Candy-Man</u> of Bapsi Sidhwa we study different types of code-switching and picked out the code switched words and sentences. It can be concluded that writer and speaker would use code-switching to clearly describe their view points. It is most common phenomenon in Pakistan that the speakers mostly use it without even noticing. So, it can be said that codeswitching is one of the most common device used by bilingual and multilingual speakers in order to make their stance understandable in a conversation according to the situation.

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