

## Discerning the Functions of Urdu- English Code Switching in Talk Shows

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### Abstract

*Code Switching is a resourceful strategy to deal with the intricate communicative demands between participants with varying language proficiency. The present research aims to identify and investigate the role of code switching as a conversational strategy in a television talk show i.e., Tonite with HSY by determining the functions of code switching to understand its role in constructing meaningful relationships among the participants. The purpose is achieved through an in depth conversation analysis under different categories, interpretation of the categorized data in order to study the process of code switching, their functions and the consequences of their occurrence. The study draws upon Auer's Conversation Analysis Approach to Code switching (1984); which helps to explore the functions of code switching as well as the procedures that make the interaction meaningful. The study proves that code switching not only strengthens their relation but also helps bilinguals to convey their points easily in the language of their choice and to the better understanding of the interlocutor as well as the audience.*

**Keywords:** Code Switching; television talk shows; conversation analysis; conversational strategy

### Introduction

Code Switching is a resourceful strategy to deal with the intricate communicative demands between participants with varying language proficiency. In many speech communities the bilinguals make use of their linguistic repertoire as a conversational resource by code switching while interacting with others. In bilingual communities the

individuals frequently face the problem of language choice and in most of the cases instead of choosing one language or the other they mingle the languages at their access and alternate back and forth. It is now recognized through an enormous work on bilingualism and code switching that it is not necessarily because of their limited language command or lack of competency that they code switch, rather their language choices are socially motivated and carries particular social meanings. These social meanings become more significant when examined the mechanisms underlying the individual choices in particular contexts and situations.

The proficiency in more than one language can not only maintain but enhance the functional and pragmatic clarity when speaker opts for one language or switch between languages accordingly in order to serve the conversational purposes. The essence of the matter is that bilingual speakers can often switch between languages and mix languages and still are not only clearly understood but add to its social meaning.

The term code switching is used as an umbrella term in the current study in order to cover the process of shift between two languages or language varieties within the same conversation. The following research questions form the basis of my study:

1. What conversational functions can be inferred for code switching by participants in the selected talk show?
2. In what ways does code-switching appear to be an effective communication strategy?

## **Research Design**

The data is collected through purposive sampling from television. The study requires the programs with frequent instances of code switching, thus the talk show *Tonite with HSY* is selected for this purpose. All the episodes of the selected program have instances of frequent code switching but due to the limitations of time the researcher has chosen only one episode for analysis. For micro analysis of switches, the study draws upon Auer's Conversation Analysis approach to Code switching (1984); which helps to explore the functions of code switching as well as the procedures that make the interaction meaningful. The qualitative

method of conversation analysis provides an insight into the processes themselves as well as the social motivations for the occurrence of code switching.

## **Literature Review**

In sociolinguistics Code Switching as an object of study was first adopted significantly in the work of Bloom and Gumperz (1972) and Gumperz (1982). Since then, the study of code switching has mostly been carried out along two parallel tracks, one investigates its grammatical constraints and the other its social functions.

The social aspects of CS<sup>1</sup> are studied in multilingual societies and countries like in Pakistan and India, yet it is also significant to study it at inter-individual and idiolectal level to analyze its role in structuring conversations. Gumperz and Hernandez (1969) argue that CS occurs because of a close contact between minority and majority language in the situations of rapid social change.

Gumperz' (1982) gave examples of code switching use through we-code/they-code distinction. Using this, he explored the ways CS functions in conversations by giving examples from Slovenian–German, Hindi–English and Spanish–English CS in the USA. He lists various conversational functions corresponding with switches including quotation, addressee specification, reiteration and interjection, Similar lists are provided by Saville-Troike (1982), Valdès-Fallis (1977) and Zentella (1997).

Stroud (1992; 1998) presented his view on assigning motivations to CS. He investigated CS between Tok Pisin and Taiap; Stroud's approach is a description of multiple approaches to CS, his view bears resemblance to a CA interpretation than to one by Gumperz or Myers-Scotton which is founded on the social significance of the languages. Yet he is critical of CA as well, his assertion is that conversation analysts are not clear in their meaning of "language as social action", and its relationship to other kinds of (non-linguistic) action (1998 cited in Chloros, 2009). He contends that an ethnographic

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<sup>1</sup> Code Switching

approach can help to understand the significance of CS from an emic perspective.

Those who applied the CA<sup>2</sup> approach make a point that despite being the fact that code switching is a socially appropriate practice, the purpose of their studies is to show how their analyses are particularly pertinent to the participants (Li, 2004). CA's application to bilingual communication started in reaction to the study of quantitative analysis of bilingual data from grammatical perspectives, and the macro-level sociolinguistic analysis which merely considers the outer factors' influence on language choices. As majority of the studies focused on explaining the meanings of code switching in conversations with regard to power relations, symbolic significance of the languages involved and/or the socio-psychological motivations of interlocutors. Alternately Auer (1998) employed CA approach to bilingual data in order to explore the significance of code switching in those interactions, what meanings it creates and how those meanings are understood by the members. Like Goffman (1974), Auer (1984) proposed that the conversational participants in an interaction incessantly create frames for succeeding activities, which creates new frames in turn. Consequently, every utterance and turn result in modifying some features of the situation as well as maintaining the others. Conversation analysts have a different notion of evidence which is neither based on merely the analyst's perception nor on quantitative information, but on the procedures that the participants' follow in their interpretation and interaction.

## **Conversation Analysis of Code Switching in Tonite with HSY**

### **1.1 Functions of Code Switching**

Various social motivations help intertwine the uses of CS in a complex way which ranges from the need to accommodate during an exchange to expressing gender identification. Nilep (2006) argues that individuals practice CS in particular discourse settings. Therefore, it is not easy to define the exact nature of any code before interaction or to attribute wider functions of language alternation, codes appear from

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<sup>2</sup> Conversation analysis

interaction, and become relevant in the due course. The interaction in hand takes place between HSY (the host) a famous fashion designer of Pakistan, Mahira Khan and Fawad Khan (the guests) who are the famous actors of Pakistan Drama Industry.

### 3.1.1 Code switching for showing politeness & solidarity

The following are the opening lines by the host which include the introduction of the guests.

***Mai kitna excited hun hmaray aaj k pehle do*** guests ***sayer..mujhe yad hai ke maine jab inko pehli dafa dekha tha tau*** I did not know them..  
***mein*** fashion show direct ***kr raha tha aurrr mujhe btaya gaya k do***  
celebrities ***a rehe hain jo ek merey dost ke*** fashion show ***jo he wo***  
finale ***mein*** model ***karain*** ***gay.***  
***Humsafar ek*** play ***tha, bohat ziada, bohat ziada*** famous ***tha, har***  
***banda wo dekh raha tha, main ne abhi tk dekha nahi tha tau mai***  
***janta nahi tha, magr mujhe ye yad hai ke jab mai*** back stage ***gaya***  
***dhair saray*** models ***thay wahan Jesey hotay hain aur onh mai yeh do***  
***kharay hue thay*** and I knew instantly that these have to be those two...

Here the language preference is Urdu as it is addressed to the audience being multilingual and in Pakistani context having Urdu as a national language. It reveals host's desire to be discerned by majority of the Pakistani audience as well as to show his solidarity being a Pakistani national. The introduction is in Urdu but to express his feelings he chooses to make use of English which shows his language preference being English dominant. His code switching **falls** under the category of CS itself as an unmarked choice in the first place whereas in the forthcoming example HSY's switch is marked when he utters "***tau tum apna pehla show ker rahi ho to tum ne mujhe bulaya nahi per maine socha mein hi tumhain bula lun,*** Just to let you know how much I love you", he has done it intentionally to build friendship and at the same time reduce mutual distance and to mitigate the effect of the statement.

Participants use CS to reinforce solidarity with the interlocutor, in the next example the switch to Urdu shows the speaker's desire to develop close ties with his guests which would not have been possible with no

code switching; the same sociolinguistic background of the participants and the fact that Urdu is their common national language helps strengthen their interpersonal relationship and resultantly that also lessens the distance between them.

HSY: Thank you *yar* er..***badha main ne socha tha k mein kis ko bolaun*** and I wasn't sure ***ke*** you guys will come, I..I heard obviously you are very busy, wasn't sure that.. you guys will really come to my show, ***tau tum apna pehla show ker rahi ho to tum ne mujhe bulaya nahi per maine socha mein hi tumhain bula lun***, Just to let you know how much I love you.

5 M<sup>3</sup>: I had no real control over that butt....

F: <sup>4</sup> hhhhaa

M: hhhhaa look at the kind of... (pointing to Fawad)

Hsy: ***shuru hote hi us ne sab se pehla jhoot bol dia us nekaha...***

M: ***nahi tau*** that's Ok fine ***chalo***, I'm sorry

10 F: ***kehna kya chah rahi ho?***

In this initial exchange HSY the host of the program is trying to build a friendly and polite conversational repertoire with the guests which is remarkably evident through his choice of language "Thank you *yar* er..***badha main ne socha tha k mein kis ko bolaun*** and I wasn't sure ***ke*** you guys will come", *yar* is a marker of friendship in Urdu which is followed by Urdu and English statements showing gratitude and in a way this switch is a positive indicator to the guests about the language choices they want to make for the preceding exchanges. As this is the first episode of his program so evidently the guests are not familiar with the unmarked language of the interaction that follows and this code switching gives them a clue to continue in the language of their own choice for making the interaction smooth.

An important thing shared by the host is that they had not met before and for the first time having a face to face interaction with the guests. With reference to this his next code switch is significant as it is his successful attempt to lessen the distance holding between them "***tau***

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<sup>3</sup> Refers to Mahira Khan the guest in the program

<sup>4</sup> F is for Fawad Khan the guest in the program

*tum apna pehla show ker rahi ho to tum ne mujhe bulaya nahi per maine socha mein hi tumhain bula lun*, just to let you know how much I love you”. Here marked use of *tum*, *tumhein* as an address term and the effect of the statement uttered in Urdu show positive politeness on his part and indicate his desire for a smooth, friendly and comfortable interaction ahead. In this connection line 8, 9 and 10 are also significant in revealing the comfort level of the guests, the way code switching has played a positive role and helped them overcome their initial nervousness.

The conversation continues like this where Mahira switches to English to express her inability to call guests of her own choice and gets the response from Hsy “*shuru hote hi us ne sab se pehla jhoot bol dia us nekaha...*”, this marked switch is significant in terms of building a positive and friendly interpersonal relationship with the interlocutor. Throughout the conversational episode the most obvious thing is HSY’s switches to Urdu whenever he wants to develop or maintain a warm and friendly atmosphere. Mahira in turn gives a response using five different utterances and continuous switches in order to overcome her nervousness as she seems unable to come up with a satisfying response so she utters like this “*nahi tau* that’s Ok fine *chalo*, I’m sorry” and interestingly Fawad retorted to it by using a complete Urdu sentence *kehna kya chah rahi ho?* which is to help her to come up with a clear answer.

HSY: we are in conversation with Mahira and Fawad who are cracking us up in the break and hopefully the crack is up now as well *yar er meri baat suno*.

405 M: *haan*

HSY seems to be using an Urdu switch termed as marked switch “*yar er meri baat suno*” deliberately to continue a friendly gossip with the guests if we see in the context of them having a first face to face interaction. In the same manner Mahira’s switch in 438 is indicating her desire to keep friendly terms with Fawad in the course of their question, answer session.

438 M: Name any 3 models *suno na!*

### 3.1.2 Code switching for keeping the conversation interesting/for Topic Shift

- 60 Hsy: *matlab ke tum bta bhi nahi skte*  
 F: *aap ko pori kahani suna doon*  
 M: *suna do na*  
 HSY: hhhha, so over all, you had a fantastic time.  
 F: I had a great time.

In the above example marked code switching efficiently performs the function of the topic change which is done to help the participant come out of the state where he is reluctant to share something with the co participants.

- 85 HSY: Welcome back after the break we are in conversation with FK and Mk er.. Fawad Khan and Mahira Khan. So tell me something *khaane pakane ka shoq he tum donon ko.*  
 F: *haan*  
 HSY: *haan..phir se wapis* serious *hogya*  
 F: hhhha  
 HSY: we are in conversation with Mahira and Fawad who are craking us up in the break and hopefully the crack is up now as well *yar er meri baat suno.*  
 405 M: *haan*  
 F: *tumary hoslay mein chaaku utaar daita* hahaha (speaking Urdu in English accent)  
 HSY: hhhhaa  
 555 F: *tum ny hhhhaa tum ne meray sath bohat zyadti kya hum wapis England jaye gah.*  
 M: hhhha  
 HSY: hahaha  
 M: *nahi tum ku ky* grown up *ho gya tau...*  
 F: *ham tum ko islye pnah dy gah, tum hamari slavery kery ga..gulami* hhhha

The uses of code switching to not only change the topic but also to keep the flow of the conversation interesting is not only very ingenious but furthermore is quite dexterous on the part of the participants in the current data. If the host were to stick to only one language in his way of speaking perhaps the course of the conversation would be dull and



monotonous. As seen in lines 85-88 the host starts with English and switches to Urdu to enhance the ambience amid the group. There is a similar situation in lines 403-405. The host again switches back and forth between English and Urdu and thus keeps the conversation flowing and his guests interested. F also uses Urdu and English to not only prove a certain point but to also keep a certain witty tone while he is speaking. In the above exchange Fawad makes marked use of Urdu and there is the example of interference in Fawad's lines as is manifested in his foreign accent on the phonological level and it also affects his style e.g. use of 'g' sound in 'gulami' instead of 'ghulami' in Urdu.

### 3.1.3 Code Switching in self repair/ clarification

Code Switching can also serve as a self-repair device, as the previous researches on conversational CS demonstrate (Li Wei, 1994; Li Wei & Milroy, 1995).

37 HSY: *Aap log fashion show kr rehe thay* back stage that's where I saw him and that's where I saw you first when I saw you together *koi baat thi jo ke* online, onscreen *jhor hai esi hai* there was a lot of ... I felt it.. there was magic, you could *jis ko kehte hain na* you could feel the attention, did you feel that you first time met each other.

F: well er..*boht he ek* positive vibe *thi hmare* set *pe* when we started off

HSY: right

40 F: and I think that was the main contributor *sub se badhi jo he* I think contribution *us* positive vibe *ki thi* and secondly *koi* hang ups *nahi thay apas mein*

M: *haan*

F: that's I think that's something which sort of set the pace *wahan say shurvat hue aur hum ek dusre ke sath* comfortable *thay is liye itni asani say ho gaye, dostiyan sab say ho gayin jab esa hota he mai humesha samjhta hun k chahye jitna marzi bura* project *ho lekin* er.. you walk away with an experience.

CS is used as an instrument for self repair and it is proven to be very helpful for the speakers when they are trying to prove or clarify a

certain point. The unmarked code switching in lines, 37-40 show the implementation of the use of CS for self-repair. HSY starts the conversation with Urdu and because he is unable to find the right words in Urdu he then seeks the help of certain English phrases to refine his thoughts, “**Aap log fashion show kr rehe thay** back stage that’s where I saw him and that’s where I saw you first when I saw you together”. F also makes a similar use of CS itself as an unmarked in lines 40-42 and then again in lines 43-46, when he is unable to find a proper word to complete his sentence he mends his thoughts by switching between two different languages and is then able to clarify his thoughts, “that’s I think that’s something which sort of set the pace **wahan say shurvaf hue aur hum ek dusre ke sath comfortable thay is liye itni asani say ho gaye**”.

HSY: hahaha, **tau** one teenage memory that is definitely for you?

120 M: **pehli dafa jab kaam kiya tha tau wo tau** er..it’s ingrained in my mind

HSY: and you were teen age then?

124 M: **haan aik store hai Rite Aid jo poory America mein hai tau wahan** cashier **ki job thi,** minimum wage **raat ko** mop **karna,** store **ko** close **karna,** all those things and **uss us ke bad kafi aur jobs ki** I went from a very very comfortable life to that and which makes me even today **aaj tak** I think **jab mein** set **pay jati hun ya chahye aap jitne bhi badhe ho jayen aap ko yeh baat yaad rakhni chahye or yaad rahti hai ke** er.. mop **bhi to pakra tha na.**

125 HSY: **haan**

M: **aaj** award **ho sakta hai, aaj kuch bhi ho skta hai lekin** you know humble beginning is good to...

The use of CS in the previous examples shows that it helps speakers in clarifying their points while here it shows that it also helps speakers to repair their thoughts as they speak. M’s consistent use of the English language puts her in a tough predicament where she is unable to get her words across to her co-actor and then she must find a suitable word in the Urdu language to explain her thoughts, “**pehli dafa jab kaam kiya tha tau wo tau** er..it’s ingrained in my mind. She carried it on in the next exchange as well where CS as unmarked choice helps her as a

useful strategy to repair her statements and clarify her points in all her contributions.

128 F: I remember this much *ke hamari* pocket money *bohat* limited *hoti thi*, I was never allowed to drive a car er.. *khud ki gari bahar le ke ja ni sakta tha ly jata tau jhaar par jati maar par jati* and .. wagon *aur* rikshy *pay safar karna* I think those are very fond memories for my teenage *jis mein* I realized I remember aaaa *mein apni begum se milne ek dafa* walk *kar ke milne ke liye gya apni* university se that was one end of Lahore *tau I mein ne adha* distance hike *kiya aur adha* distance *jo hai wo aik side ke mein us din mein pounch pata ya na wapis pounch pata* that was a very different story .....

156 M: *kaya kahty hain?*

HSY: they say and *mein* I'm going to change my opinion after this interview, *wo kehte hain ke* Sagittarius *ke andar* arid vicinity *nahi hoti jo un ke dil mein ata hai wo keh daty hain*, you think you filter when you speak or you speak...?

HSY's use of both languages helps him to state his opinion and clarify his thoughts in a smooth way as is done by Fawad in 160 to bring clarity; both of their switches are unmarked. In 286 HSY's repetition and language alternation is marked in this case "I mean *agar main tumahra fan hun aur tumhain daikh rha hun*, I am your fan and watching you" in order to explain his view and it is not accidental here but a deliberate effort.

160 F: yeah er..*matlab* on a public platform like this, public forum *ke ooper*.

168 F: I'll tell you *abhi filhal mujhe esa lagta tha* upto a certain point in time a couple of years ago *kuch saal pahle tak* er.. *bohat* honest *huwa karta tha mein aur* I did too much for my own good, *uske baad se mein ne* I think *mein ne sabaq sikha hai* and *kisi bhi bande ki tarha jo kisi bhi* job *pe kaam kar raha ho* it's something I have learnt...

286 HSY: So how do they stay in touch with you I mean *agar main tumahra fan*

- hun aur tumhain daikh rha hun***, I am your fan and watching you how do I stay in touch how can I communicate how can I tell you what I feel about you?
- 301 F: I am being very unbiased when I say this ***matlab*** I am not being diplomatic or anything.
- 326 HSY: Mahira you are very beautiful, I have thought that forever a lot of people think that as well, when you are on a set do you find that comes on the way for example ***kisi*** co star ***ke sath kaam kr rahe ho aur un ki*** is there an attraction issue.

In the above example 326 the exchange begins in English with a compliment from Hsy which is followed by a question first in English then comes the explanation in Urdu and ends with English, this shows how the speaker repairs his thoughts with the use of CS and finally convey it to the maximum of his linguistic ability as is also obvious in line 335 where Mahira while alternating the language repeats to elucidate her opinion. HSY's use of CS itself as unmarked "***magar*** you still have ***badhay moqay hain tumharay***" is interesting in terms of the study of code switching in self repair that how he does so by inserting an English phrase into Urdu statement to encourage the next person.

- 335 M: actually ***hamari jo*** job ***he wo boht he ajeeb he*** you know er..and I think

no job in the world that in my sight is as unique as this job.

Hsy: no

### 3.1.4 Code switching for emphasis

CS also occurs as an aid when the speaker wants to highlight or emphasize something as is evident in the following exchange where HSY makes a marked switch to ask for more clarity and then in 65 he does so to accentuate the point which he has made "you' re very young actors, ***badhe*** young actors ***ho aap***".

- 50 HSY: ***Wahan nahi kiya tum nay?***  
 F: obviously not  
 HSY: ***Bilkul bhi nahi***  
 F: aaa ***nahin***
- 65 HSY: you' re very young actors, ***badhe*** young actors ***ho aap aurr..*** your experience is...

- F: **mein ne baqaidagi se tayyari ki aur ek role ka audition bhi kia, ek saal uska intizar bhi kia aur uske baad muje inkar kar diya gya** er..  
 Hsy: **ek saal?**
- 175 F: **ek saal!, matlab is hope mein ke hum ye proj..ect kren gay**, I was constantly in talk
- 414 M: Ok Fawad complete the following dialogue **aur yeh dialogue complete hi nahi krna hy isko full style mein bolna he** like style **mein aik bar jo mein \_\_\_\_\_ ker lun tau phir mein apne \_\_\_\_\_ ki bhi nahi sunta.**

In 414 Mahira's marked code switching emphasizes the actual requirement of the question asked otherwise it would not be acceptable; similarly in 430 she wants to highlight the incorrect answer given by Fawad so she chooses to utter it in Urdu which is also a marked switch. Fawad in 474 while making use of the same strategy and not showing any flexibility utters in Urdu and gets the same effect.

- F: ummm P..M..  
 M: Ok and wrong  
 F: PPP
- 430 M: **nahi nahi ghalat ghalat ghalat**, PTI  
 M: PMLN, No no no wait no  
 F: **ho gya ho gya**

### 3.1.5 Code switching for conversational coherence

The researches establish that the repetition of particular words or phrases by the bilingual speakers maintains coherence in their conversation as is demonstrated through the following excerpts.

The repetition of certain Urdu statements inserted into English and particularly when they are repeated by all the participants time and again are significant in terms of the participants' convergence with each other's language choice and how it adds to the conversational coherence. So when the participants are motivated to bring coherence their CS is most of the time that of CS as a sequence of unmarked choices as could be seen in the given instances.

HSY: *is story ka benefit yeh tha ke aap bta skein ke aap abhi thirty nahi hen.*

75 M: *G bilkul aur*

HSY: *acha*

M: *is story ka yeh bhi benefit tha ke agar koi dekh rha he tau muje wo bta de ya ja ke correct kar de.*

80 HSY: *Tum believe kartay ho ke age is important?*

F: *it's just a number*

HSY: *it's just a number*

F: *yeah it's just a number*

In the above exchange certain statements are repeated by the interlocutors to maintain the unity of ideas.

M: *So Fawad khane pakane ka shoq hai?*

HSY: *er..yar.. dakhain khana pakana tau sab ko shoq hota hai es liye ke umm.. khana ki waja se aap ko energy aye gi aur energy ki waja se aap kaam Karen gaye aur kaam ki waja se aap zindgi agay lye ke jayen gay.*

M: *okay okay haan*

HSY: *So back to you now khana pakne ka shoq hai tumhai?*

100 F: *haan hahahaha*

HSY: *khane pakane ka bhi shoq hai ya khana khane ka shoq he?*

M: *I love eating*

HSY: *acha dono ko khana khane ka or khana pakne ka shoq hai u can cook as well?*

M: *I can cook, I lived alone in college so yes I can cook.*

105 F: *mujey to chaar, paanch cheezen bnani aati hein not more than that*

HSY: *chaar, paanch tau badhi cheezein hain*

Noteworthy is the repetition of *khane pakane* as the whole conversation revolves around it and unifies it.

137 HSY: *bilkul haan bilkul tau Pakistan mein agar bun raha ho to aap kis ke sath karna chahyen gi?*

- M: hmmmmmm aaa I think I would go for something like that I'd like to have aaa.. I don't know hmm I don't know.
- F: Shafqat cheema *ke saath karna chahyen gi.*
- 180 HSY: *haan*
- F: *tau aagy se jawab aya* hhhha
- M: *kya jawab aya?*
- F: *tau aagy se jawab aya ke* what you think, I'm you know *matlab* I do this for fun *us ne kaha* ok *matlab* I am sorry *matlab* I was saying sorry for having waited for ...
- F: but *swal tau ghalt ho gya*
- M: *acha tau aap ka pura* political *ghalt ho gya, tau phir tau tumhara pura* political question *ghalt ho gaya*
- F: *tau mera tau pura ghalt tha*
- M: *yeh tau mujy pta hi nahi tha*
- 485 HSY: three out of five she get one
- M: *theek he*

In all the above instances given under this category the repeated use of certain phrases by all the conversational participants render coherence and maintains unity in the exchanges with the use of CS as a sequence of unmarked choices which ultimately show and lead to the mutual understanding of the speaker and hearer as well.

### 3.1.6 Code Switching for quotation

There is much research on code switching for quotations. The function of Code switching as quotation can be observed quite often in bilinguals in the cases when an individual reports someone else's or so to say their own words they happen to change code quite often in an attempt to separate both the speeches according to their specific contexts and the code switching in such cases is sometimes marked like in the first exchange, whereas in others it is CS as a sequence of unmarked.

- 341 M: but then you say no sir not happening
- HSY: not happening adios amigos
- M: adios amigos
- 344 HSY: ok we are coming back to the competition; the competition is we are going

to do a caller on line and this segment is called ***ajnabi kaun ho tum.***

403 HSY: ummmm .we should but we'll be right back after this break, we are in conversation with Mahira and Fawad ***mein khiladhi tu anadhri*** so er.. let's see how this goes forward, I am really excited about the next round I think they are getting the spirit of competition and I am really excited to know who's gonna win so stick around this is Tonite with Hsy.

459 M: What were the names of two characters in ***Zindagi Gulzar he?***

F: The world is made of brass this is the translation of which song?

M: ***yeh dunia yeh dunia pittal di yeh duniaaaa***

495 F: ***haan***

In the first instance the Spanish proverb is quoted by both the participants to create the desired effect successfully.

The quotations in the above mentioned exchanges are deliberate because they are needed as in 344, the name of the segment is ***ajnabi kaun ho tum*** and in the next ***mein khiladhi tu anadhri*** followed by title of a play ***Zindagi Gulzar hai***, and a song in Punjabi ***yeh dunia yeh dunia pittal di yeh dunia.***

### 3.1.7 Code switching for mitigating/ reducing the intensity

In the following exchange, there are the instances of code switching where it works to lessen the effect of the prospective statements as illustrated below.

HSY: Thank you ***yar*** er..***badha main ne socha tha k mein kis ko bolaun*** and I wasn't

Sure ***ke*** you guys will come, I..I heard obviously you are very busy, wasn't sure that..you guys will really come to my show, ***tau tum apna pehla show ker rahi ho to tum ne mujhe bulaya nahi per maine socha mein hi tumhain bula lun***, Just to let you know how much I love you.

5 M: I had no real control over that butt....

F: hhhhhaa

M: hhhhhaa look at the kind of...(pointing to Fawad)



HSY: *shuru hote hi us ne sab se pehla jhoot bol dia us ne kaha...*

M: *nahi tau* that's Ok fine *chalo*, I'm sorry

10 F: *kehna kya chah rahi ho?*

15 HSY: will you explain yourself?

M: I will..er actually *agar aap* notice *kren tau us* show *pay* fashion *say koi tha hi nahi*.

M: so next season.. I will...

HSY: Next season *ki kya bat he mein ne tau* show *shuru kia tum se aur tum*

*nay mujhe bulaya tak nahi, what you think is ki saza kya honi chahye?*

24 M: Ok how about this *ek sawal* er..so you can put me on the hot seat for one question, one

It is remarkable to observe the different ways that bilinguals make use of the languages at their repertoire in order to fulfill their goals and to achieve their interactional objectives like it is done by the participants of this extract who in an attempt to develop their argument in a positive way and not to affect their interpersonal relations switch codes efficiently. Firstly HSY does so by using Urdu to English switch effectively "*tau tum apna pehla show ker rahi ho to tum ne mujhe bulaya nahi per maine socha mein hi tumhain bula lun*, Just to let you know how much I love you", again in line 8 he conveyed it in Urdu which could not have been as friendly and harmless if uttered in English, and the code switching is marked in this case. The use of Urdu as a mitigating strategy is successful throughout because of the shared socio-linguistic background of the participants which provides them a bond to be affiliated with and does not heighten the effect of the utterances.

M consistently uses English to Urdu switches and mixing of both languages for all of her contributions and has a clear preference for English whereas HSY's preference varies depending upon what he says and for what effect.

M: I can make one Thai dish

HSY: *Tum bhi* Thai dish *bna lyte ho!*

F: it's easy

M: it's very easy

While the instances of code switching in the previous examples indicate their function of reinforcing solidarity between the host and guests, this example demonstrates that the host uses code switching in an attempt to lessen the harsh effect that the statement might have had if it were uttered in the English language and it falls under the category of CS as a marked choice. Let's say the host (HSY) had said the statement in English, "You can cook as well?" This might have had a negative effect and would have thus created an uncomfortable rift between the host and his guest. By saying the phrase in Urdu the language of familiarity, the host maintains certain decorum and prevents the situation from being too awkward.

## **Discussion and Conclusion**

The analysis process revealed that code switching serves a conversational function, but together with that it is connected with the broader social and cultural aspects of the contexts which the participants are part of and these wider outside factors are indexed by the conversational structure. The significant function of code switching which appears from this data is that of keeping harmony and building cordial, friendly relationship among the interactants. Along with that another noticeable finding is that wherever there is a thorough use of English that signifies seriousness and sometimes distance as well which is intentionally lessened by using Urdu expressions. The dominant function of code switching appears to be for removing distance and sometimes coldness among the participants as well as for a light hearted conversation. Code switching can contextualize conversational activities keeping in the level of participants, their status, their relations to each other i.e., level of formality and informality, kind of topics discussed, the structure of narratives, etc. It also calls for the 'macro' dimensions to be considered for the effective interpretation of code switching and thus does not make them irrelevant.

The research establishes that code switching is an effective communicative resource which helps to develop and maintain a meaningful interaction among bilinguals. It functions to accommodate the participants, to reduce their mutual distance and to make them at

ease; moreover having command of more than one language brings functional and pragmatic clarity in the conversational exchange between bilinguals. Code switching not only strengthens their relation but also helps them to convey their points easily in the language of their choice and to the better understanding of the interlocutor as well as the audience.

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## **APPENDIX**

### **Transcription Key**

In transcribing the data all the Urdu words are given in bold and are italicised to differentiate them from English. Names of the participants of all the programs are abbreviated by making use of the initial letters of their first name.

Following is the list of different markers indicating interruption, pauses, laughter and hesitation etc.

Interruption : (...)

Pauses or continuity: (..)

Continuity: (....)

Silent gesture of laughter or smile: (hhhh)

Laughter: (hahahaha)

Hesitation, trailing: (ummm, errr, aaaa)

**The program is downloaded from the following link** Tonite with HSY

<http://www.ytpak.com/?component=video&task=view&id=By-ngsnyLFg>