



EXPLORING CODE-SWITCHING AND CODE-MIXING IN CLASSICAL AND MODERN PAKISTANI DRAMAS: A LABOV-BOURDIEU ANALYSIS

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Abstract

The study aims to investigate the functions of Code-Switching and Code-Mixing in dramas based on Classical and Modern plays. The study employs Labov's theory of Variationist, that explains about the change of language in society and Bourdieu's theory of Capitalism that explores how language transition helps to identify power dynamics and social identity. The objective of the study is to find out CM and CS in the dramas as well as which factors influence this phenomenon. This study adopts qualitative method for conducting research. It contributes largely to the field of dramas as media plays an important role in exploring characters in their social set up. The data set of the study is based on the extraction of the dialogues which were eighteen in number and for each drama three dialogues were selected from different episodes as a purposive sampling. The findings reveal that in Classical time period Morphological CS and in Modern plays Intrasentential CS is used largely that shows that in early times, the mixing was based on the words but in Modern plays it is based on the mixing within a sentence. This shows that due to multiple factors, these trends have changed with the fast pace of time. The study concludes that use of CS and CM are essential tools for communication as these findings give clue to future researchers to explore this genre in the perspective of language transition.

Keywords: *Code-Switching, Code-Mixing, Labov-Bordieu, Explore, Purposive Sampling.*

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1. Introduction

With the fast pace of time, Social media has made human interactions unbounded and extensive. In order to communicate and to exchange information, these platforms play a role of bridge to make a connection between the information and the people around the world. For this purpose, language plays a vital role as in this age and people can use more than two languages in their communication. In the study of language, this phenomena is called code-mixing and code-switching. It is not a confined change to speaking only rather it can be appeared in written, oral, face to face interactions as well as in online communication and so on. As Wardaugh (1998:103) explains if in a single conversation both languages are used together, then those will be known as code mixing. On the other hand, according to Hymes (1986) code-switching is a term that can be used as a shift of one language into other languages along with various speech styles. Fundamentally sociolinguistics deal with the study of language in the context of the society as every individual has right to use different languages to make his communication fluent. Finegan (1994:3) explains that in conversation, people do not usually follow the standard language as they usually mix up the words of other languages and sometimes the purpose of this shift is to show the identity and status also.

The use of two or more languages and dialects in the communication process is called Bilingualism (Grosjean and Byers-Heinlein 2018, p.5). Code-switching is known as a shift from one language to another in the form of a word, phrase, clause or a sentence (Grosjean and Byers-Heinlein 2018, p.109). In most countries, code-switching (CS) is known as natural production of bilingualism (Nguyen et al. 2022, p. 1). Code-Switching is the case that has attracted many researchers to conduct research on language contact (Bakuro 2020, p.216). Most of the scientific studies were conducted on code-switching in oral communication but now the attention is paid to the use of CS in the written texts also as this change increases the interest as how with the use of CS writer wants to reflect the cultural identity and the societal norms with the use of two languages in literature (Gunko 2021, p.142). The scientific study of language explores many socio pragmatic, sociolinguistic and psycholinguistic aspects with different definitions. As Grosjean (1982) defines CS as “the use of two or more languages and dialects in a conversation.” While

Poplack defines CS as “in a single discourse and sentence, the alteration of two languages” is defined as code-switching (Poplack 1980, p.581).

The study of Code-switching (CS) in the social context can clarify it in better way. Generally, it builds up its relationship with society and the use of language in a multilingual speech community (Wibowo et al, 2017, p.13).The study of sociolinguistics provides the reason how CS indulges in conversation and how it reflects the culture. This study of CS also involves the gender differences and how it plays a significant role in dealing in social groups settings including age, social class and gender (Huang et al.2020,p.1).The aim of the research is to find out the factors that affect how speakers switch codes and how this language plays its role in communication (Gardner-Chloros 2009,Milroy,1987).Code-switching, according to the Sociolinguists, are the discourse markers which play a particular role in specific context (Alhourani 2018,p.11). Social media has played a vital role in prevailing the language of various regions to the world and as a result the world has become a globalized society with the use of multiple languages. The impact of this prevalence can be observed with the use of many languages in written as well as in spoken and the concept of bilingualism has emerged in almost all fields of life. Many authors go beyond their standard language as to meet to the concept of modernism. Many literary works are found in which code-mixing and code-switching is extensively used. Even in Pakistani culture multilingualism has raised its level. Many studies proved code-switching and code-mixing in many literary and nonliterary data but a few selective studies show the working on the use of codemixing and code-switching in the dramas of two eras. This study has the aim to highlight the use of code mixing and code switching in social media dramas particularly in the background of classical and modern era. As the use of code switching and code mixing reflect cultural adaptation and social identity.

The study is based on the selection of the dialogues which were collected carefully and consciously ensuring that cultural and contextual interpretations were done sensitively. In spite of the availability of text, the spoken data was collected carefully. All sources with time specs and episodes were mentioned faithfully. The findings were presented transparently ensuring that interpretations were presented faithfully.

1.1. Problem of the statement

Much researches have been found about the exploration of Code-Switching and Code-Mixing in different genres but very less attention is paid to the dramatic literature. This study is done in the background of the evolution of CS and CM in the dramas as it will provide a new direction of research areas in future. The research on dramatic literature is a unique genre to be explored that is indicated through this study.

1.2. Purpose of the study

The purpose of the study is to find out code-switching and code-mixing at lexical level. Thus the study provides a new dimension of exploring the language hybridization in plays.

1.3. Significance of the study

The study is important in filling up the research gap in dramatic literature on the basis of Code-Switching (CS) and Code-Mixing (CM) from a historical perspective whereas other genres were focused at an extensive level. A few researches are there to explore multilingualism over time. The comparative study of classical and modern times shows that the evolution of CS is due to the social, cultural and political influences. The study participates in the field of sociolinguistics as it deals with the exploration of the usage of code-mixing and code-switching in the dialogues of the characters. Furthermore, this research is significant not only in the field of linguistics rather it provides deep insights to scholar of literature, educators and historians who especially are multilingual. This study shows a great change from standard form of language to the mixing of other languages that reflects a great social and historical change. Meanwhile, it pays a great contribution to the field of literature and particularly sociolinguistics.

1.4. Objectives of the Study

The objectives of the research are:

- to investigate different types of code-switching and code-mixing in shaping the identities of the characters of classical and modern times.
- to highlight the factors which influence code-switching and code mixing in dramas.

1.5. Research Questions

This study will answer the following questions.

- What are the different types of code-switching and code-mixing employed in shaping the character's identity in classical and modern plays?
- Which social factors influence code-switching and code-mixing in dramatic literature?

1.6. Delimitations of the study

- The basic focus lies in analyzing the major types of code-switching in context of sociolinguistics.
- This is the textual analysis rather it only includes spoken data. This research will fall in the domain of English language as it only deals with verbal data with less focus on the written form.
- The study has its limited approach to the use of words and phrases in their conversation rather than the use of noun and word repetition of any particular character. The particular focus is given to the use of code-switching and code-mixing within the conversation.

2.Literature Review

The term “code switching” was introduced by Einar Haugen, an American linguist in the 1950s. It is defined as when someone switches between dialects, accents or registers within a single conversation while “code mixing” can be defined as the transition from one language to another within a single sentence.

The terms which are frequently used in context of multilingualism are code mixing and code switching in which two or more languages are combined or integrated within the same conversation either in the form of a word or with the inclusivity of phrases from one language to the other and the alteration of language from one language to another depends upon the social context and the multiple communities. Code switching is basically the phenomenon to move from one language to another in various situations in any form and code switching happens where someone comprehends some languages and these variations. (Bhatia Ritchie, 2012).

In sociolinguistics these terms differ in the way as some linguists (e.g., Milroy & Muysken, 1995), argued that the lack of language skills is the result of code switching. Contrastively, Weinreich (1968) assures that code switching happens due to the bilingual ability of the speaker (Hadour, 2019). The opinion of majority of the researchers lies in the agreement that in the field of sociolinguistic phenomena code switching is the widespread phenomenon throughout the time. The function of CS varies from one community to another. (Appel & Muysken, 2006). Resultantly it shows how people communicate in different cultures and communities.

Naseem, Khushi, and Qasim (2019), in a work that is “Investigating the Social Functions of Code-Switching in Amar bail by Umera Ahmad” explore the role of code-switching as a sociocultural and literary tool in the literature of Urdu language. The study

of Amar bail deals with the thematic analysis of code-switching of English language, power dynamics, social class discrimination, construction of identity in the context of the society by using the sociolinguistic approach by Myers-Scotton(1993) and Albakray & Hancock(2008).

The work of Shah, Pillai and Sinayah (2020) “Identity Construction through code-switching Practices at a University of Pakistan” explains how code-switching between the Pashto language and English participates in the development of the identities in multilingual settings. With the perspective of Micro and Macro Sociolinguistic pattern, the researcher aims to identify how the identities of the learners and teachers are shaped by the use of code-switching that reflects the global and local influence on their identities. Based on the ethnographic analysis along with the interviews of 26 participants, the study reaches the conclusion that code-switching is dynamic as it helps to shape societal and professional identities in multilingual settings. The research employs two methods: qualitative ethnographic method and discourse analysis to highlight the importance of code-switching in multilingual contexts.

In the volume “Code Mixing and Code Switching Found in Video Instagram” Kartika, Harida and Arifin (2020) identified the role of code mixing and code switching in the videos of Instagram. The researcher tried to explore this for the purpose to identify and analyze these occurrences within the videos was to find out the reasons. For this purpose, the framework of Hyon (1996) and Kang (2003) was applied to analyze code switching and code mixing in order to identify the various types of linguistic attitudes in the language. For this research, the data was collected from twenty Instagram videos of the content which was user generated. By applying the framework of Hyon, qualitative method was applied for analyzing the different instances into various types of code switching and code mixing (insertion, inter-sentential, Intra-sentential, alteration).The study exposed the three fundamental types of code switching and among all intra-sentential was the most prominent form.

In a work “Code-Switching and Identity: A Sociolinguistic Study of Hanif’s Novel Our Lady of Alice Bhatti” by Sumaira Akhtar, Baig, Aslam, Khan, Tayyaba, Iqbal (2020), highlighted the features of code switching and code mixing linguistically in the novel of Mohammed Hanif. The basic aim of the study was to identify the role of power relations and local identities in the perspective of the society with the principles of sociolinguistics. The qualitative method was employed in order to assess the sociolinguistic and morphological aspects. The findings expose that code switching is a powerful tool to build a relation of local identities with cultural values particularly in Pakistani society. The use of code switching highlights the social and cultural relations in the marginalized communities.

Sameen, Farid and Husain's (2021), "A Critical Discourse Analysis of the Impact of CodeSwitching on Modern Adult Language Learners' Motivation in Pakistan" explains the effect of code-switching on the language of the adults and their learning in Pakistan particularly focusing on the instructors and learners at University. The focus of the research lies in the point that how code-switching is helpful to reduce the language anxiety, to motivate the participation of the learners in classroom settings. By applying the model of Critical Discourse Analysis (CDA) by Fairclough, the data of 95 persons was collected from survey that was based on mixed- methods approach. The results of the analysis that was collected with the help of statistical data show that code-switching can reduce the language anxiety and also motivates the students' participation.

As Zawar, Sana, and Muhammad (2021) in their study Representation of Pakistani Culture Through Code-Mixing: A Critical Analysis of the Novel Holy Woman by Qaisra Shahraz focused on the linguistic phenomenon of code-mixing in English and Urdu within the context of Pakistani literature. The study evaluates how code mixing reflects the identity of the culture within Shahraz's novel. Kachru's (1983) and Baumgardner, Kennedy, and Shamim's (1993) models are used to analyze the categories of code-mixing, which are basics to identify the real essence of Pakistani culture. Overall, the study explores that code mixing is a critical component within the domain of literature while further explorations can be done with the different dialects across different mediums.

The work "A Study of Code-Mixing and Code-Switching(Urdu and Punjabi)in Children's Early Speech" authored by Ramzan, Aziz, and Ghaffar(2021) explains the linguistic patterns of children aged 2 to 5 years as they were engaged in code-mixing and code-switching between Urdu and Punjabi languages. The recordings from 100 children were collected with educated and uneducated backgrounds by using the bilingual framework based on Weinreich and Grosjean's theories. The findings show that children mostly add words to their language while children with educated backgrounds show more structured bilingualism.

Masruroh and Rini (2021) in their work "Code-Switching and Code-Mixing in Drama Performances" elaborate on the kinds of code-switching which are tag-switching, inter sentential switching, intra-sentential switching and lexical code-mixing with the purpose to highlight codemixing and code-switching in the performances of drama along with its form and function. The study aims to find out the code-switching in the performances of the students and in dramas as well. For this purpose, Poplack's (1980) model of code-switching is taken as a framework.

A work entitled "Code-Switching in Online Written Communication among Arabia English Bilinguals: A Sociolinguistic Perspective" authored by Alsamhan and

Almultrafi(2022) found code switching, bilingualism and the choice of the language on Twitter and the researcher investigated the classification of code switching in the sociolinguistic perspective along with its relation to the selection of the topic, education and gender. For this purpose Myrers-Scotton (1993) Markedness Model and Malik's (1994) Models are used. Whereas the data was collected with the categorization of education level, topic as well as the gender based evaluation. The dataset is not mentioned while the data was collected manually for the collection of tweets. The results show that the use of code switching is more in male than female and on the other hand the educated class use code switching more than the class which is not well qualified. The tweets of English particularly influenced by education whereas Arabic tweets are associated with religion. The study shows that social factors play a critical role in the use of code-switching as well as the language of media for communication also participates in the use of code switching. The selected platform that is used for data collection is its limitation while the focus of the study is on Arabic-English bilinguals in Saudi Arabia is its delimitation.

Nurhalizha Puspa Sukamto (2022) work "An Analysis of English-Indonesian Code-Mixing Used by Sandiaga UNO's Speech on YouTube" explains the use of code-mixing in public speech along with different linguistic elements which resultantly occur in the form of code-switching and the basic purpose of the extensive usage of code-switching is to find out the fact that for which purposes, these are used in communication. The study is observed under descriptive qualitative model. The speech of Sandiaga Uno on YouTube with 51-minute recording was taken as data to be observed and six types of code switching are observed which were in the form of word, clause, idiom, hybrid, reduplication and phrase. The study is the great contribution in the exploration of the code switching in digital communication as well as showing the linguistic variations in multilingual society.

The study entitled as "Corpus Creation for Sentiment Analysis in Code-Mixed Tulu Text" by Hedge, Anusha, Coelho, Shashirekha and Chakravarthi (2022) explain the sentiment analysis in trilingual code-mixed of Tulu, Kannada and English with the objective to create a Tulu corpus to analyze sentiment with the machine learning technique. The study constructed gold-standard dataset to assess the various models. In order to analyze it, 7,171 annotated comments were collected based on code-mixing Tulu and five sentiment classes were identified based on positive, negative, neutral, mixed and Not Tulu. The methodology of research involved Logistic Regression, Support Vector Machines (SVM) and Naive Bayes for categorization.

Nazir and Kassim's (2023) work "Issues and functions of Code-Switching in Studies on Popular Culture: A Systematic Literature Review" explore code-switching in the varieties of discourse and its strong role in media. For this purpose, the framework of

PRISMA was used for 36 selected studies from major five academic databases. The study explains how media presents code-switching in the form of references, influential and expressive functions especially in the establishment of identity and advertisements. The study revolves around the limited media and entertainment settings and it provides a significant output of code-switching in media.

Yusuf and Gapur (2024) in “Code-Mixing and Code-Switching in the TV Culinary Show Master Chef Indonesia” explain the role of code-switching in the culinary program of Indonesia. The comparison and contrastive matching was observed with the qualitative method. The study relies on Master Chef Program of Season 11 in order to tell culinary methods and ingredients. The researcher observed the maximum use of intra-sentential, inter-sentential and tag-switching in the program as code-switching played an important role in modern discourse and its positive impact on Indonesian language.

The study of Shet and Premkumar (2022) based on the topic “To Switch and Mix or Not to: Code-Switching and Code-Mixing in Indian Film Songs” highlights the code-switching in the sociolinguistic perspective by examining its usage and its role that is being played in the songs. The Conversational Analysis by Auer (2001) was taken for analysis and 55 Indian songs were taken as sample with the 13,348 word count. The major attention was paid to the elements of quantifying code-switching then to the patterns of intra-word code - switching and lastly on the factors which are responsible for code-switching occurrences. The results show that 31.57% words were the example of code-mixing which serve as the tool for the identification of multilingual culture.

Narhandayani’s (2024) “Analyzing Code-Switching and Code-Mixing to Portray Gender Dominance in the Korean Drama King the Land” explains how in a multilingual society codemixing has an impact on gender dynamics. The study was analyzed on the grounds of intrasentential switching, tag-switching and gendered use of language. The basic focus of the research was on the transcription of a Korean drama ‘King the Land’ in Japanese, Arabic, Chinese, English and Korean languages. The findings tell that the use of code-switching is more in the conversation of men as compared to women as 35.29% intra-sentential while 46% code mixing was used that represents the role of genders in media representations. The study has limitations as it only focuses on single drama and the sociolinguistic context is ignored whereas the data of multi languages make it prominent and it is a great contribution in the field of linguistics. On the other hand “CodeSwitching in the Selected Anglophone Pakistani Fiction” authored by Fatima, Akhter & Parveen (2023) explores the types of code-switching along with its impact in the form of encouragement in the narratives of the literature and for this purpose the theories of Hoffman and Muysken are used to analyze the three Pakistani Anglophone novels named as Nobody Killed Her, The Wish Maker, and The Lost Pearl. And the researcher

highlighted intra-sentential switching, emblematic switching, and *The Wish Maker* got the highest frequency to express the identity of the group. The study mainly highlights that the code-switching is the result of the reflection of cultural identity and hybridity and it is very significant in the field of sociolinguistics. The study has the limitations as it only deals with the three novels and it does not include any spoken discourse and any statistics.

2.1. Gaps of the study

In the view of the previous researches, most of the works have been done to highlight CM and CS in different genres as in the videos of Instagram, on the identity construction as well as in novels. A few studies are found in literature of the dramas and this study fills the gap to identify CS and CM in the dialogues of the dramas as how language is used with the mixture of the other language in daily usage and how characters are portrayed with the use of the mixed language.

3. Research Methodology

3.1. Research Design

The study embraces qualitative research design as it focuses on the analysis of the language change and code-mixing in dramas. This study explores how these linguistic patterns play a crucial role in presenting the characters in the context of society. This particular approach helps to explore language variations in Classical and Modern time's dramas. in the context of linguistic and socio cultural context. Instead of presenting numerical data, text based data was focused which was driven from the scripts of dramas in order to draw a strong connection between history, culture and society which play a vital role in shaping language across different eras.

This study employs the mixed-method approach as it aims to assess the change of language over time and the basic focus lies on classical and modern plays. For this purpose, the Sociolinguistic theory, Bourdieu's Linguistic Capital theory and Labov's Variationist Sociolinguistics theories are used. The dramas from classical and modern dramas are taken and spoken data (dialogues) are written by watching different dramas. As the research is based on the findings of code-switching and code-mixing so the dialogues which fall under this category are collected for analysis. Basically code-switching and code-mixing is a sociolinguistic phenomenon. This approach delves deeply in understanding the role of society and culture in the emergence of code-switching and code-mixing in practices of linguistics. The study involves how CS and CM emerge in these two different times and how the use of such words enhances the cultural trends.

3.2. Data Collection

For the research, the data was collected in the form of dialogues from recorded audio, video of the dramas Classical and Modern time dramas within Pakistani Urdu dramas. The dialogues from each drama were documented thoroughly with the inclusion of particular channels and platforms. In context to the topic of research, the dramas were selected through purposive sampling to get the instances of code-switching and code-mixing. In order to develop organized analysis a transparent system was established with the specification of language including the types of code-switching e.g. Inter-sentential and Intra-sentential etc. The context along with speaker's identification, settings and the tone were noted. Time stamps were added to assess the cross cultural references of dialogues as well as their recordings.

The data for the study was collected from selected dramatic texts of two eras which covers Classical and Modern plays. The dialogues based on code-switching and code-mixing were collected to have comparative analysis. The plays were chosen to check linguistic variation and the reflection of those differences on society and culture. The dialogues from both these texts were focused as these dialogues employ power dynamics and cultural identity.

A purposive sampling technique was used in selected plays in order to find out the linguistic variation. It shows that the plays with particular dialogues based on linguistic patterns were selected based on different classes and cultural backgrounds which play an important role in language transition.

4. Theoretical Framework

The field of sociolinguistics was introduced in the 19th century that examines the relationship between the language and society. Bourdieu's Linguistic Capital analyses language as a cultural tool to maintain social hierarchies whereas Labov's Variationist Sociolinguistics includes the phenomena of code-switching and the purpose to use the theories lies in this point that language is shaped by the forces of society and it reveals the relation between identity, power and language. The basic focus of this theory lies in the fact that certain factors of society such as social class, region as well as historical context cause variations in language. The basic focus of this theory lies in the fact that language varies when the people of different classes speak differently in any environment. The focus of Bourdieu's theory lies in the point that how language is connected with power and social class. He was of the view that language is not only the way to communicate to one another but rather it is a way that provides a source to give benefits to the people of the society as the way how people communicate in the society reflects their social background.

This theory plays a vital role in studying language variation in the society and how language shifts and how it is used to maintain power in the society. Sociolinguistics is a broader field in itself as it covers multiple domains in its teaching. The integrated theories are quite appropriate as these cover the language innovations in the forms of code-switching and code-mixing. In this way, the use of integrated theories aligned to the objectives of the research by explaining the role of language variation in the form of code-switching and code-mixing that particularly reflects the language shift in society.



Figure 1:overview of the blended theory

The integration of Labov's Sociolinguistic theory and Bourdieu's theory of Linguistic Capital came up with a complete framework for the purpose to analyze language changes as Labov's theory explains that language variations occur with the societal changes as various speeches reflect many social stratification. His concept of linguistic variation helps to evaluate the reasons of code-switching of dialects and languages in a conversation that relies on the social class and status. On the other hand Bourdieu's theory reflects language as a power symbol where linguistic forms get more prestige as his idea of linguistic capital revolves around the point that why the language is changed with the change in the social status as higher class of the society prefer to speak standard language while less dominant class relies non-standard speech or code-switching. The amalgamation of these theories present a significant analysis of language in context of dramas as these texts reveal power dynamics and emerging linguistic norms which are deep rooted in the web of culture and politics.

The study amalgamates Labov's Sociolinguistic theory and Bourdieu's theory of Linguistic Capital in order to access code-switching and code-mixing in the literature of plays across two different time periods, specifically Classical and Modern. The theory of

Labov shows a strong connection of the society with language and certain factors involved in language variation in dramatic text along with this it helps to find out how code-switching and code-mixing is used to reflect the identity of the character. On the other hand Bourdieu's theory investigates how language is used to show social hierarchies and cultural shifts. This framework is important in showing social and cultural elements which shape the different choices of language in drama (Labov) and sociopolitical perspective in language variation (Bourdieu). With the combination of these theories, a comprehensive analysis of dramatic shifts links the patterns of language and transformation of language in cultural perspective.

5. Data Analysis

The study employs qualitative method which is used to analyze the identity as well as the patterns and meanings of the text. This approach is specifically appropriate to examine dramatic literature as it explores the usage of language in the dialogues of the characters and their interactions in the society. The use of code-switching and code-mixing was presented and analyzed with the help of various instances as these examples help to observe the identity of the character and his contribution in presenting themes in the plot of the play. In order to analyze language, discourse analysis may help to analyze social hierarchy and cultural shifts across various literary eras. With the combinations of these methods, the study provides in depth understanding of the language transition in dramatic literature along with its cultural expressions. Method of data analysis consists on a few steps. First step is to select the episodes consisting on code-switching and code-mixing from the starting episode and data is collected from different episodes then in the second step the dialogues are transcribed. The third step leads towards the classification of CS and CM in dramas.

5.1. Limitations of the Study

There are some limitations regarding this study:

- The study cannot be generalized due to the limited set of dramas as a selected set of dramas are chosen for research.
- The data that is collected is based on textual data and other para lingual features are not being noticed.
- The study only examines code-switching Urdu and English which may not be applicable to other contexts of multilingual dramatic literature.

6. Analytical Discussion

6.1. Findings

In dramatic literature code-mixing and code-switching play an important role in framing the identities of the characters and their social class. In a conversation code-switching expresses variation of two or more languages in any sentence or discourse and along with this code-mixing refers to the submerged components of one language into another language but at lexical and morphological level. Basically these changes are not random, rather they serve particular social functions that expose deep insight of power dynamics and cultural identity as well the psychology of the characters in the play.

The study highlights that code-switching evolves at large language and it is based on context or function of the discourse. On the other hand code-mixing works at micro level as it shows the deeper understanding of the multilingual expressions in a speech. Here is the presentation of the dialogues of selected plays of classical and modern dramas.

Code-Mixing and Code-Switching in Classical Dramas (1985-1998)

Year / Channel	Time Stamp / Episode	Character	Dialogue	Type of Code Switching	Impact on identity	Social factors
1985/PT V	Episode:1 Time:4:56	Zara	Bahut khrabhyn aap ain q Nhi, it's a beautiful house	Inter-sentential code switching	Emotional expressions and acquaintance	Elite class
	Episode:1 Time 5:28	Saniya	Nahi, nahi, i don't care	Intra-sentential code-switching	Cultural influence	High social status
	Episode:1 Time:5:38	Zara	For God's sake , zubi khala, kbhi meri bhi tareef kr dye kryn	Intra-sentential codeswitching	Cultural norms of respect	Elite class
1987/PT V	Episode:1 Time.12:08	Dr.Zoya Ali	Ye to tay hua na k business administrati on myn	Morphological code-mixing	Express Social class	Social identity

			kyamat tak nahi kr skti			
	Episode.1 Time specs:12: 38	Dr.Zoya Ali	Farz kryn myn koi dead body dekh lu or mera heart fail ho jaye phir.	Morphologi cal code- mixing	Humorous expression s	Social attitude
	Episode.1 Time Specs.12: 43	Dr.Zoya Ali	Tum fikr na karo hmara cardiovascul ar hospital bahut acha hai	Morphologi cal code- mixing	Educated Urban class expression s	Social Identity
1998/PT V	Episode.1 Time Specs. 10:15	Characte r: A	Maqbool sahib isko lay jain or achy tricky se train kryn	Morphologi cal code- mixing	Authoritati ve tone	Power dominan ce
	Episode.1 Time Specs.11: 18	Character	Beta yaad rkhna aik writer kay point of view se sab se zaruri chez syahi hay	Morphologi cal code- mixing	Intellectual Identity	Power dynamic s
	Episode.1 Time Specs.16: 05					
	Episode.1 Time Specs.16: 05	Character : A	Suna hai tumne sword of honor liya hai	Morphologi cal code- mixing	Social class identity	Social identity

The table shows the examples of code-switching and code-mixing in different decades as it also highlights the use of code-switching in dramas and along it expresses that the use of CS and CM play different roles including expressions of emotions, power

dynamics as well as cultural hybridity. Clearly era dramas like Tanhiyaan (1985) and Dhoop Kinaray (1987) the use of code-switching expresses that language variation in the form of codeswitching occurs in elite professions and Alpha Bravo Charlie (1998) reflects power dynamics in the discourse of military. Linguistic capital by Bourdieu expresses the identity of the characters in professional settings likewise Sociolinguistics theory of Labov shows how these variations in language help to show power, emotions and identity of the characters and their role in social settings.

Code-Mixing and Code-Switching in Modern Time Plays (2011-2020)

Title of Drama	Year / Channel	Time Samp Episode	Character	Dialogue	Type of Code-Switching	Impact on identity	Social factors
1.Hamsaf ar Dialogue. 1	2011-2012 /HUM TV	Episode :2 Time specs.1 1:34	Ashar	Sara agr daddy ne mujhe is baat ka shock dya hay to is se bra shock tum ne mujhe diya hy. you are my best friend,yaar!	Intersentential code switching	Cultural hybridity and Elite class representation	Social identity
Dialogue. 2		Episode :2 Time.1 2:50	Ashar	I don't want to hurt you yaar,lekin believe me,trust me	IntraSentential codeswitching	Bilingual competence and social identity	Social identity
Dialogue 3		Episode :2 Time:1 6:03	Ashar	Sara ko meny kbhi dost se zada ni samjha lekin aaj wo mjhy she says she loves me	Intra sentential code-switching	Emotional and psychological expressions	Societal expectations

2. Zindagi Gulzar Hai Dialogue. 1	2012-13 HUM TV	Episode .1 Time:4 : 40	Mother(Samina perzada)	<i>Lekin ab mera khayal hai k ye concerts tum ab lapet ke side par rakh do tumhari priority ab tmhari prhai honi chahy</i>	Intrasentential codeswitching	Social concern regarding career	Societal expectations
Dialogue. 2		Episode .2 Time specs:7. 24	Zaroon	Jab insan selfconfident nahi hota to yehi khta hy	Morphological code mixing	Discourse used for self-improvement	Social identity
Dialogue. 3		Episode .2 Time Specs.7 :45	Zaroon	And to be honest menay bhi do teen jgho pe apply kiya tha	Intrasentential codeswitching	Expression of modern identity and bilingualism	context
3.Ehd-eWafa Dialogue. 1	2019-2020 HUM TV	Episode .1 Time Specs. 11:14	Shah Zain	Actually na sir saad ki ami ki birthday hay	Morphological code mixing	Social adaptation of bilingualism	Social identity
Dialogue. 2		Episode .1 Time Specs.1 7:44	Dua	Uncle aap ki waja se sara traffic disturb ho raha hai	Morphological code mixing	Indicates urban bilingualism	Context
Dialogue. 3		Episode .2 Time Specs.1 8:18	Father	”Inko myn yehi khu ga kay exams ki waja se hostel off ho gaya hai”	Intrasentential codeswitching	Expression of bilingualism and language efficiency	Social identity

Figure: 1.5 Code-Mixing and Code-Switching in Modern Dramas (2011-2020)

Language is no longer bound to any particular domain rather it has emerged as a language with many dimensions that reflect transitions in Pakistani society. The use of English in social settings and in emotions expressions reveal that bilingualism has become most dominant feature of the identity construction. Theory of linguistic capital by Bourdieu reflects how English works as an indicator of professionalism, and social mobility. The purpose of the use of English in conversation of the characters is to show modernism and to show class dominance. Meanwhile Sociolinguistic theory by Labov expresses provides help to use these linguistic choices as social markers where shifts in language is there to adopt social contexts. These transitions in the patterns and methods of language show that how bilingualism in social media reflect the broad trends of sociolinguistics in Pakistani culture. The study examines the usage of code-mixing and codeswitching in Pakistani TV serials and with the analysis of the dialogues the sociocultural elements along with individual's identity is observed. The analysis is constructed on Labov's Sociolinguistic theory and Bourdieu's Linguistic capital which assist that how language is used to show power relations and societal norms.

6.2. Analysis

6.2.1. Code-Switching and Code-Mixing in Classical dramas

This section reveals that in classical time period; Pakistani dramas exposed a rich interplay of the phenomena of code-switching and code-mixing that reflect the language hybridity and sociocultural realities of the characters. The data highlights that the types of code-switching and code-mixing which are present in the form of morphological code-mixing, intra-sentential, inter-sentential, play distinct communicative function in the society.

6.2.1.1. Types of Code-Switching and Code-Mixing

- **Morphological Code-Switching in Classical Dramas**

The most prevalent type of code switching that has been observed in these dialogues is Morphological CS. This form is formulated with the addition of lexical item of English with the use of technical and formal terms in the sentences of Urdu language. As is found in dialogues 6 in which the phrase "cardiovascular" is used in the sentence of Urdu. It illustrates as how the medical terminology of English language in incorporating into the everyday speech. Likewise, in the dialogues 4, the use of "business administration" in the sentence of Urdu explores the influence of English in the domains of academic and professionalism. This design underscores the competence of bilingualism of the characters

and also highlights the reputation that is associated with English in the context of the society.

- **Intra-Sentential Code-Switching**

Among the dialogues, only two instances exhibit intra-sentential code-switching in which the switching of the language occurs within the same sentence or clause. The dialogue is a clear example “Bohat kharab hyn aap ain q nahi, it’s a beautiful house!” as in this sentence the speaker starts to utter with Urdu language and then in the middle of the sentence switches into English and emphasizes a contrastive opinion. This type of switching mostly functions to deliver nuanced or emotional stress that may be expressed in a less effective way in a single language. Furthermore another dialogue also illustrates such type with the phrase “point of view” that is rooted in Urdu sentence that expresses the language blend to express complex ideas.

- **Inter-Sentential Code-Switching**

The exposure of the inter-sentential code-switching that is found in dialogue 2 shows the shift of the language at the level of sentence. As the dialogue “nahi, nahi, I don’t care” shows from Urdu to English with the point of emphasis. This form of code-switching is more thoughtful as it shows a change in the topic that shows the attitude of the speaker as well as the context of the society. Influence of social factors on Code-Switching and Code-Mixing

- **Social status and identity**

The use of the English terms in relation to education, medicine and business show the social status of the characters as is observed in various instances. The choices at lexical level play the role of the identity exploration of the characters along with their professional attitude, modernism and the social class.

- **The Expressions of Emotions**

Code-switching also plays the role of the expressions of the emotions. The use of exclamations of English with the use of the phrase as “For God’s sake!” and another phrase like “I don’t care” deliver strong attitude and emotions that enhances the dramatic impact of the dialogues. The switching of the dialogues in such moments permits characters to show frustration, firmness and boldness effectively.

- **Prestige and the symbol of culture and social interactions**

The use of the phrase replete with English as “sword of honor” reflects the capitalism in the society of Pakistan. The insertion of such words point prestige and ambition that aligns with the global identities of the culture along with the elite class

presentation. CS also plays its role to manage the social interactions. As the instances based on the commands and instructions in English show the hierarchy of the relationships as well as the professional settings. The use of English dialogues in Urdu sentences shows power dynamics and social distances among characters.

The analysis of these dialogues shows that CS and CM in Classical dramas of Pakistan are multi layered strategies of language. The domination of Morphological mixing reflects the fluency of bilingualism and the mixture of English dialogues into Urdu discourse particularly in the formal and technical domains. Whereas intra and inter switching serve as expressive function that enhances the emotional tone and manage social interactions. These patterns show the complicated social meanings which are replete with the language choice and illustrate how language shows identity, power and emotions with the use of CS and CM in the utterances.

6.2.2. Code-Switching and Code-Mixing in Modern dramas

The analysis of the dialogues of modern plays reflects the bilingual communicative patterns with the use of CS and CM in the dialogues. The data consists on the dominance of intra-sentential code-switching along with morphological CM and inter-sentential CS in the dialogues. Each type serves the function of distinct communicative functions of the dialogues.

6.2.2.1. Types of Code-Mixing and Code-Switching

- **Inter-Sentential CS**

Among the dialogues, the type of inter-sentential code-switching was noticed in the dialogue that is “Sara agar daddy nay mujhy is baat ka shock diya hai to is se bra shock tum mjhy de rhi ho. You are my best friend yaar!” As the clear boundary is exposed between the languages. This type of switching directs towards a shift in the tone and emphasis shows the emotional intensity of the statement by addressing it in a direct way.

- **Intra-sentential Code-Switching**

Among all dialogues, intra-sentential code-switching consists of six instances. This type involves language switching in the single sentence or clause with the blend of English language within Urdu sentence. As elaborated in the table, these shifts serve several functions that include the emphasis on particular points, the expressions of emotions and the reflection of the bilingual reality of the speakers. The unified integration of the phrases of English and the reflection of the bilingual reality of the speakers with the use of the words as “trust me,” “believe me” and “to be honest” in the Urdu sentences

shows the natural and abrupt code-switching behavior that is very common in the bilingual speakers of the modern urban society.

- **Morphological Code-Mixing**

Among all instances the morphological CM was identified in three instances in which lexical items of English along with morphemes were integrated into Urdu structure of morphology. The examples are clearly mentioned in the table. As the use of “self-confident” and “disturb” are the form of the adoption of morphological change in Urdu sentence that reflects the deep competence of bilingualism along with the influence of English language in the Urdu speech of the daily routine. This type of mixing makes the dialogues more improved with the incorporation of modern and technical vocabulary and the reason for this mixing may be the lack of the Urdu equivalent terms along with the particular connotation.

- **Influence of Social Factors on CS and CM**

- I. The expression of identity and social relationships

The extensive use of the English phrases in the sentences of Urdu shows the social identity of the speaker that often tells about the education, modernism as well as the affiliation of urban society. The use of the terms such as “self-confident,” “believe me,” and “to be honest” convey multicultural identity and aligns the characters and their identity with the culture of urban society. The Emotional Expressions

The use of CS in the language permits the speaker to convey emotions more clearly. As the use of inter-sentential switching is obvious in the dialogue that intensifies the emotions to English in the phrase “you are my best friend, yaar!” Likewise this shift helps to lay stress on the sincerity and urgency as expressed in the sentence the phrases like “believe me” and “trust me.”

- II. Social Interaction along with Power Dynamics

The use of code-mixing on morphological grounds involves instructions, complaints as well as the social roles and power relations among the characters. As in the example “Uncle aap ki waja say sara traffic disturb ho rha hay” there is a clear indication of lexical items in Urdu dialogue that shows the complaint and politeness with assertion.

The analysis of the dialogues of the modern dramas shows that intra-sentential CS is the most dominant form that highlights the fluid competence of bilingualism of the speakers who use English wording within the Urdu sentences. The use of Morphological CM makes the language rich with the use of lexical items of English into the dialogues of Urdu. It reflects the linguistic realities of contemporary age. On the other hand the use of Inter-sentential switching, although they are present in less frequent way, play a significant

role in showing the emotional shifts and stress on particular words. These patterns show the complicated social function of CS and CM in the modern plays of Pakistani society that illustrates how the choice of language is tangled with identity, emotions as well as social interactions. These patterns underscore the complex social and communicative functions of code-switching and code-mixing in modern Pakistani society, illustrating how language choice is intertwined with identity, emotion, and social interaction.

7. Discussion

The study reveals that intra-sentential code-switching, inter-sentential code-switching and morphological code-mixing are the basic types of the change of language which are found in both classical and modern time period dramas of Pakistan. These findings highlight that in the context of literature and media, how two languages are used to show the intricate language situation in Pakistan where many languages are spoken for communication.

In the observance of both classical and modern dramas, the type of code-switching based on the category of intra-sentential in modern dramas is prevalent in which language is altered in the single sentence. While morphological code-mixing is dominant in classical dramas. As in an example there is the blending of root words of English with the Urdu ending in the single word or phrase. This type of amalgamation shows that the language is integrated deeply in the utterances of the characters and it also highlights the creativity at the level of bilingualism in the dramas of early times. Contrastively the use of intra-sentential CS is extensively found in the dialogues of modern dramas in which there is the mixture of the English in the sentences of Urdu language but as an individual phrase or word. As in an instance the words which are uttered as “You are my best friend, yaar” and “I don’t want to hurt you yaar, lekin believe me, trust me” show that the words are delivered smoothly in the sentences. This form mirrors the contemporary bilingual speech in which speaker moves fluidly to show their identity and emotions in their speech. These findings are aligned with the previous research as Mehvish (2019) and Shah, Pillai, and Sinayah (2020) elaborated that in the media and literature of traditional Pakistani dramas, mixing at morphological level is most prominent one as it shows that how language mixes up at word level. Whereas Khan et al. (2022) and Ayoub et al. (2016) explained that in order to show the natural speech patterns of the speakers of bilingualism, the use of intra-sentential switching is preferred mostly.

From the perspective of the theory of sociolinguistic by Labov it is noted that in order to maintain the social identity, the language variation plays its role of emergence (Labov, 1987). The use of morphological mixing in classical dramas may try to show the

conventional bilingual competence as well as cultural rootedness whereas the usage of intra-sentential switching in the dramas of modern times shows modernism along with the educational status and identity of the citizens.

Furthermore the theory of Bourdieu based on the linguistic capitalism (1991) provides assistance to understand that the use of the English words in any language assists to comprehend the social status as well as explores the social prestige. The prevalent use of the morphological switching along with intra-sentential in both classical and modern dramas show the linguistic skills and cultural capital that reinforces the social roles and the identities of the dramas. Practically such type of mixings in the dialogues makes them more communicative and relatable to the audiences. The use of the English wording insertion in the dialogues suggests education and modernism whereas the use of Urdu maintains the cultural connectivity and emotional intensity (Akhtar et al., 2020; Mehvish, 2019). While summarizing the dominance of morphological mixing in the dramas of classical reflect the deep blending of the language at word level whereas the mixing of intrasentential in the dramas of modern times shows the fluidity of language alteration in the sentences and both types serve integral social and communicative function that enlightens the diversity at linguistic level of the multilingual society of Pakistan.

Social settings in which social context plays a vital role in communication. For example in any office or working place the formal languages are required to be used in the office or any workplace settings whereas in family gatherings as well as in social events more convenient and easy language is used. For example in formal job interview code-switching can be used but in formal way while in the company of the friends, no formal patterns are followed. Switching is not only based on the particular events rather in specific settings like cultural events and religious ceremonies, code-switching is used but with the particular patterns. The dominance of English in the dramas of Pakistan are rooted in the colonial history of Pakistan and the importance of the English as a prestigious language to show power and education. The historical connections with the governance and elite schooling supports its importance in the media and the use of code-switching works like a marker of social difference and authority (Bourdieu, 1991).

Furthermore, code-switching is the most powerful tool used in communication to show social identity as well as group membership. Mostly people may switch from one language into another language to show their identity and their association with a particular group. For example, a person uses a particular language to communicate with people with specific dialect but when the speaker communicates to the person with any other language he switches in order to show relevance and interest to show himself the part of that particular group. Moreover, social identification is not a stagnant rather it is continuous process to expose different identities in the society.

Language is a powerful tool that is used to show status and power in any social setting. In order to gain social prestige and honor, a speaker uses code-switching to communicate with the other person. For example, a person wants to maintain his power and authority and he uses authoritative language. On the other hand in any informal setting, switching is used to create a friendly environment. The use of code-switching and code-mixing also leads us towards the informal communication in which it is very easy to switch from one language to another one.

7.1. Ethical considerations

The study is based on the selection of the dialogues which were collected carefully and consciously ensuring that cultural and contextual interpretations were done sensitively. In spite of the availability of text, the spoken data was collected carefully. All sources with time specs and episodes were mentioned faithfully. The findings were presented transparently ensuring that interpretations were presented faithfully.

8. Conclusion

The purpose of this study was to evaluate code-switching and code-mixing in dramas particularly focusing on the classical and modern times plays. The aim of this exploration was to see the patterns and methods which prove helpful in language transitions. Code-switching and code-mixing is a phenomenon that tells about the societal and cultural diversity. In order to evaluate the use of code-mixing and code-switching, the theory of Labov based on sociolinguistic transition and Bourdieu's theory of linguistic capitalism was used to identify as how language is used to show social status and power dynamics with the use of the shifting words in a conversation. The primary aim of this study was to examine that how language shapes the characters and how they show their influence in the society. The study explored that the use of Intra-sentential code switching was used at large level that shows that characters switch from one language into another language in order to maintain the smooth flow of the conversation as the use of those words make the communication smoother and fluent.

Thus in plays of classical times the use of code-switching was found most frequently but in the dialogues of the youngsters and particularly among the people who belonged to the elite class as English was the most prominent language of the upper class society and they mostly uttered the words based on code-mixing category while the plays of modern era explored that code-mixing and code-switching was accessed even by the people who belonged to the middle class and the dialogues with CS and CM were not particularly uttered by the elite class rather middle class people also uttered such sentences based on such phenomenon while in modern era people of all ages were involved in

uttering the words and phrase based on code-switching and code-mixing. All these investigations are reflected by the two integrated theories of Labov and Bourdieu (one focused on the linguistic variations and other theory focused on the way English was used to gain social prestige). The study delves deep in showing as how language change is embedded in the society as these linguistic choices reflect the social constructs. It exposes that how in dramatic literature bilingualism shows the trends of language and how with the use of such switching the role of an individual is reflected.

This study gives a clue for the future researches on the literature of the dramas as a few dramas are selected by the researcher with the limited set of dialogues as the purposive sampling was there for the selection of the dialogues so random dialogues were chosen. This tells that in future the research on dramatic literature can be focused to be done as no data was found in the recent researches about the exploration of the dialogues on the basis of code-switching and code-mixing. A recent study was found about the exploration of code-switching and code-mixing in a pod cast as well as in other genres. So no work was found by the researcher based on the exploration of the phenomenon of code-mixing and code-switching in the plays of two different time periods. Any of the set of dramas can be taken in order to highlight the change in language for future research.

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