Unpacking Language Hybridity: Functions of Code-Switching in Diasporic Arab Texts

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Abstract—This research intends to shed light on the functions of literary code-switching in diasporic Arab texts with a focus on D*e Niro's game* (2006) by Rawi Hage and *Salt Houses* (2017) by Hala Alyan. The aim was to provide an insightful analysis of the functions of literary code-switching. Accordingly, a combination of Callahan's (2004) and Montes-Alcalá's (2012) models was adopted for the sake of the analysis. The combination of both models resulted in a total of ten categories of functions of literary code-switching. The findings of this paper revealed that literary code-switching in Arab diasporic fiction achieved all the ten proposed functions with varying degrees of frequency. Further, the results of this research demonstrated that literary code-switching is not a random or unsystematic practice. Rather, it is seen as a valid literary device exploited by diasporic writers to achieve certain literary functions and stylistic effects.

Index Terms—Literary code-switching, code-switching functions, Arab diasporic texts

I. INTRODUCTION

Recently, the world has witnessed a massive exodus where an immense number of refugees and immigrants are constantly moving from their homelands into western countries. This wave was accompanied by the appearance of new authors, who were later grouped as *authors in diaspora*, even with using the dominant language in their texts, these writers have always been influenced by their motherland's native language which was embodied in their works through the use of code-switching, more specifically, *literary code-switching*. In this regard, Albakry and Hancock (2008, p. 221) stated that "code-switching or language switching in literature is a conscious effort to use two or more languages, for example, Arabic and English, with the purpose of creating literary effects. These effects relate to conveying social and cultural elements to the reader as well as setting the mood of the narrative".

Africans, Arabs, Latinos and South Asians have made a significant contribution to diasporic literature by publishing their works in a community where they are seen as a minority living in exile. Using English did not prevent these writers from employing different words and expressions of their ancestors' tongues, including vernaculars and dialects, into their manuscripts to depict the misery, culture and experiences of their people, countries and themselves. In this regard, Gardner-Chloros and Weston (2015) and Weston and Gardner-Chloros (2015) believe that bilingual speech modes are frequently developed and extolled in immigrant groups, and their representation in literature is not just a mere projection of the speech modes of a specific community. Rather, it may serve various objectives and functions.

Code-switching to Arabic in English literary works is usually viewed as a tool to capture the different cultural and linguistic aspects of the country of origin. It is also perceived as a way to create a sense of identity, a sense of belonging and a strategy to localize the English narratives. Most of the studies that tackled code-switching in literature did not really focus on it as a phenomenon that may achieve certain functions in the literature of diaspora. Therefore, the present research aims to shed light on the functions of code-switching in the literature of the Arab diaspora. Following a combination of Callahan's (2004) and Montes-Alcalá's (2012) models, this study aims to analyze two diasporic texts: *De Niro's Game* (2006) by Rawi Hage and *Salt Houses* (2017) by Hala Alyan to point out the different functional categories of written code-switching in literature.

In order to achieve the aim of this study, the following question is formulated:

What are the functions of written code-switching in diasporic Arab texts?

II. LITERATURE REVIEW

A. Previous Studies

Written code-switching in the literature has attained only scant notice in comparison to its oral counterpart. Additionally, many studies that did investigate literary code-switching have mainly focused on Spanish-English code-

switching in literature (e.g., Keller, 1979; Lipski, 1982; Callahan, 2004; Montes-Alcalá 2012), whereas only a few have shed light on English-Arabic code-switching (e.g., Albakry & Hancock, 2008; Hout, 2018). The focus of most of these studies was on the functions of written code-switching and how this phenomenon is inserted in the narratives to more effectively express one's identity and sense of belonging while expressing certain cultural meanings.

Albakry and Hancock (2008), for example, studied the phenomenon of literary code-switching in the novel of *The Map of Love* by the Egyptian-British writer Ahdaf Soueif; the novel was written in English with some instances of code-switching in Arabic. The researchers adapted Kachru's framework on contact literature to categorize the occurrences of code-switching in the novel. They noted that Soueif's use of Arabic in her writing stems from the belief that English alone is neither adequate to express her bicultural experience nor able to reflect the cultural practices of her homeland. Further, the study revealed that lexical borrowing, culture-bound references and translational transfer were among the most employed discourse strategies in the novel. Albakry and Hancock (2008) concluded that using a hybrid English enabled bilingual writers to preserve their culture and identity.

Another example of analyzing literary code-switching is the study conducted by Ennin and Afful (2015). The researchers shed light on the stylistic significance of code-switching in African literary texts: *A Man of the people, I Will Marry When I Want, The Blinkards*. Using the qualitative analytic approach, the study revealed that African writers usually use code-switching within the speech of their characters "to localize the English language and preserve the African culture" (ibid, p. 434). Further, the writers of this article referred to Achebe's point of view with regard to the use of English in the African literature in which he argued that "the African writers should not see the English language as an antagonist to the language use in African literature, rather, writers should use the English language to communicate African thoughts of patterns, beliefs and values" (ibid, p. 434). They concluded that the main stylistic significance of code-switching is reflected through the use of some social outcomes that match well the environment of some characters and their status.

With the intent to explore literary code-switching, Hout (2018) chose to study this phenomenon in Rabih Alameddin's *Koolaids: The Art of War* novel arguing how and why deep multilingualism does not inevitably correlate with the variety or even the frequency of the switched utterances obtained from the novel. Hout (2018) indicated that some of the novel's characters, especially Mohammad, used code-switching either to include or exclude certain individuals including both characters or even readers. Moreover, she discussed how code-switching and some other elements such as the context or settings can be linked with specific events or memories. For example, because Arabic was Mohammad's childhood tongue, it resurfaced while he was on the deathbed denoting the strong connection between his language and identity which may also evoke a sense of comfort during a stressful time.

Naseem et al. (2019) studied the social functions of code-switching in "*Amarbail*" by Umera Ahmed, originally written in Urdu. The data were analyzed qualitatively following Myers-Scotton and Albakray and Hancock work. Naseem et al. (2019) argued that the writer used code-switching intentionally to portray the societal norms in the Pakistani community, i.e. to depict the lifestyle of the high class since English is used among its members and is regarded as the most prestigious and powerful language. The authors concluded that the insertion of code-switching through the use of English in the novel was prosperous because it gives a more realistic image of the elite class's speech.

More recently, Gamalinskaya (2020) studied the typology of the functions of code-switching in literature. The researcher studied the novel of *Shantaram* by G.D. Roberts. The data were analyzed both comparatively and quantitatively. The study revealed that language switching may serve to reveal the relationship between social attitudes and language itself. In other words, the use of code-switching may indicate the person's stances. In addition to that, Gamalinskaya indicated that such uses of language reflected a high level of linguistic competence, but that it may also indicate a lexical deficit.

In the end, it can be stated that there has not been enough focus on investigating written code-switching in Arab literary texts. Therefore, the present study sheds some light on the issue of language alternation in diasporic Arab fiction. In particular, it explores the functions of code-switching in the two diasporic literary texts of *De Niro's Game* and *Salt Houses*.

B. Theoretical Framework

A variety of analytical approaches and strategies have been employed to explore the functions of literary code-switching. This area of research has been widely explored and expanded through studies on Spanish-English code-switching in different aspects of literature. In this regard, Callahan's (2004) model on discourse functions of code-switching took the functional categories of oral code-switching as a departure of the analysis. She chose eight categories for her model of literary code-switching: (1) referential, (2) vocatives, (3) expletive, (4) quotations, (5) commentary and repetition (6) set phrases, tags and exclamations, (7) discourse markers, (8) directives. Montes-Alcalá (2012), on the other hand, suggested a model for studying the socio-pragmatic functions of literary code-switching. These functions are generally brought up when mentioning oral code-switching, yet the researcher, Montes-Alcalá believed that written code-switching can also perform the same functions. In this respect, she employed seven possible functions/categories for analyzing literary code-switching: (1) lexical need, (2) clarification/elaboration, (3) stylistic, (4) idioms/linguistic routines, (5) emphasis, (6) quotations, (7) triggered.

Seeking to achieve the study's aim, we combine these two previously mentioned frameworks to provide a more encompassing categorization for the functions of written code-switching in Arabic diasporic texts. Those functions that

are similar in both frameworks are combined and those that are missing from one, but present in the other are included to attain a more comprehensive list of functions. Hence, a model of ten functional categories is presented and explained below:

(a). Referential/ Lexical Need

In this category, the researchers included all single words and noun phrases that refer to, which Montes-Alcalá (2012, p. 78) called, "culturally-charged" items. These items according to Callahan (2004, p. 70) are said to communicate particular "nuances" that their equivalents would not. Despite the fact that these items are usually translatable, they are inserted using the embedded language for several reasons; they either rendered better as believed by Montes-Alcalá (2012, p. 78), or their use by the author can have wider implications in a broader context in which it may expose the author to some social and economic consequences as Callahan (2004, p. 71) claimed. Code-switching in the author's voice, she added, may signal a willingness that goes against the conventions of written language which dictate that non-standard varieties should only be used in conversations between characters so that any potential associations can be attributed to the characters' rather than the author's social /political standpoint.

(b). Vocatives

This category incorporates all items that function as vocatives. i.e., items that are used to address a person denoting the relationship between the interlocutors. Unlike Montes-Alcalá, Callahan (2004) used a separate category for vocatives in her corpus. Proper names and similar words between the embedded and matrix languages were excluded. Callahan (2004) maintained that the primary purpose of vocatives in her corpus is not to draw attention or specify an address as they occur when the speakers already have the interlocutors' attention and that there is no one else from whom the addressee must be distinguished. Instead, their purpose is to emphasize the relationship between the addresser and the addressee. However, in this research, any terms of address such as terms of respect, terms of endearment, and kinship terms were assigned to this category only when they appear in a vocative position. Thus, in case they occurred in a reference position, such items were classified under the referential/lexical need function.

(c). Expletive

Callahan (2004) used this category for taboo words and expressions of euphemism. Likewise, we included under this category all the inappropriate usages of language such as cursing, insulting, stereotyping.

(d). Quotations

Both Callahan (2004) and Montes-Alcalá (2012) assigned a separate category for quotations. Similarly, we used this category for all quotations that appeared using the embedded languages in the corpus. However, as a matter of fact, this category is one of the most confusing categories due to the double dimensionality of fiction, i.e., the external and internal levels (Callahan, 2004, p. 72), and the question of what to decide as a quotation and what not to. Therefore, we followed Callahan's (2004) characteristics of quotations, in which she decided that a certain instance of code-switching can be considered a quotation only in two cases: (1) when the act of citation was explicitly referenced by a verb of communication or quotation markers, or (2) when the codeswitched content was clearly cited from another source such as a song, poem or other works (c.f. Callahan, 2004).

(e). Discourse Markers

Unlike Montes-Alcalá (2012) who grouped discourse markers within the same category along with idioms and linguistic routines, Callahan (2004, p. 74) believed that this category may represent a very specific type of code-switching. Unlike other studies, Callahan does not take exclamations and tags as examples of discourse markers. In her corpus, she limits what is considered a discourse marker to a small set of items, however, she does not mention a list of such items but rather offers examples. Likewise, we included a number of discourse markers that are used to make the speech within the written corpus more coherent and create more natural-sounding dialogues in the selected narratives.

(f). Directives

Following Callahan (2004), we assigned a separate category to directives which only included all the commands that are thought to be responded to by a reaction from the receiver's side. To avoid confusion with set phrases that resemble directives in the sense that they appear in the imperative or subjective mood, Callahan (2004) employed this term carefully in which she only classified direct commands, according to the context, under this category.

(g). Stylistic

Montes-Alcalá (2012, p. 80) claims that code-switching is typically used by writers as a stylistic device to imprint a specific color to the narration or a character or to create a more vivacious text. Agreeably, we used this category to include all the switches that are inserted to convey a particular character's dialect, trait, or style.

(h). Triggered Switches

In accordance with Montes-Alcalá (2012), this functional category was assigned to a set of switched items that seem to affect the rest of a sentence to be delivered using the same chosen code.

(i). Commentary and Repetition/ Clarification and Elaboration/ Emphasis

Callahan's (2004) commentary and repetition and Montes-Alcalás (2012) clarification/elaboration and emphasis were grouped under one functional category in the sense that they share a lot in common, that is, they are all used to attract the reader's attention or to stress, elaborate, and comment on a certain idea, concept, or word.

(j). Set Phrases, Tags and Exclamations/ Idioms/ Linguistic Routines

Callahan's (2004) set phrases, tags and exclamations and Montes-Alcalás (2012) idioms and linguistic routines, without discourse markers, are grouped under the same category due to the fact that they all represent specific language patterns that are used in social interactions and may even show some overlap in several cases. In other words, set phrases, tags, exclamations, idioms and linguistic routines can be characterized by the same features i.e., similarity either in the intended meaning or structure.

III. METHOD

A. Corpus and Data Collection

The corpus of this study consists of two novels that are classified as Arab diasporic literary fiction; the texts were selected based on the availability of data. The first novel is *De Niro's Game* (2006) by the Lebanese-Canadian Rawi Hage, a diasporic text whose fictional terrain is moving between Rome, Beirut, and Paris. The second novel is *Salt Houses* (2017) by the Palestinian-American Hala Alyan, a diasporic fiction that tackles the themes of displacement, family, belonging, identity, and exile. These two novels were analyzed to explore the functions of literary code-switching applied by these two authors in the literature of the Arab diaspora. In this respect, the instances of code-switching were collected through a careful reading of the corpus. It has to be noticed that only code-switching to Arabic was analyzed in this paper, any other code was not taken into consideration.

a) *De Niro's Game* (2006): During the Lebanese civil war in the 1980s, there were George and Bassam, childhood friends who grew up together in the city of Beirut until one day when they fell into the dark maze of war. Beirut became an uninhabitable city as blood, destruction, dead bodies and wailing were at every corner. Bassam and George were obliged to choose between leaving their country in search of a better life or staying and facing all sorts of fear and violence. Refusing to be involved in this war, Bassam was moving from one place to another looking for a more stable job to afford a living, whereas his friend George became involved in some militia activities, drugs and crimes where he would do anything for money. Finally, Bassam managed to leave for Paris after the death of his parents and the betrayal of his girlfriend Rana with his best friend George. There, he sought to forget about the ruined Beirut and its tragedies and depict his home city as pretty as he has always wished. However, the story did not end here but at the train station where Bassam was obliged, again, to escape to Rome.

b) *Salt Houses* (2017): Because of the consequences of World War II, the Yacoub family was forced to relocate from Jaffa to Nablus. Following the Six-Day War in 1967, the family was again forced to flee Palestine and go to Kuwait, where Salma's eldest daughter was living with her husband. Atef, on the other hand, moved to Kuwait when his friend and brother-in-law was assassinated in Palestine. There, he had with his wife Alia, Salma's middle child, three children: Riham, Souad and Karam, but peace did not last so long. Due to Saddam Hussein's invasion of Kuwait in 1990, the family lost their home and scattered to Amman, Beirut, Paris and Boston. Riham, the religious devout sister, lived with her husband in Amman. Souad, in her turn, continued her studies in Paris, where she married her friend and had two children. After her divorce, she went to the US, but it never felt like home, and she eventually decided to move to Beirut. Karam studied in Boston, where he also got married and started a family. Alia's severe homesickness for her homeland which resulted in having Alzheimer's disease brought the story of four Palestinian generations to an end.

B. Data Analysis

For the purpose of answering this research paper's question, the two above mentioned novels. i.e., *De Niro's game* (2006) and *Salt Houses* (2017) were analyzed with descriptive quantitative measures and qualitatively. Thereupon, following a combination of Callahan's (2004) and Montes-Alcalás (2012) models, ten functional categories in total were applied. It is worth mentioning that any efforts to classify the instances of code-switching based on the functions they serve must acknowledge some sort of overlap between the categories, in this situation, we assigned the switched utterance to the most relevant functional categories that the utterance performed according to the context in which it appeared (i.e., one instance of code-switching might be counted twice in some cases). Therefore, a distinction is set between tokens (switches) and types (functions of code-switching) which indicates the high number of functions by comparison to tokens in the data.

It has to be noted that various researchers argue that code-switching and code-mixing share the same notions (Claros & Isharyanti, 2009). That is, both code-switching and code-mixing are similar in the sense that they both involve the use of two languages or more in a single interaction. Moreover, they both involve blending elements of different codes to create a unique form of writing that may help in conveying special meanings. For this reason, this research, following several studies (Khudabukhsh et al., 2020; Ndebele, 2012; Kim, 2012; Jiang et al., 2014; Sethi, 2018), employed the

two terms i.e., code-switching and code-mixing interchangeably to refer to the mixtures of English and Arabic in the chosen literary texts, regardless of whether the code change was on the phrase/word level or the sentence level.

However, it is worth mentioning that we differentiate between borrowing and code-switching based on one of Myers-Scotton's criteria in this issue (1993; as cited in Callahan, 2004) i.e., the entrance of certain terms into the matrix language lexicon as evidenced by their availability to monolinguals. Despite the fact that Callahan (2004) set certain conditions in deciding if a particular item has entered the matrix language lexicon, the researchers only opted for one condition that is more organized, consistent, and fully serves the study's objective- the appearance of a word or expression from the embedded language in a standard monolingual English dictionary- Therefore, in this study, words and expressions of an Arabic origin were classified as borrowings and not code-switches only in one case, which is their presence in a monolingual English dictionary holding the same meaning intended by the author such as *salaam, shawarma, falafel* and so on. For this case, the online monolingual Oxford Dictionary of English rated 4.3/5 on Google Play Store is an ideal tool for the present study as it is - globally accepted as the highest authority in the study and reference of the English language. This dictionary is user-friendly, with features such as pronunciation guide, words' definitions, examples of usage and related words indicator. In addition, this dictionary is frequently updated with new words and expressions from different languages, in that, the last update was on July 5th, 2022. Besides this, it is also worth noting that the address terms that function either as vocatives or referential/ lexical need but are also used as proper nouns were excluded from the data such as *Teta* "grandmother" and *Jiddo* "grandfather", however, other terms such as *Khalto* "aunt" and *Ammo* "uncle" were treated as code-switches since apart from their original meanings mentioned, they are also typically used in conjunction with different proper nouns to address people politely and respectably even if that person was not actually an aunt or uncle. In such cases, they were considered instances of code-switching.

IV. RESULTS AND DISCUSSION

In this literary corpus, a total of 249 tokens fulfilling 280 types of code-switching were found. Table 1 reveals that *Salt Houses* novel produced more than half of the switches, namely 158 tokens (63.4%) and 178 types (63.5%) whereas *De Niro's Game* novel produced only 91 tokens (36.5%) and 102 types (36.4%). It has to be noted that Salt Houses was also more productive concerning the ratio between the number of tokens and the number of types.

TABLE 1
SWITCHES BY NOVEL (TOKENS AND TYPES)

Novel	Tokens	Tokens Frequency	Types	Types Frequency
De Niro's Game	91	36.5%	102	36.4%
Salt Houses	158	63.4%	178	63.5%
Total	249	100%	280	100%

The total 280 types of code-switching were categorized according to the functions they performed. Following the combination of Callahan's (2004) and Montes-Alcalás (2012) models, as explained above, the 10 functions of code-switching were achieved in this literary corpus. Table 2 shows that half of the switches 140 (50% of the total) fulfilled a referential/lexical need function being the most productive in the corpus, 38 switches (13.5%) served a vocative function ranking as the second most common functional category. At the third place was the quotation function which accounted for 31 switches (11%). The rest, a quarter of the data, was split between expletive function by 23 switches (8.2%), set phrases, tags and exclamations/ idioms and linguistic routines function by 18 switches (6.4%), commentary and repetition/clarification and elaboration/emphasis function by 13 switches (4.6%), discourse markers by 8 switches (2.8%), directives by 7 switches (2.5%), stylistic and triggered function by 1 switch (0.3%).

It merits noting that despite the fact that the *Salt Houses* novel produced a larger number of functions of code-switching, it did not contain any instances for three functions, namely, directives, triggered and stylistic. By contrast, *De Niro's Game* which accounted for a slightly lower number of switches produced several examples for all the functions of code-switching without any exceptions.

Each of these functions, mentioned above, is analyzed and discussed thoroughly with specific examples for each type of code-switching from the two Arab texts chosen for the analysis.

TABLE 2
SWITCHES BY TYPE IN BOTH DIASPORIC ARAB TEXTS

Type	Number	Frequency
Referential/ Lexical Need	140	50%
Vocatives	38	13.5%
Expletive	23	8.2%
Quotations	31	11%
Discourse Markers	8	2.8%
Directives	7	2.5%
Stylistic	1	0.3%
Triggered Switches	1	0.3%
Commentary and Repetition/Clarification and Elaboration/ Emphasis	13	4.6%
Set phrases, Tags and Exclamations/ Idioms and Linguistic Routines	18	6.4%
Total	280	100%

A. Referential/Lexical Need

This category included all single items that express culturally-charged items. These words according to Callahan (2004, p. 70) are said to communicate particular nuances that their equivalent would not. This functional category which accounted for 50% of the corpus including both single nouns or complete noun phrases was inevitable for several reasons, as we will detail below.

Sometimes, Arab writers code-switch to the Arabic language to find a more culturally-charged alternative to a word that may exist in the other language but expresses the writer's intentions better in another language. That is to say, some Arabic words do not have their exact equivalents in English which leads the authors to use his/her native language in order to adequately express the intended meaning. For instance, Alyan (2017) used the word *zaffeh* to express a deeply ingrained custom in Arab wedding ceremonies.

1) "The anticipation is thrilling. Mustafa will walk her to the car, they will do a *zaffeh* and she will spin in her white dress (Alyan, 2017, p. 303).

Although this term is typically translated into general terms such as *wedding procession* or *wedding march*, the word *zaffeh* actually refers to a more specific practice. i.e., it is the practice which first takes place at the bride's house where she bids her farewell to her family and friends, then her father hands her to the groom to the beat of special folklore songs usually sung only at this event. Such a term was not considered as lexical borrowing, but rather as an instance of code-switching since the term did not appear in a monolingual dictionary.

In the same vein, usually Hage (2006) and Alyan (2017) code-switch to Arabic using specific single lexical terms, although they are technically translatable, to connote specific idiosyncratic items to the Arab culture. In the examples below, Alyan (2017) used the term *ibrik* (coffee pot), which is a cultural reference in Palestine and the Arab world in general, within her text iteratively to signify a sense of identity, home and belonging.

2) "Over the years she has presented the tray in the same arrangement, the *ibrik* in the center, the cups, petal-like, encircling it" (Alyan, 2017, p. 1).

For the same purpose, Hage (2006) used the term *rakwah* (small pot with a short spout used to make Arabic coffee) in his book highlighting a culturally-charged item through the use of Arabic.

3) "She offered me coffee, and I accepted. She tiptoed to the kitchen and poured water in a *rakwah*, grabbed a small spoon of the coffee, the sugar. She boiled the coffee thrice, brought it on a tin tray, and let it rest like a gracious wine before pouring it for me in a small cup" (Hage, 2006, p. 30).

Again, code-switching for referential/lexical need is also related to the author's identity and biculturalism. This is manifested through the use of code-switching when mentioning different names of food, which is one of the main aspects of Arab local culture. Mercer and Strom (2007, p. 33) argued that "food functions as a complex language for communicating love, memory and exile." The examples below show how Alyan (2017) and Hage (2006) regularly inserted several types of local food in their diasporic texts by switching to the Arabic language.

4) "Ya Mama, her mother used to say, everything in its place. There is a time for anger, a time for sorrow. You have to learn to distinguish. A lesson Alia never learned. Emotions swirl within her like the complex dish of *maqlouba* the aunts used to make in Nablus, the raisins impossible to pick from the rice" (Alyan, 2017, p. 152).

5) "The streets were laden with morning dust and parked cars, and everything was closed except the early baker, Saffy. I bought a *man'oushe* from the baker and ate it" (Hage, 2006, p. 35).

B. Vocatives

Unlike Montes-Alcalá Callahan (2004, p. 71) used a separate category for vocatives which includes all the terms that are used to address a person or thing. As mentioned above, vocatives were the second most common function in the corpus with a frequency of 13.3%. This category being highly pervasive can be seen as a mere projection of the Arab culture where vocatives take a very significant place in the daily interaction within the Arab community. In this regard,

different vocatives were found in the corpus such as *khalto* (maternal aunt), *habibti* (my love; used for addressing a female) and *habibi* (my love; generally used for addressing a male, and females in exceptional cases).

As claimed by Bruti and Perego (2010), usually, vocatives appear in the form of terms of endearments. Meanwhile, endearments may be expressed through terms of insult, i.e., without offending the receiver. This cross-categorization of some terms is strictly dependent on specific shared factors between the addresser and the addressee such as the interlocutors' relationship and the situational context. For example, Adamovsky (2017, p. 275) argued that *negro* or *negra* in Argentine colloquial language may have two entirely different connotations, it can undoubtedly be racist and insulting but it can also be employed as a term of endearment in some settings. In the example below, Hage (2006) employed the term *Majnun* (crazy) as an endearment term, instead of an insult, serving a vocative function.

6) "Back in the van, Joseph laughed and called me *majnun*" (Hage, 2006, p. 118).

C. Expletive

This category included all the inappropriate uses of language such as cursing, insulting and stereotyping. This function accounted for 8.2 % of all the switches ranking as the fourth most common function in the corpus. The examples below represent code-switching to Arabic for an expletive function.

7) "I am taking you to the cell to rot, *ya kalb* (dog)" (Hage, 2006, p. 117).
8) "If I see you sitting or sleeping I will stick your face in the toilet, he said. Do you understand, *Hashash*?" (drug user) (Hage, 2006, p. 153).

D. Quotation

This function was the third most productive category in the corpus accounting for 11% of the total. In that, this category was the most overlapping one i.e., besides producing a quotation function, it also achieved other different functions according to the structure of the sentence and the context in which it appeared. The examples below show that the quotation function appeared mostly in a direct construction.

9) "The woman begins to sing, her voice husky.
  'yalla tnam, yalla tnam' (let's sleep, let's sleep)" (Alyan, 2017, p. 310).
10) "'Ala alaard' (on the floor), I repeated" (Hage, 2006, p. 169).

E. Discourse Markers

This category included only those discourse markers used when switching the language as a means to organize the flow of the interaction. In this respect, this function accounted only for 2.8% being one of the least common functions. The examples below represent code-switching to Arabic through the use of a discourse marker.

11) "There is nothing in this world, my friend. Nothing is worth it; enjoy yourself. Tomorrow we might all die. Here, *yallah*, cheers" (Hage, 2006, p. 38).
12) "I am working on something. Soon, I said. Soon we will leave, *khalas*" (Hage, 2006, p. 106).

F. Directives

This category included all direct commands that are supposed to be reacted upon. All directives in this corpus were found in only one novel, namely *De Niro's Game*. This function accounted for 2.5% or 7 switches.

13) "With both my hands extended, my finger on the trigger, I strolled slowly toward the car. Najib was howling, *Rja' ya Allah-rja!"* (Go back, for God's sake, go back!) (Hage, 2006, p. 100).

G. Stylistic

We included under this category all the instances of code-switching that were, according to Montes-Alcalá (2012, p. 81), used to provide a local color to the text or to depict the speech of a specific character in the novel. This category accounted for 0.3% in total with only one instance from the whole corpus. The example below shows how Hage (2006) applied code-switching to depict the speech of an Egyptian character in his novel. This application serves a stylistic function that is achieved through the alternation from code-switching to the Lebanese Arabic dialect into code-switching to the Egyptian Arabic dialect.

14) "The man stopped crying, and he looked Beretta in the eyes, and said, *Danta ya beh, mushayiz iddik cravata harir kaman?"* (Your highness, don't you want me to offer you a silk tie as well?) (Hage, 2006, p. 130).

H. Triggered Switches

Although Müller (2015) considered triggered switches as a cause rather than a function, we still believe that this category can be a function of code-switching in the sense that it signals the writer's bicultural identity. This function accounted only for 0.3% being one of the least productive categories in the corpus. The example below is the only instance found in the two diasporic texts that achieved this function.

15) "He bit his hand and he wouldn't let go, and Paul was screaming in pain, *wou yallah shid ya, Beebo, shid mitl ma shad bayak awwal Laylah*" (Push, push, Beebo, in the same way your father pushed on his first night) (Hage, 2006, p. 95).

I. Commentary and Repetition/Clarification and Elaboration/ Emphasis

This category included all the items that appeared twice in both languages either to emphasize, clarify or elaborate a certain idea, it also included all the items that are said to comment on the narrative. Usually, these items, as Callahan (2004, p. 72) stated, supply no new information. This function only accounted for 4.6% of the corpus. The example below illustrates how Alyan (2017) applied code-switching to clarify and comment on an idea.

16) "Her accent is lilting. "What are you doing in *Jeffa*? Travels?" She pronounces it *Yaffa*, like an Arab (Alyan, 2017, p. 290).

The case below shows how a repetition function is achieved by a further elaboration of the idea through the use of the embedded language i.e., Arabic.

17) "Not a woman in the throes of revelation, but something peripheral, another *foreigner. Ajnabiyeh*, she can hear him thinking" (Alyan, 2017, p. 296).

The writer in example (17) felt the need to reiterate the word 'foreigner' in the Arabic language.

The following example represents how the author employed code-switching to emphasize an idea by repeating the same term twice using both languages, namely, English and Arabic.

18) "Roger's mother walked the streets shouting to the balconies, He is a *hero*, my son is a *hero*, I gave birth to a *batal*, *batal*" (Hage, 2006, p. 231).

J. Set phrases, Tags and Exclamations/ Idioms and Linguistic Routines

Usually, code-switching comes in these constructions to signal the writer's background and his/her membership in a specific group. In this corpus, this functional category accounted for 6.4 % of the total. The following examples illustrate how this function is achieved by Arab diasporic authors through employing code-switching.

19) "*Allah yirhamha* (May she rest in peace); your mother was a lady. May God cut their hands…" (Hage, 2006, p. 123).

20) "'*La ilah illa Allah,*' (there is no god but Allah) she begins, the words effortless off her tongue, just as her grandmother taught her" (Alyan, 2017, p. 186).

In summary, it can be argued that the use of literary code-switching in diasporic Arab texts is not a random act for only mixing two languages. Instead, it is a well-organized phenomenon that authors make use of to convey certain social values and stress some aspects of cultural, religious, and ethnic identity. In Accordance with that, Mahootian (2005) claims that the conscious use of code-switching is a way to evoke a sense of cultural identity, unity and camaraderie. She maintained, language alternation may also be served as a clear and unmistakable declaration of the bilingual identity and a means for speakers to emphasize their ethnicity, their ties to their heritage and to those who share those beliefs. In the same vein, according to Martin (2005), switching between two or more languages is not just a random act for multilingual writers, nor would it be just an effort to mimic their societies' speech. Code-switching, on the other hand, is the result of a deliberate choice to create an intended outcome and concentrate on promoting the authenticity of authors' heritage languages. He continued by pointing out that using different literary styles allows authors to express their subjects from a variety of angles and enhances their ability to do so. Additionally, by including their ethnic languages, writers stake a claim to the languages of their peoples and contest the language's dominance.

V. CONCLUSION

The current study was an endeavor to investigate a relatively new realm of research within the area of literary code-switching analysis. This paper aimed to offer an incisive analysis of written code-switching in some diasporic Arab literary works (*De Niro's Game*, 2006, by Rawi Hage and *Salt Houses*, 2017, by Hala Alyan). A combination of Callahan's (2004) and Montes-Alcalás (2012) models (resulting in ten functions) was followed to explore the different functions that are achieved through literary code-switching in diasporic Arab fiction.

The findings revealed that the diasporic Arab texts exhibited, although with varying percentages, all of the ten functions of literary code-switching. Referential/lexical need and vocative functions were the two most productive functions with 50% and 13.5%, respectively. The quotation function accounted for (11%) and was the third most common function in the corpus. The rest of the percentage was split between the expletive function (8.2%), set phrases, tags and exclamations/idioms and linguistic routines function (6.4%), commentary and repetition/clarification and elaboration/emphasis function (4.6%), and discourse markers (2.8%), directives (2.5%). Triggered switches and stylistic categories, on the other hand, were the least common functions (0.3% for each). These findings proved that code-switching in literature is a valid literary device used by immigrant writers as an identity marker and a deliberate act embraced by bilingual authors to create certain intended purposes such as adequately expressing their bicultural background, depicting the speech of certain characters and adding a local color to the text.

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