

# Code Switching in Joint Venture Bangla Movies: Why Movie Characters Switch Codes??

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**ABSTRACT :** Study of cinema is important in academic discipline because of its immense effect especially as a part of popular culture. In Bangladeshi movies, especially in contemporary popular Bangladeshi cinemas, one hugely visible recent phenomenon is code switching. Movie characters are switching from one linguistic code to another so many times that it has become a research interest for so many researchers. This study is especially focusing on code switching tendency of movie characters in popular Bangladeshi movies. This study examines one popular joint venture movie of 2017, Nabab. It explores the presence of code switching in the movie, functions it is serving alongside the reasons behind the switch. Content analysis method has been followed to find and analyze data. The result found two functions (Lack of Facility and Lack of Register) strongly working for the switching tendency of languages, mostly in switching from Bengali to English.

**Keywords:** Code Switching, Joint Venture, Movie, Character, Bangladesh

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## 1. Introduction

‘Movies are stories, movies are people who come out with ideas about something they want to say, something they want to tell someone’ (Shah, 2011). Those stories used in the movies usually come from societies, not just where the society now but also where society has been. In addition to this, Movies are also considered as a form of communication.

It is obvious that there is often a close analogous between movies stories and everyday situations, which are more and more multicultural, and therefore increasingly multilingual. In this circumstance, use of code switching in the dialogues play a pivotal role to make the conversation smooth and understandable to the audience. Besides, code switching also helps to overcome the language barrier in conversation.

Code-switching is a common practice by the speakers of different communities of the world and this phenomenon has been practicing for centuries. It refers to the process of shifting from one linguistic code (a language or dialect) to another by a speaker or a group of speakers. Code switching in practice is not a very recent issue (Alam & Quyyum 2016). Over the period in parallel with the transformation of society and the continuous assimilation of the people and languages, use of code-switching has become one of the integral parts of our day-to-day conversation.

Nowadays, in our society unprecedented numbers of individuals and groups live together or communicate with each other regardless their community, culture and country. In this time of cultural mix, it has become more and more common to find different culture or language communities appearing on-screen together. So it

is not unusual to use more than one language to bring more perfection in communication and properly deliver the messages. From a cognitive point of view, 'language switching in the movies is widely studied as it enables to observe interferences or facilitations across languages, modulated by an individual's knowledge of those languages as well as by the orthographic proximity between them' (Aparicio & Bairstow 2016).

As dialogue or verbal language is a vital part of films, the use of code switching is frequently seen in the movie dialogues. The tendency of code switching is also obvious in Bangla cinema, following the world including the South-Asian countries. However, the delivered dialogues are mostly based on written scripts. It is considerable that use of code switching is purposive, attention-grabbing and meaningful. Therefore, the study examines the nature and functions of code switching in the movies. Reasons behind the existence of such functions have also been analyzed.

## **2. Background of the Study**

Before the partition of Bengal in the year of 1905, the people of Bengal delta had a more common culture and language then nowadays. But the cultural deference between the two parts of Bengal, East Bengal (Bangladesh) and West Bengal (India) became more obvious later on. However, joint venture film (Indo-Bangladesh) has been playing a pivotal role to bring cultural solidarity and this initiative gained huge popularity from the very beginning. In the nineteenth century, especially in the 1980s and 1990s, there was a significant number of Indo-Bangladesh joint film production. Padma Nadir Majhi (1993) and Moner Moto Mon (1998) are mentionable among them. Despite of being decreased after 2004-05, Indo-Bangladeshi joint ventures began gaining more popularity and have become more common in the 2010s. Moner Manus (2010), Ami Shudhu Cheyechi Tomay (2014), Ashiqui (2015), Romeo vs Juliet (2015), Badsha the Don (2016), Shankhachil (2016), Shikari (2016), Nabab (2017) gained huge response from both Bangladesh and India.

In spite of Being Bangla as the official language in Both Bangladesh and West-Bengal (India) code switching is a common phenomenon in the joint venture movie (Indo-Bangladesh) dialogues. The tendency of using English word or sentences in daily conversation is quite prevalent in both parts of Bengal since the British rule. From that period English language has been given a special emphasis in this subcontinent. Almost in every sphere of education including the job markets all are English oriented. English language coexists along with mother tongue Bangla in day-to-day conversation of people. As Film is a reflection of society, the use of code switching is also prevalent in the movies as well.

Over the period, many researches have been conducted on code switching across the world including South-Asian countries such as Indonesia, Malaysia, Bangladesh, India, Pakistan etc. But insufficient significance has been given on Bangladesh-India (Kolkata) join venture movies. So, it is highly required to explore code switching in joint venture Bangla movie. The purpose of the study is to find out the nature and functions of switching code from one language to another in one of the most successful joint venture films.

## **3. Research Objective**

The objective of this research is to find out the nature and functions of code switching in the movie Nabab (2017). By identifying the dominating functions of code switching the movie is serving to, this research can be an important tool in constructing a future scientific model to understand and analyze code switching. This study is not only confined in finding visible functions, but it also explores the reason behind those functions as well.

## **4. Research Questions**

Code-switching is not a new topic especially in analyzing films. But the nature of films especially Bangladeshi films are changing. Now we can see so many joint venture movies where two completely separate cultures merge together creating a possibility of frequent code switching. Despite being the talk of the town, these joint venture films somehow got little attention in the field of research. Considering the scenario, the research questions are as following:

A. As joint venture films are comparatively new initiatives, are there enough evidence of code switching in the film 'Nabab'?

- B. What is the nature of code switching in the movie?
- C. How many functions of code switching can be visible in the movie 'Nabab'?
- D. What are the reasons behind existence of such functions in the movie?

## 5. Literature Review

Code-switching is a common practice by the speakers of different communities of the world and this phenomenon has been practicing for centuries. Over the period in parallel with the transformation of society and the continuous assimilation of the people and languages, the term code-switching had undergone various definitions. According to sociolinguist Shana Poplack (2001) 'code-switching refers to the code mixing, by bilinguals (or multi-lingual) of two or more language discourse, often with no change of interlocutor or topic'. On the other hand, John J. Gumperz (1982) defines code-switching as juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems. As the code switching happen in two different grammatical systems or subsystem and context, the speaker needs good knowledge over the languages they mix. It is not simply mixing words and sentences of two distinct languages. There are some ways how code switching may manifest in speech style: speakers may choose to switch from one code to another and back again within a single sentence, or they may switch between codes in larger units of discourse, or they may also use one code in a particular situation and another in a different situation. Though scholars marked various types of code-switching, Hoffman's classification of code switching as cited in Chakrawarti (2010) seems representative among them. According to Hoffman, there are three types of code switching. These are:

- A. Inter-Sentential: the language switch is done at sentence boundaries—words or phrases at the beginning or end of a sentence. This type is seen most often in fluent bilingual speakers. For example, 'You know what, ajke amr onk valo lagche.' (English-Bangla)
- B. Intra-Sentential: the shift is done in the middle of a sentence, with no interruptions, hesitations, or pauses to indicate a shift. The speaker is usually unaware of the shift. . 'Kothao akta tour dea jete pare' (English-Bangla)
- C. Extra-Sentential or Tag Switching: this is the switching of either a single word or a tag phrase (or both) from one language to another. For example, 'She is cute, tai na?' (English-Bangla)

The mentioned types of code-switching use for different reasons in the speech and also involved some factors like language choice and language proficiency. In a study titled 'Code switching in Bilingual Children' Cantone (2007) mentioned about various aspects that are involved in the phenomenon of code switching. Among them the sociolinguistic and the grammatical aspects are considered as the most prominent ones. As the aim of the current study to focus on the use of code switching in the movie so the sociolinguistic aspect is very much connected with current study. The term code-switching is widely used by sociolinguists to refer to the alternation between two languages, dialects or language varieties. There are several studies have been conducted focusing on why code switching happen in conversation. In a study, Lieberman, as cited by Alam & Quyyum (2016) opines 'The linguistic demands of the work-world are among the most important force influencing the acquisition of a second language'. Jendra as cited Nurmalia (2019) stated that the code-switching and code-mixing usually happened in a bilingual or multilingual community. Bilingual community is a community consisting of people who can speak two languages, meanwhile multilingual community consisting of people who are able to speak more than two languages, though it was past perspective, thus now the meaning of multilingual and bilingual are combined that bilingual is the ability of using more than one language to communicate. Nowadays the practice of code switching is present almost in every country of the world and Bangladesh and West Bengal are not an exception.

### 5.1 Previous studies on code switching in movies

One of the most recent studies on code switching on the American movies was by Lia Nurmalia and Prapti Wigati Purwaningrum (2019) from the faculty of the University of Bina Sarana Informatika, Jakarta, Indonesia. Their research objectives were to know the use of code switching the '50 First Dates' movie. The researcher concludes about the condition which causes the using of code switching in that movie and found that there are

many Hawaiian people in 50 first dates movie, but they use English as their dominant language, and it is just because of the environment causes. As many tourists come to visit Hawaii and most of them communicate using English. This situation encourages them to switch the language from English to the Hawaiian language. Form this phenomenon. The writer opines that when minority communities live together with the majority communities, the minority slowly will abreast of the majority's lifestyle, and so does their language certainly, it will be changed into the majority's language.

Very limited study has been conducted on code switching in Bangla movies. One of the pioneer studies in this field was done by Nasreen Sultana (2012). To investigate the phenomenon of code switching in Bangladeshi commercial cinema from an academic point of view Nasreen Sultana conducted a research titled 'Bangla to English Code Switching in Bangladeshi Commercial Cinema'. The purpose of the study was to find out the reasons and types of code switching which are found in the commercial films of Bangladesh.

There are two central research objectives were determined and these are to find out the types of code switching used in commercial Bangladeshi cinemas and to find out the reasons of code switching in Bangladeshi commercial cinema. The sampling was a two-prong approach: one is textual and another is oral. The textual sampling was made up of 33 (thirty three) selected Bangladeshi movies and the oral sampling comprises of nine academicians from the discipline of linguistics and media. In the study the researcher found three types of code switching in Bangladeshi movies. These are tag switching, inter sentential code switching and intra sentential code switching. Besides, Nasreen Sultana also identified eight circumstances where code switching are frequently used and these situations are; habitation, to maintain situational norms, to show high status or to create social distance, to show authority, to show being educated, to raise humor, to put emphasis or to create importance and to show anger. In addition to this through the interview with nine academicians from the discipline of linguistics and media, the researcher came up with three major findings. First of all globalization is one of the major reasons why code switching is present. Mass people are getting access to the western culture through media and people want to imitate that culture. Second point, English language is considered as a marker of high status. Therefore, in commercial cinema switching from Bangla to English occurs to depict the reality. So, code switching in the cinema is just the result of the habituation of using this language for a long time. And the last point is that Educated or rich characters are found to use longer phrases or sentences of English as well. Usually, small chunks are used to switch the codes from Bangla to English.

After all, the study branded the situations where code switching occurred identifying some scenes from 33 commercial Bangla movies and it is not an accurate benchmark to have a critical analysis why code switching happens or use in the Bangladeshi movies. Science the paper emphasis on mapping out the situation of code switching, it had somehow limited the scope to get an in-depth analysis on which situations and why code switching happen in movies. Nevertheless, this paper remained as among one of the pioneer studies done on code switching on Bangladeshi movies.

The above-mentioned studies have a significant contribution in the field of code switching study. These traditional study on code-switching has investigated type, reasons and its operations to take place in informal and community settings. Despite their significant contribution to code switching, these studies tend to focus on only certain aspects. So this particular study aims to look at the detail instances of code switching and the reasons which drive the people to go through this practice and how much relevant use of code switching in Bangla movie. Besides, what types of code switching used in the movie will be analyzed in this work. The particular study is badly needed to have an in-depth understanding in the field of code switching in Bangla Movie.

## **6. Theoretical Framework**

Ten communicative functions have been developed by Malik (1994) to understand code-switching. This study is using these functions as its theoretical framework. She has considered L1 as the native language and L2 as the switched language. The Functions are as following:

### **A. Lack of Facility**

It happens when speaker cannot find any appropriate word or terminology to express using L1 (native language), so he/she borrows a specific identical word or term from L2 (Switched language). Muthusamy

(2009) gave an example of this where English term 'Social Drinker' is absent in Malay language as drinking is prohibited and not socially acceptable to use such term.

**B. Lack of Register**

It happens as speaker switch to other language to find such word/phrase/term which would sound better and express the meaning in a better way than L1. Malik gives the example, "La clase de hoy fue *way over my head*." (Today the class was way over my head) Here, way over my head means beyond my understanding.

**C. Mood of the Speaker**

Sometimes it depends totally on speaker's mood where code switching happens when speaker is emotionally affected. Crystal (1987) has also talked about certain emotions like anger, excitement, happiness, fear, tiredness and distraction which causes code switching for certain speakers. (Crystal, 1987 as cited by Skiba, 1997).

**D. To Emphasize a Point**

To convey any strong statement or important message, speakers often code switch. Malik (1994) elaborates that to convey the importance, certain statement can be stated in switch language and then again in native language. Taha (2008) found that Arab teachers make a statement in English and then again repeat the same in Arabic to emphasize a point/ discussion.

**E. Habitual Experience**

It is a common form of code switching where people shift language out of habit, mostly unconsciously. 'You know', 'I mean', 'Like' these can be used by speakers out of habit.

**F. Semantic Significance**

Speakers can code switch to express a certain social or linguistic information with a specific communicative intention. It can happen when speakers want to express a certain emotion to other and purposefully code-switch to convey that emotion/attitude. Choy (2011) termed this function as 'Verbal Strategy'.

**G. To show identity with a group:**

Here, speakers deliberately code switch to express solidarity and resemblance of him/ her with a certain group/ community. According to Crystal (1987), these sorts of code switching happens to establish a rapport/ connection with a specific social group to make the communication smooth and effective.

**H. To Address a Different Audience**

It happens mainly in the intro of a communication environment/ speech. Here, speaker deliberately code switch to address the audience, mostly for breaking the ice. According to Malik, this can happen in different linguistic backgrounds or even in the same.

**I. Pragmatic Reasons:**

One speaker may code switch to call attention to a specific context of a conversation. For example, in the first part of a conversation he/she can use L1 and in second phrase he/she may switch to L2 to give a contextual reference.

**J. To Attract Attention**

Malik (1994) gave an example of some English newspapers to explain the function. Some Indian newspapers use non-English vocabulary to attract reader's attention on a certain news. Sometimes speaker use the word 'attention' itself to grab the concentration of students in the middle of L1.

## **7. Research Methodology**

The method applied in this study is a descriptive qualitative approach and data has been collected from secondary source. Bangladesh-India (Kolkata) joint venture movie Nabab (2017) has been selected as sampling. This Joint venture film has been chosen for analysis because it is highly popular in both Bangladesh-India and also considered as one of the highest-grossing Bengali joint venture films.

So, the data was collected from the dialogues in Nabab movie. The data has been collected by watching the movie many times, select the switching dialogues, and analyze the data based on the theories of types, reasons, and functions of code-switching. Data analysis and discussion followed the research questions of the study.

## 8. Movie Name and Synopsis

**Nabab (2017):**



**Nabab** (2017) is a Bangladesh-India joint venture directed by Joydip Mukherjee and produced under the banner of Jaz Multuimedia (Bangladesh) and Eskay Movies (India). It stars Bangladeshi superstar Sakib Khan as lead, and it is his second joint venture film. It also stars Subhashree Ganguly as the female lead. The movie was released on 26<sup>th</sup> June 2017 as was a massive hit with box office collection of 91 million BDT.

### Synopsis of the Movie 'Nabab':

Set in Kolkata, West Bengal, India this is a story of a CBI officer who is committed to demolish crime and terrorism from the country. After saving the prime minister from a terrorist attack, he is highly praised by everybody and was assigned with higher responsibilities. His love interest is Subhashree Ganguly who is a crime reporter and gets the task in accompanying nabab in his operations. At one point, Nabab gets tied in a conspiracy of raping and murdering police commissioner's daughter and gets arrested. How he survives from these with the help of his wittiness and his lady love is basically the whole story.

As a joint venture, this movie already inherent two different dialects of Bengali language. Although the mother tongue for both west Bengal and Bangladesh is 'Bangla', there are differences in accents. In this study we overlooked the different dialects of Bengali Language. In spite of that, plenty of code switching is prevalent throughout the movie.

## 9. Analysis of the film Nabab

This movie has portrayed many real scenarios of code switching. From 48 scenes in total, this study has taken five scenes in consideration and analyzed them. Here, the unmarked words/ phrases/ sentences are considered as L1 (native language) the bold words/ phrases/ sentences are as L2 (switched language). The discussion and analysis (scene by scene) are given below:

Code-switching is so prevalent among the movie that it starts right from the first scene. In scene 3, three different languages (Bangla, Hindi, English) have been used where Bangla is L1 and other two has been used as L2.

### Scene 3: 6.20- 10.12

Bus conductor: Everyone please listen. Here we have 10 minutes **hold**. Relax and have tea and snacks if needed.

(Some unknown masked assassins are seen with a car)

One assassin: **Be alert**. It is time for the **convoy** to come.

(After a while)

Another assassin: **Ready!!!**

(They stop Chief minister's car and starts brush firing. The protagonist (Rajib) comes to rescue and kills one of them.)

One assassin: Kali, Come here. **Selim vai was shot by him** (Hindi). **Selim vai was shot by him. Look around and see** (Hindi).

Another assassin: Look at your back. Will not spare him.

One assassin was shot by protagonist. Others run away.

Protagonist (Rajib): **Oh, shit!!**

(Police captured one of them)

Caught assassin: You killed my brother. I won't spare you.

Protagonist (Rajib): **Officer**, please call the **local** police. Take him.

Scene ends

### 9.1 Functions found in Scene 3:

Analyzing the movie scenes, this study found five among the ten functions proposed by Malik (1994) in here:

Lack of Facility function has been found here. Protagonist Rajib uses the word '**Officer**' and '**Local**' here, as in Bengali language these two words are commonly used rather than 'Kormokorta' ( Bengali of Officer) and 'Sthanio' ( Bengali of Local). Then comes lack of register fuction. Bus conductor uses the word 'hold' to convey the notion that the bus will wait for its passengers. Here the function, lack of register is served as for the bus conductor 'Hold' is a better word to express rather than Bengali language.

There is Habitual Experience. The protagonist uses the word 'Oh, shit!!!' as habitual experience.

We see the Mood of the speaker. One assassin switch to Hindi (probably his mother tongue) from Bangla when one of his companions was shot. He showed an extreme emotion of excitement and said, **Selim Vai was shot by him** (Hindi). **Selim vai was shot by him. Look around and see** (Hindi). This dialogue also serves another function **Addressing a different audience**, he is talking to another person whose mother tongue is the same as his.

Also, here, code switching was used to attract the attention of another assassin saying, '**Be alert!!!**' and '**Ready**'.

### Scene 6: (14.59-16.59)

Chief Minister: What would happen if that boy was not there. What is the name of the boy, Krishanu?

Krishanu (CM's husband): Huh !! oh, Rajib Chowdhury

Police Commissioner: I know, I have talked to him. I sent a car to pick him up.

Krishanu (CM's husband): Sent car (surprised)!!! Why?

Police Commissioner: **Actually, he is from special branch, madam. Chief investigating officer, Rajib Chowdhury.** In last month, in the Siliguri attack, his mother was seriously injured. She was in there. But as situation got worse, she was **transferred** to Kolkata. Rajib was coming to see her mother.

Your team is **ready madam**. Each one of them were **selected** from **special branch**. Come and get introduced.

(Indicating 1<sup>st</sup> person) **ACP Masud Akhter**

(Indicating 2<sup>nd</sup> person) Bimol Devnath, **Investigating officer**

(Indicating 3<sup>rd</sup> person) Subir Mondol, **Fingerprint expert**



(Indicating 4<sup>th</sup> person) Ajay Thakur, **Specialist, He is from Delhi**

Chief Minister: **Hello.**

An extra character comes in.

Character (Nameless): **Sir, Mister Chowdhury** is here

Police Commissioner: (Addressing ACP Masud) Masud, you go and **receive** him

ACP Masud: **Sure sir.**

Scene ends

## 9.2 Functions found in Scene 6 :

Here, five functions of code switching can be seen. Functions are as follows:

Lack of function is clearly visible in this scene. Here, **'Sir', 'Hello', 'ACP'** these words are showcasing the clear reasons of code switching, all these three words are not commonly used in Bengali Language. Here, speaker prefers to switch codes in English rather than using proper Bengali terms.

Here, lack of register is also visible when the police officer asked ACP Masud to go and **'Receive'** Protagonist Rajib. The word **'Receive'** is way better than the Bengali word **'Boron'** which means welcoming with a big ceremony. This word does not have meaningful synonyms in Bengali, so speaker switched to the code to convey the message more accurately and effectively.

In spite of having proper words/ phrases in Bengali, here speakers habitually code switched several times. For example, police commissioner used the word **'Selected'**/ **'Ready'** out of habit. Again ACP Masud used **'Sure'** to agree on something habitually.

Semantic Significance Here, police commissioner code switched several times to convey some information with specific linguistic significance. He used some professional terminologies to convey his message with significant interest. For example: **'Fingerprint expert', 'Investigative officer', 'Specialist'** these words have semantic significance.

Pragmatic Reasons is here. To call attention to a specific point/ argument, code switching has occurred in several places in this scene. For example: **Actually, he is from special branch, madam. Chief investigating officer, Rajib Chowdhury.** (switch codes to get attention to context) In last month....(back to L1). Here, police commissioner switched code considering the significance of a particular context.

## Scene 9: 23.33- 25.13

Police headquarter

All are looking at the projector.

Police Commissioner: What is it, Meghla!! What sort of childish act is this!

Meghla: **Sorry**, father. Since long I have been waiting. I was sitting so just trying to **upload** some pictures on **Mobile**.

Police Commissioner: Why do you come?

Meghla: (taking out the invitation card) Who was supposed to bring these?

Police Commissioner: Oh, I forgot. In the morning I heard **CM's news** on **phone** and came in hurry, forgot to bring **cards** for the **function**.

Meghla: Bimol Uncle, we have a **function of doctor's welfare** tomorrow. You all must come.

Bimol: You all heard (addressing others). We will reach there, when?



Meghla: Exactly 7. **Thank you.** I did not recognize him (addressing protagonist Rajib)

Bimol: **He is our special guest, Rajib Chowdhury, from Delhi, IB department.**

Meghla: Heard his name before I guess!

ACP Masud: His name is in every **television** since morning.

Meghla: Oh, you saved our **CM**? Then you must come also.

Rajib: You said that is enough, I will come.

Meghla : **Thank you so much.** Father and all, I am leaving. **Bye bye.**

### 9.3 Functions found in scene 9:

Here, two functions are found in this scene.

Lack of facility function is mostly visible in this conversation. '**Phone**', '**Card**', '**Mobile**', '**Sorry**', '**Thank you**' all these English words are frequently used in Bengali language, common people do not even know the Bengali terms of some words. So, here people are hardly aware of their code switching.

Pragmatic reason has been found. As stated earlier, code switching occurs sometimes to call attention to a specific point, here Bimol switched code to give attention to the significance of Rajib's profession saying, **He is our special guest, Rajib Chowdhury, from Delhi, IB department.**

#### Scene 18 : 48.51- 50.08

Dia (Female Lead) : **Excuse me, Nabab. Excuse me. Hi**

Male protagonist rajib stops.

Rajib: Dia, you are here!!

Dia : **Mister** Rajib Chowdhury, only you cannot **surprise** me. I have a **surprise** for you.

Rajib : **Surprise!!!** What **surprise**?

Dia : You are a **police** and I am **crime reporter, from CBM news.**

Rajib: **Crime reporter**, you??

Dia: Yes, how is the **surprise**?

Rajib: Good one. But I cannot talk to you right now. We have work.

Dia: One minute. From now on, I will be with you in all your work. **This is my permission letter from Gautam Dasgupta, commissioner of police.**

Rajib : I am keeping it.

Dia: **OK**

Rajib: Now you go. We are not going for a **shoot miss** Diya Banarjee that you will **cover**. Keep all these aside and go to work.

Dia: But...

Rajib : **Shut up**. I said you are not going, that's it.

Dia : Nabab, **listen**.

Rajib leaves. Scene ends.

#### 9.4 Found functions in the scene 18

Four functions were found in scene 18.

Here again lack of facility function is visible. '**Ok**', '**Police**', '**Excuse me**', '**Mister**', '**Hi**' all these words are used here. Lack of register function is also here. '**Cover**', '**Shoot**' these words have Bengali terms, but to express in a better way, speaker switched to English word. The Bengali term of '**Crime Reporter**' is also used less.

Diya uses the word '**Surprise**' and '**Listen**' out of habit as habitual expertise function.

Diya switches to English to draw attention to the letter to her hand saying, '**This is my permission letter from Gautam Dasgupta, commissioner of police**'.

#### Scene 25 : 10.12-11.32

Chief Minister shaking hands with Rajib.

Chief Minister: **Thank you**.

Rajib: **Thank you madam**

Krishanu (CM's husband) : **I am proud of you**.

Rajib: **Actually, it's a teamwork, sir**. I did not do it alone. We did it.

Rajib (Addressing police commissioner): **Sir**, I want Masud to rejoin our team.

Police Commissioner: That is not possible, **officially**.

Rajib: (Smiling) **Thank you so much sir**.

Krishanu : **Lets go**. We will **miss** our flight.

Police Commissioner: (Addressing Rajib) **Sorry**, Rajib. I will come back day after tomorrow. I will listen to you then, **ok**?

Chief Minister: Rajib, I am going for your work. Got some **information** from **home ministry**. I am going to Dubai as well. I will talk to you after coming back. Until then, you can **report** to **deputy minister** Avay Sarker.

Scene ends.

### 9.5 Functions found in the scene 25

Four functions are found analyzing scene 25

Likewise other scenes, lack of facility function is here. 'Thank you', 'Sir', 'Sorry', 'Ok' are some of the examples.

Code switching happens by using words of semantic significance like **'Madam'** and **'Deputy Minister', 'Home ministry'**.

To emphasize on the bravery of protagonist Rajib, Krisanu switched code and said **'I am proud of you'**.

Lack of register is also visible. For example: **'Actually', 'Officially', 'Miss'** etc. Some words like **'Information', 'Report'** and **'Lets go'** are used out of habit.

## 10. Discussion and Conclusion

After analyzing all five scenes, two prominently visible functions are found in all five of them: Lack of Facility and Lack of Register. These two functions clearly show the abundance English words in Bengali Language which has become so common that people can hardly try to find the Bengali meaning of certain words. Expressing emotions are so very important that people rarely realize the number of English words he/she is using unconsciously every day. The script writer of the movie Nabab did not pay much attention to it either.

In so many places of the movie, code switching happened out of habit. Despite having proper Bengali terms, speakers code switched only because of habitual experience. It has happened in so many scenes including the five analyzed scenes.

Another mentionable fact is that in most of the conversation, second speaker switched code when the first speaker does, most of the time he/she is not fully aware when he/she switched from L1 to L2 and then comes back to L1 again.

Again, as it is a joint venture movie, there could be plenty use of Hindi (the state language of India). Surprisingly, there was not much use of it except two scenes in the first half.

Cinema is for common people, so the language of the characters should be the language people use in their day to the day life. The massive commercial success of the movie Nabab clearly indicates that the movie could connect with the mass people. Plenty use of the English language was visible throughout the movie. Use of a bit Hindi was also there. Frequent code switching was present, mostly unconsciously. But one thing not to forget is it is a world of cinema, and all dialogues are scripted. There is a script writer who has worked behind every single dialogue. No matter how much natural conversation it shows, all code switching happened purposefully as the script writer wanted it to happen. His motive was to display the common conversations of daily life, so from that perspective, code switching has become indispensable in general conversation whether we like it or dislike

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