CHAPTER : I

DESIGN OF THE RESEARCH

1.0. Introduction
1.1. Hypotheses
1.2. Model
1.3. Sociolinguistic Approach to Literature
1.4. Indian Literature in English and Mulk Raj Anand
   1.4.1. Birth, Parentage and Education
   1.4.2. Mulk Raj Anand as a Novelist
   1.4.3. Mulk Raj Anand’s Literary Works
   1.4.4. Mulk Raj Anand as a Short Story Writer
   1.4.5. Awards
1.5. Language Contact
1.6. Bilingualism
1.7. Code-mixing and Code-switching
1.8. Code-mixing
   1.8.1. Definitions of Code-mixing
   1.8.2. Code-mixing, Borrowing and Pidgins
   1.8.3. Motivations for Switching and Mixing
   1.8.4. Attitudes to Mixing
   1.8.5. Exponents of Mixing
   1.8.6. Code-mixing Vs Odd-Mixing
   1.8.7. Language Mixing and Language Change
1.9. Code-mixing and Modernization
1.10. A Distinction between Code-switching and Code-mixing:
   1.10.1. Definitions of Code-switching
   1.10.2. Code-switching as Alternation
1.11. Linguistic Studies
1.12. Method and Procedure
1.13. The Data
1.14. Procedure for Analysis
1.15. Types of Lexical Innovations
   1.15.1. Single Items
   1.15.2. Hybridized Items
   1.15.2.1. Constraints on Hybridized Items
   1.15.3. Types of Hybrid Innovations
   1.15.3.1. Hybrid Collocations
1.15.3.2. Hybrid Lexical Sets
1.15.3.3. Hybrid Ordered Series of Words (OSW)
1.15.3.4. Hybrid Reduplication
1.15.4. Lexical Diffusion and Hybridized Items
1.15.5. Classification of Hybrid Formations
1.15.5.1. South Asian Item as Head
1.15.5.2. South Asian Item as Modifier
1.15.5.3. String Formations
1.15.6. Hybridization and Derivative Suffixes
1.15.7. Contextual Distribution of Hybridized Items
1.15.8. Development of Hybridization in South Asian English

1.16. Indian Language Elements
1.16.1. Transliterations

1.17. Chapter Scheme
CHAPTER : I

DESIGN OF THE RESEARCH

1.0. The present study is an attempt to analyse and categorise the use of code-mixing in the six selected novels of Mulk Raj Anand namely Coolie (1936), The Sword and the Sickle (1942), The Big Heart (1945), Seven Summers (1951), The Old Woman and the Cow (1960) and The Road (1961).

Literature does not exist in a void. As a plant requires land, water and sunshine to grow and develop, literature especially fiction, requires society, mind and language for its proper development. That is why socio-psychological method of criticism has been chosen to enumerate, analyse and explain the use of code-mixing as a narrative technique used by Mulk Raj Anand. Thus, the main thrust of this thesis is on code-mixing as the linguistic device used by Mulk Raj Anand as a communicative strategy of his fiction writing.

1.1. Hypotheses of the Study

The study attempts to test the following hypotheses:

1. Mulk Raj Anand uses code-mixing to give local flavour to the ethos in the novels.

2. Mulk Raj Anand uses code-mixing in order to convey meaning which can not be communicated in English otherwise.

4. Mulk Raj Anand uses code-mixing to provide an insight into the social status of the characters.

1.2. Model

The nature of this analysis needs a proper system of presentation. Therefore, the model of analysis, categorization and presentation given by Braj B. Kachru in his book “The Indianization of English: The English Language in India” (1983). O.U. P. has been used.

The scheme of analysis as given by Braj B. Kachru is as follows:
(1) To count and enlist the hybridized items, (2) to count and enlist Indian words in English. This model has been used to collect the data for the analysis of six selected novels of Mulk Raj Anand.

1.3. Literature emerges from society in the sense that an author observes society around him, picks up some aspects of society and with the help of his imagination and style creates a fictional world based on reality. Studying Literature is different from studying about literature. This study about literature has many facets such as psychological, sociological, religious, political and cultural aspects.

A study of language in literature involves an effort to study variety of linguistic experiences. This is done in socio-linguistics. Socio-linguistics is an upcoming branch of knowledge that helps us to analyse typical and particular varieties of language in a society according to the need of context and characters. Socio-linguistics is a descriptive study of
many aspects of society including cultural norms in a particular context, and the way the language is used in literature specially in fiction and the effects of language use on society. In fact, sociolinguistics differs from the sociology of language. The focus of sociolinguistics is on the effect of society on the language whereas sociology of language focuses on the effect of language on society. Sociolinguistics overlaps the field of linguistic anthropology. It also studies how language varieties differ between groups with social variables such as ethnicity, religion, gender, level of education and the age of speakers in a given social set up. The novel as a form of literature bring into focus different classes, castes, rustic people, elite people, foreigners and educated class. They intermingle and interact to produce a body of language which is authentic and relevant to the type of society which the author has chosen as the background of his social set up in the novel. Sociolinguistics also studies how language varieties differ between groups separated by social variables by studying categories of individuals in socio-economic classes, geographical and cultural varieties in the given society. The social aspects of language were first studied by Indian and Japanese linguists in 1930. They also studied the social motivation of language change.

The present study is based on sociolinguistic approach to literature, mainly in the area of codes used by the author, deviations
from standard language varieties, and specific use of Code-mixing and Code-switching. The use of vernacular language and English forms a major chunk in Mulk Raj Anand’s novels according to their contextual environment. Code-switching is the term given to the use of different varieties of language in different social situations. William Labov is often regarded as the founder of the study of sociolinguistics.

In the present study data is collected from the six selected novels to assess the style of narration in Anand’s novels. Anand wrote his novels from his childhood memories about the people who got deeply involved in the story. Since, sociolinguistics is a vast subject, the main attention is given to speech community in the given society. Code-mixing and Code-switching are the devices used by the author as per the needs of narration. Concepts of prestige and speech habits are studied in sociolinguistics. Anand’s novels mostly focus on caste and class and the contact situations created by them. The language of the working class and that of elite group are different. In the lower stratum of society, there are many deviations from the standard language. It is generally assumed that non-standard language is a low prestige language, such as working class neighbourhood may use. This is the working class dialect which Anand exploits for the use of characterization and social distinction.
For example the thathiar community in *Big Heart* has its own peculiar terminology and jargon, which you do not find in other novels. In the novel *Coolie* the mill hands, labourers and the people living in abject poverty in the slum like tenaments, provided by the Landlords of the Bombay based industrial world in the thirties speak a language which is quite different from the thathiars of Amritsar.

In *Two Leaves and a Bud* the extremely poor people of Punjab are lured and taken to the tea gardens of Assam where owners, agents and the supervisors speak a different language like Hindi-mixed-English and hybridized English. Because the owners and labourers have different mother tongues.

*The Road* was written in 1961 and the Chamar (Cobbler) community had some urban touch. They spoke in their style and vocabulary. Other novels are based in Punjab and they have the impact of Sikh community, their slogans, invocations and abuse words are scattered throughout these novels. It is an interesting study of code-mixing and code-switching in the language of narration.

1.4. **Indian Literature in English and Mulk Raj Anand.**

“With the introduction and spread of English education in India after 1835, many Indians began to write in English. A considerable body of material in English has accumulated, and at least a few Indians writing in English have become masters of style and their chosen form.
The novel and short-story, both of which have been borrowed from the West, are popular means of expression in India. From the beginning, many writers of fiction have been greatly concerned with social, economic and political problems and have produced works, designed to call attention to the need for reform” (Encyclopedia Americana – 14, 923).

1.4.1. One of the foremost 20th century Indian writers, Mulk Raj Anand, falls into this group. He was born on 12th December, 1905 in Peshawar (now in Pakistan) and died on 28th September, 2004 at Pune, (Maharashtra). He was 99. His father Lal Chand Anand was a traditional coppersmith, but worked as a Head Clerk in the Dogra Regiment of British Army. His mother Ishwar Kaur, was an illiterate peasant woman from Punjab. Anand’s mother tongue was Punjabi and Hindi.

He had his early education at Lahore. In 1924, he graduated from Khalsa College, Amritsar. He left India in 1925. He travelled to the U.K. to study at University College London and Cambridge University. He completed his Ph.D. in 1929.

1.4.2. Mulk Raj Anand, an internationally acclaimed literary figure, was one of the best known and foremost Indian novelists, short story writer, essayist and art critic writing in English. He spent his life struggling with the problems of the Indian poor folks and their misery and wretchedness especially of the downtrodden classes. He made a
significant contribution to the Indian Literature in English. Along with Raja Rao and R.K. Narayan, he was also considered as the “founding father” of the English novels in India. It is customary to talk about Mulk Raj Anand, Raja Rao, and R.K. Narayan as the ‘trinity’ of Indian fiction in English. He was chiefly known for the depiction of realistic and sympathetic portrait of the poor in India in his novels and short stories.

Mulk Raj Anand has carved a niche for himself in Indian Literature in English because of his unique style of narration. The stylistic aspect of Anand’s work has not gone unnoticed. Most of the observations made about it are confined to the Indian, or rather the Punjabi element in the language used by him. It is so liberally scattered throughout his work that it can not but call attention to itself. Not only does it lend a peculiarly native flavour to his work but it also promotes verisimilitude. It also provides a direct insight into the sensibility of his characters. The speech of Indian characters in all his novels under consideration is full of echoes, translations and transliterations from his mother-tongue. He was one of the first Indian novelists to write in English, using Hindi and Punjabi phrases and idioms, swear words, abuses, and translated Indian colloquial terms to give typical Indian touch to the atmosphere. This rendering of Hindi and Punjabi language elements into English narrative pattern, makes a unique style of his own.
He was familiar with the life of army, which he has put to good use in his creative works. The first hand experience of the life of untouchables and the characters reflected in his novels is due to his playmates. Born and brought up in Punjab, its scenes and sights, customs and traditions, ideas and beliefs form the background to his novels. The exclamations, swear words and abuses used in his novels are distinctively Punjabi in origin.

As Verghese C. Paul says that “Anand translates into English such Punjabi swear words and phrases that form part of the conversation of ordinary villagers. The curse, imprecations and abuses which Anand’s characters use in their conversation are intended to achieve the purpose of giving readers a taste of Punjabi villager’s ordinary conversation”. (Paul 1971 : 100-101).

Anand has both Indian as well as Western readers in his mind. Much of the detailed description of the Indian customs and explanatory comments appended to some words used in a special sense are meant to help the foreign readers.

1.4.3. Anand made his debut in literary arena world-wide only after the publication of his first novel Untouchable (1935). Here Anand uses stream-of-consciousness technique depicting a day in the life of an 18 year old sweeper boy, Bakha, the protagonist, who brings out the impact on him of various events during the day. Later on Untouchable was
translated into twenty languages all over the world. Anand won the reputation of being India’s Charles Dickens.

His style of narration was very simple, austere and truthful. The protagonist was drawn from the down-trodden classes. He was a prototype of the protagonists for the rest of the novels like Coolie (1936), Two Leaves and a Bud (1937), The Village (1939), Across the Black Waters (1940), The Sword and the Sickle (1942), and The Big Heart (1945). All these novels reveal a remarkable understanding of social exploitation inherent in the class and caste structure of colonial India and the growing conflict between the forces of tradition and modernity. They also present an accurate graph of the struggle of the outcaste and oppressed to find an identity for themselves in a hostile society.

However, the novels like The Old Woman and the Cow (1960), The Road (1961), and Death of a Hero (1963) illustrate his faith in man’s ability to reconstitute himself. The protagonists of these novels are affirmative in nature. The protagonist of Private Life of an Indian Prince (1953) represents the privileged class of the Indian society. The novel Seven Summers (1951) is the first section of Anand’s fictional autobiography in seven volumes. Morning Face (1969) the second section of Anand’s fictional autobiography won Sahitya Akademi Award in 1972.

1.4.5. During his literary career, Anand has had many prestigious national and international awards. He was the recipient of “International Peace Prize” award from World Peace Council in 1952, the “Padmabhushan” award (the highest civilian award of the Government of India) in 1967 and the “Sahitya Akademi” award in 1971.

1.5. **Language Contact**

“In the simplest definition, language contact is the use of more than one language in the same place at the same time”. (Thomason 2001: 1). India is a multilingual country, where Code-mixing is commonly practiced. Due to historical reasons, Indians had to be at least bilinguals. It is necessary to discuss language contact and bilingualism
in order to understand Code-mixing and Code-switching as linguistic devices of communicative strategies.

In situations of language contact, the point of contact is the bilingual individual and there are usually at least two interacting mother-tongue groups, each representing different cultural and linguistic groups. When language or speakers come in contact, a variety of phenomena are observed, and these include bilingualism, linguistic convergence, borrowing, pidgins and creoles and language switching and language mixing. In addition to that, interference manifests itself in the influence the structure of a language has upon that of another.

1.6. Bilingualism

The ability of a person who can speak two languages is called bilingualism. Bilingualism is the ability to speak two languages equally well. In India almost everybody is a bilingual because India has eighteen major languages and most people can also speak the language of their neighbours. For example Maharashtrians in Solapur speak Kannada fluently. Mumbai is a solitary solid example where people speak more than two languages like Marathi, Gujarati and Hindi.

The people who live in a bilingual community have the ability to use two languages without differences between native language and foreign language. Bilingualism is native-like control of two languages. The people can use two languages like their mother tongue or first
language in their community. They tend to use the other language when they interact with other people.

The ability of a person to use one or more languages as a means of communication in most of situations and to mix one language with the other if necessary, is a world wide habit. In the bilingualism, there will be many people changing the language. It depends on the situation. The mixing of elements from one language or variety to another is called code-mixing. The change frequently takes place while the speaker is making a conversation for some purpose.

Bilingualism is a world-wide phenomenon affecting society as well as individuals. This phenomenon has been studied under various heads like language contact and acculturation. However, the basic function of bilingualism is the encoding of social meaning since it is the society which makes use of two languages to give rise to bilingualism. It is nothing but a natural linguistic device used in bilingual communities to express various types of behaviour, attitudes and values.

“Literary works coming from bilingual cultures demonstrate how the tension or interaction between different language systems can be utilized for narrative, dramatic, analytical ends. The appearance of fiction as a literary form following Western models is in itself a cross-cultural phenomenon. It is the emergence of a new genre of writing resulting from the meeting of two cultures. A literary genre that belongs
to a particular culture is often the form in which the values of that culture find expression. Hence we witness, in the culture contact, two sets of values coming into conflict with each other, each struggling for supremacy over the other. The genre introduced from outside has to adapt itself to the new milieu, and in so doing, it undergoes some change both in form as well as in content. Chinua Achebe, Wole Soyinka, George Lamming and V.S. Naipaul, for instance, reinforce their stylistic resources by drawing upon the native speech.” (Dhawan & others 1989, Commonwealth Review: 7).

1.7. Code-mixing and Code-switching

From a global perspective, Code-mixing and Code-switching is a world-wide phenomenon. It is a commonly observed linguistic behaviour in the speech of bilingual or multilingual speakers. It is a cross-cultural phenomenon.

This phenomenon of Code-mixing and Code-switching has been studied with increased interest in the recent years in the field of sociolinguistics and several insightful studies have been published to find answers to issues such as the functional motivations for their use, the formal devices used in mixing languages or dialects, the attitudes towards various types of mixing, the social constraints and the implications of such mixing and switching on language change in a diachronic sense.
Braj B. Kachru, world authority on Indian linguistics, “consider these two linguistic devices of Code-mixing and Code-switching as two distinct manifestations of language dependency and language manipulation and mark communicative strategies of two distinct types. In discussing these two linguistic devices one makes two presuppositions: that there is language or dialect contact, and that there are functional or pragmatic reasons for the use of Code-mixing or Code-switching.” (Kachru 1983: 193).

Ashok Thorat (2008) has made the distinction between Code-mixing as “the alternate use of two or more languages at the level of affixation, words, phrases, idioms, subordinate clauses, etc. within the same sentence and Code-switching as the alternate use of two or more languages at or above the level of sentence. Such a distinction appears to be more useful and convincing”. (Nirmale 2011: 103).

Suneeta Nirmale further points out that “the term Code-mixing emphasizes hybridization and the term Code-switching emphasizes movement from one language to another”. (Nirmale 2011: 75).

Yamuna Kachru explains that “Code-mixing and Code-switching is a style of writing. Style means different devices are skillfully used in writing”. (Nirmale, 2011: 76).

As we see that Code mixing and Code switching is a worldwide practice, there are many Western novelists who make use of this device.
It may be noted that T.S. Eliot has used this even in his poems. Just to mention. “Da, Datta, Dayadhwan, Damyata” in the long poem “The Waste Land”.

1.8. Code-mixing

India is a multilingual dinosaur where we find mixing of languages at both lexical level as well as syntactic level. Consider the following examples from the novel _Coolie_ to get an idea of Code-mixing.

1. ‘Salaam huzoor Chimta Sahib’, said Hari, bending low and taking the palm of his hand to his forehead (166).

2. ‘Tum Harry’, said Jimmie Thomas, ‘You come back?’ (166).

3. ‘Yes, Huzoor, mai – bap’, said Hari, joining his hands, ‘and I have brought my wife and child also to work, and a young man from the North’. (167).

The mixing of Hindi words such as Salaam, Huzoor, Chimta Sahib, Tum, Harry (anglicized pronunciation for Hari), Mai bap in the sentences above and in other five selected novels in the speech of other characters are examples which make a case for investigation Code-mixing in Mulk Raj Anand’s Novels.

Let us see this through the graphical representation of Code-mixing for a more clear idea.
The dotted area indicates the Code-mixing between L₁ and L₂

Source: Poplock (1980: 615)

(Fig. 1.1.)

From the above figure number 1, it is very clear how the Code-mixing takes place in bi/multilingual communities, when there is an interaction between the two languages, naturally we find Code-mixing in both the languages.

1.8.1. Definitions of Code-mixing

1. “Code-mixing involves the transfer of linguistic elements from one language into another: a sentence begins in one language, then makes use of words or grammatical belonging to another.” (Crystal 2003:79).

2. Code-mixing refers to the mixing of two or more languages or language varieties in speech (Wikipedia, the free encyclopedia).

3. “Code-mixing entails transferring linguistic units from one code into another. Such a transfer (mixing) results in developing a new
restricted or not so restricted code of linguistic interaction”.
(Kachru 1983 : 194).

From the above definitions, it is very clear that Code-mixing does not involve a complete shifting to another language, rather it involves the insertion of elements from L₁ to L₂ within the same utterance or speech act.

In short, Code-mixing can be defined as the transfer of linguistic units from one language into another, and from this mixture a new integrated code may develop. The linguistic units involved could be words, phrases, clauses or sentences. It has characteristic features which may cause language change, creation of new styles and registers of language use. Code-mixing is a characteristic feature of the speech of the elite group. It is generally perceived by some as impure linguistic behaviour.

Code-mixing with English ranks highest in function and cuts across language boundaries, religion boundaries and caste barriers. It is also a marker of modernization, socio-economic position and membership in elite groups. In stylistic terms, it marks a deliberate style. It is a marker of authority, power and identity with establishment.

Justifying the use of code-mixing and code-switching Mulk Raj Anand himself says that English of different countries has given birth to the cross-cultural linguistic expressions. “The fact that the African,
Australian and Caribbean writers in English have also been writing in a spontaneously mixed speech, or in the peculiarly expressive English dialect of their own peoples, in their novels and short stories, adds force to my argument ‘Pigeon-Indian’ (by which I mean the Indian-English which coos messages of love) is the right name to use for the new Indian-English rather then “Pidgin-English.” (Anand 1989, Commonwealth Review : 14)

1.8.2. Code-mixing, Borrowing and Pidgins

Kachru has stated that “Code-mixing can be considered as borrowing if the term is used in extended sense and not in its restricted sense. Code-mixing entails extended borrowing, for three reasons: It is not used merely for supplementing lexical sets for contexts in which the borrowing language has lexical gaps. The transfer of linguistic items is extended to units higher than single lexical items, e.g. groups, classes, sentences, collocations, and idioms. Such mixing results in the extension of the register range and style-range of a language. Also, it provides an extended choice for lexicalization; for example, in Hindi, Kashmiri, Punjabi, and Kannada we find that there are at least three sources for lexicalization, and these three result in three distinct types of Code-mixing, namely, Sanskritization, Persianization, and Englihization”. (Kachru 1983 : 195-196).
“Pidgins have three characteristics, namely, structural simplicity, inability to express abstract concepts, and restricted functional range. In addition, Pidgins are considered as codes of communication between speakers of two mutually unintelligible languages.” (Kachru 1983: 196).

“Another characteristic of the code-mixed varieties is that in most situations, if widely used, they may be identified with a special name which is generally indicative of their ‘mixed’ nature. In the literature we find the use of the following labels among others: Hinglish (Kachru, 1979), Singlish (Fernando, 1977), Spanglish (Naash, 1977), Englanol (Nash, 1977), Text Mex (Gumperz (1970), Tangi Pharsi and Bazar Hindi (Apte, 1974).” (Kachru 1983:196).

Code-mixing is a productive process and mixers seem to extend it to all word classes, resulting in various types of hybridization.

1.8.3. Motivations for Switching and Mixing

Code-switching and Code-mixing are used as communicative strategies with various motivations. Their areas of function are not necessarily mutually exclusive, though in certain contexts they can be separated.

“In discourse, code-switching may be used as device to mark, among other things, an identity, an aside, or a specific role. The identity function is served by a switch. Code-switching may be used to reveal or to conceal region, class and religion. In conversation it is used to make
an aside, or to indicate non-membership of a person in the inner group”.
(Kachru 1983 : 197).

Kachru has given four functions in which Code-mixing is used as communicative strategy. “First, its use for register identification. The formal exponents of register types vary on the basis of the context in which they function. The registral characteristics are realized by various types of lexicalization. For example, in administrative, political, and technological registers, Englishization takes place. On the other hand, in the legal register, especially that of the lower courts, the main lexical source used is Persian. In literary criticism or philosophical writing in Hindi; Sanskritization usually takes place. Second, code-mixing provides formal clues for style identification. In India, there are three distinct styles which may be termed Sanskritized, Persianized and Englishized. Third, it is used as a device for elucidation and interpretation. This is particularly true of languages in which registers or terminologies have not been stabilized or have not received general acceptance. A person uses two linguistic sources in defining a concept or a term so as to avoid vagueness or ambiguity. Fourth, there is code-mixing for neutralization. The aim is to code-mix in a language in order to use lexical items which are attitudinally and contextually neutral. In other words, they do not provide contextual clues and thus language is used to conceal various types of identities”. (Kachru 1983 : 197-198).
“In register identification and style identification, code-mixing has the function of ‘foregrounding’ and in neutralization it has the function of automatization. Therefore, as a marker of register and style, code-mixing is used to attract attention, while in neutralization it is used for the opposite effect. We might see code-mixing as a contextually determined device. There is, therefore, a mutual expectancy between the type of code-mixing and the contextual unit in which it functions.” (Kachru 1983 : 198).

“One formal characteristic, which marks code-mixed texts as being separate is their lexis, and lexical cohesion. By the term ‘cohesion’ we mean integration of the units of another code into the system of the receiving code, and organizing the units from two codes in a semantic relationship. A user of a code-mixed variety intuitively applies the process of the first language to nativize the linguistic elements of the other code. In Hindi-English code-mixing, most of the productive grammatical processes of Hindi-Urdu are applied to English items. Consider, for example, the following.

1. Number
   - agency: ejensiyan (agencies)
   - Company: Kampaniya (Companies)
   - Car: Kare

2. Gender:
   - master: mastarin (f.)
   - Inspector: inspektrin (f.)
3. Abstract Nouns: doctor  daktari
Governor  gavarnari
Officer  aphsari

There seems to be a type of cline in mixing which starts with lexical mixing and then progressively extends to higher units, the maximum being an alternate use of sentences from two codes. The mixing at the lexical level may show a lexical spread which is associated with a register.” (Kachru 1983 : 198-199).

1.8.4. Attitudes to Mixing

It may be pointed out that, “in multilingual settings, all the code-mixed varieties do not evoke identical attitudinal responses. A multilingual person seems to choose code-mixing of various types, deliberately evaluating what it will accomplish for him, pragmatically and attitudinally. The pragmatic reasons for code-mixing have to be seen in the ‘context’ of situation. Code-mixing seems to be used as a communicative strategy with a clear end in mind.” (Kachru 1983 : 199-200).

There are four types of code-mixed varieties used in India as communicative strategies which may be labeled it as Englishization, Sanskritization, Persianization and Pidginization.

1. **Englishization:** “Code-mixing with English is pan-South Asian. In additional and functional terms it ranks highest
and cuts across language boundaries, religious boundaries and caste barriers. It is a marker of modernization, socioeconomic position, and membership in an elite group. In stylistic terms, it marks a deliberate style. The widest register range is associated with code-mixing in English. It continues to be used in those contexts where one would like to demonstrate authority, power and identity with the establishment.” (Kachru 1983 : 200).

2. **Sanskritization**: “This is shared by all Indian languages. In stylistic terms it may mark religion and caste. It also has developed registers for philosophy, literary criticism and religious discourse”. (Kachru 1983 : 200).

3. **Persianization**: “Persianization spread to all those parts of India which came under the domain of the Muslims during the Muslim period of Indian history. In registral terms it is associated with the legal register, primarily that of the lower courts. In certain parts of India, it is also a marker of religion and occupation.” (Kachru 1983 : 201).

4. **Pidginization**: Pidginization is an attempt toward simplification of language used in situations where the participants speak languages which are not mutually intelligible. The result is what is termed ‘Bazar Hindi’
‘Butler English’, or ‘Chi Chi English’.” (Kachru 1983 : 201).

1.8.5. Exponents of Mixing

It is generally understood that “the formal exponents of mixing form a hierarchy. In this hierarchy, mixing of simple lexical items ranks lowest and the mixing of sentences ranks highest. The following are illustrations at each rank:

1. NP insertion : Hookh, Havildar, Lalla.
2. VP insertion : Buk Nahin, Chir gaya, Jane do, Chalta hai.
3. Unit hybridization : Vilayati fashion, Yekka carriage.
4. Sentence insertion : Kala admi Zamin par hagne wala.
5. Idiom and collocation insertion : Bhagwan ke ghar der hai andher nahi.
6. Inflection attachment and reduplication : Nikke, Bakhia”.

(Kachru 1983 : 201-202).

Mulk Raj Anand’s code-mixing in the selected six novels is at the lexical level as well as syntactical level.

1.8.6. Code-mixing Vs Odd Mixing

“Code-mixing is both functionally and formally a rule governed phenomenon. It is not an open-ended process, but has various collocational and grammatical constraints. There is a point, both in grammar and lexis when a user distinguishes between code-mixing and
odd-mixing. The responses to code-mixed items by the users of such varieties seem to vary from ‘yes, acceptable’ to ‘no, unacceptable,’ ‘well depends’, and ‘I don’t know’. The types of constraints on code-mixing have yet to be extensively investigated in particular code-mixed languages and across such languages used by various speech communities. In analyzing such texts, one has to distinguish between the types of code-mixing and their linguistic constraints in, for example, (a) formal texts, (b) informal texts, (c) various types of registers and (d) texts delimited with reference to the status, age, and sex of participants. In other words, various types of parameters have to be used to contextualize a text. In the case of Hindi, Kachru provides the following illustrations of constraints (a) Rank-shift constraints, (2) Conjunction constraints, (3) Determiner constraints, (4) Complementizer constraints”. (Kachru 1983 : 202-203).

1.8.7. Language Mixing and Language Change

“The cumulative effect of mixing may eventually result in distinct varieties of a language. Consider, the example, the religion-based varieties of Kashmiri termed ‘Hindu Kashmiri’ and ‘Muslim Kashmiri’ (Kachru 1973 : 7-11) or those of Bengali (Dil, 1972). The divergence may take a more extreme form, as in Hindi and Urdu or in Dakhini. In these varieties the divergence is the result of mixing in phonology, lexis, and grammar. The divergence is the result of identifying with two
distinct cultural and literary tradition – in the case of Urdu with Persian and Arabic traditions, and in the case of Hindi with the native Sanskrit tradition.” (Kachru 1983 : 203-204).

1.9. Code-mixing and Modernization

One of the functions of code-mixing is expressing modernization. Nkono Mudipanu Kamwangamalu has tried to define the concept of modernization in relation to code-mixing. He states “how a bilingual code-mixer perceives himself/herself, or how he/she would like to be perceived, how he/she is actually perceived, and why he/she often resorts to code-mixing when interacting with other bilinguals with whom he/she shares the same linguistic repertoire of code”.(Kamwangamanu 1989 : 321-332)

An example of code-mixing for expressing the term modernization could be seen in the Indian society also. In India, in some societies, the so called high society people speak English in parties or public places as a mark of sophistication. Speaking vernacular in such places could identify the speaker as old fashioned.

In “Code-mixing the bilingual perceives himself as modern and so is he/she perceived in the community of which he/she is a member. Modernization entails then, a process by which one’s language is made functionally suitable for use in view or extended domains. It means, the
use of code-mixing for modernization is a common practice.”
(Kamwangamanu 1989: 321-332)

In code-mixing, the structural integrity of the component language is preserved the mixed codes remain phonologically and morphologically separate.

1.10. Distinction between Code-switching and Code-mixing

These two devices may be separated on the basis of the following distinction. Code-switching entails the ability to switch from code A to code B. The alternation of codes is determined by the function, the situation and the participants. In other words, it refers to categorization of one’s verbal repertorie in terms of functions and roles. Consider, for example, Gumperz’s study of Khalapur (Gumperz 1964a: 115-24), where the ‘linguistic bounds’ or ‘switches’ mark the situation and the relationship with the participants. The variants constituting the total verbal repertoire are local dialects on the one extreme, and standard Hindi on the other extreme. The local dialects are further divided into moti boli (rough dialects) are saf boli (refined dialect). These are functionally marked: moti boli is used within the context of the family, and saf boli outside the immediate family circle. In addition, the verbal repertoire of these villagers includes ‘market’ and ‘oratorial’ varieties of Hindi. One can provide case studies of this from South India to
Kashmir. It seems to be common phenomenon in India.” (Kachru 1983: 193-194).

“Code-mixing entails transferring linguistic units from one code into another. Such a transfer (mixing) results in developing a new restricted or not so restricted code of linguistic interaction. One may consider code-switching a process which can be result in code-mixed varieties. A multilingual or multidialectal person is generally able to associate a function and an effect with various types of language or dialect mixes. The code-mixed varieties thus provide sociolinguistic indicators of various types”. (Kachru 1983: 194-195).

Code-switching and code-mixing are two different devices of language manipulation. Code-switching is an important aspect of bilingualism and is a natural occurrence when two bilingual speakers engage in a discourse. For the most part such individuals are not consciously aware that they are code-switching. Nevertheless, it serves an important social function. An equally important point is that both code-switching and code-mixing serve particular communicative ends.

Though code-switching and code-mixing have been studied by a large number of scholars, there has been little attempt to provide a clear cut and precise distinction between them. One reason for this may be the fact that they are so intermingled that it might be difficult to tell one from the other.
1.10.1. Definitions of Code-switching

To see how code-switching is distinct from code-mixing, let us see definitions of code-switching.

1. Code-switching is switching between two or more languages, or language varieties, in the context of a single conversation. (Wikipedia, the free encyclopedia).

2. “Code-switching entails the ability to switch from code A to code B. The alternation of codes is determined by the function, the situation and the participants.” (Kachru 1983 : 193).

3. “The linguist behaviour referred to as code-switching (sometimes code-shifting or, within a language, style shifting) for example, can be illustrated by the switch Bilingual or Bidialectal speakers may make (depending on who they are talking to, or where they are) between standard and regional forms of English, between Welsh and English in parts of Wales, or between occupational and domestic varieties. (Crystal 2003: 79).

From the above definitions, it is clear that these two code-switching and code-mixing linguistic devices are distinct from each other. Code-switching may be defined as alternate use of two languages at the word, phrase, clause or sentence level.

Kachru has distinguished between code-switching “a term which had been used to denote the functional context in which a multilingual
person makes alternate use of two or more languages” and code-mixing, as “the use of one or more languages for consistent transfer of linguistic units from one language into another, and by such a language mixture developing a new restricted or not so restricted code of linguistic interaction.” (Kachru 1978: 27 & 46).

Kachru while defining the code-mixing “transfer of linguistic units from one language into another language’, from which a new integrated code may develop, says that the linguistic units involved could be words, phrases, clauses sentences. The term code-mixing is used here in order to distinguish this process from code-switching. In code-switching unlike in code-mixing, a change in the social situation motivates the alteration of codes. Usually code-switching is not intra-sentential type. The shift in codes can be predicted according to variables such as settings, participants, roles and activities, on the other hand, the alteration of codes can signal a change in the social situation. Code-mixing does not involve a complete shifting to another language, rather it involves the insertion of elements from L₁ to L₂ with the same utterance of speech.” (World Englishes 1989: 420-421).

1.10.2. Di Pietro defines code-switching as, “the use of more than one language by communicants in the execution of a speech act. In other words code-switching simply means alternation in the use of two languages. Code-switching occurs when a bilingual engages in a
discourse with another bilingual person. Code-switching occurs at the lexical level as well as syntactic, morphological and phonological levels. At the lexical level, code-switching generally occurs when there is no existing translation for a particular lexical item, while at semantic level, code-switching can occur within a phrase, a sentence or several sentences, when an idea is much more adequately expressed in one language than in another. Syntactic code-switching occurs when syntactic rules of one language are applied to another. Morphological changes specified by one language and used with the root from another language are also examples of code-switching.” (World Englishes 1989: 294).

1.10.3. Kachru in his paper entitled, “Toward structuring code-mixing : An Indian perspective” has made a useful break-through in this direction. To begin with, he talks of ‘language dependency’ whereby he presupposes the functional role of each language in a multilingual restricted or extended spheres of linguistic interaction. He considers code-switching and code-mixing as the offshoots of this process of language dependency and both are said to be sensitive to situational changes. In simple terms, the former is used to denote the functional contents in which a multilingual makes alternate use of two or more languages – a typical feature in modern urban communities especially in Eastern countries. It is found in Indian cities where functional
bilingualism exists, English is being an auxiliary language. In such settings, code-switching becomes an integral part of interaction, more so as one of the norms of speech behaviour. Code-mixing on the other hand, is the result of both the languages in contact and code-switching refers to the use of one or more languages for consistent transfer of linguistic units from one language to another and by such a language mixture, developing a new code of linguistic interaction. This transfer is necessarily conditioned by several linguistic, pragmatic and attitudinal factors. It is essentially a role-dependent and function – dependent linguistic phenomenon. In terms of role, the religious, economic and regional characteristics of the participants, while function-wise, “the specialized uses to which the given language is being put, determine code-mixing” From this it follows that in several linguistically, relevant situations, there is, ‘mutual expectancy’ between the code-mixed languages and their functioning. Kachru has given an insightful account of this process and has attempted to built up systematic grammatical description on the basis of this approach. Sridhar S.N. while discussing the function of code-mixing in Kannada also makes a useful distinction between the two processes and supplements his statements by his data from Kannada. He stresses the fact that while switching brings about an alternation in the situation, code-mixing can also be seen in a single speech event. He observes: ‘In current sociolinguistic literature, the term
code-switching is employed to refer to the alternative use of two or more languages or varieties in distinct social or functional domains. The single most important characteristic of code-switching seems to be that the switch from one code to the other, signals a corresponding switching in the social situation. This is precisely not the case with code-mixing, the switching (mixing) takes place rapidly, frequently and most unconsciously, within a single text, and in fact, several times within a single sentence.” (Kachru 1978:27 & 46)

1.10.4. “Papers by Gumperz (1964), Kachru (1976), and Verma (1976) offer fresh insight into the mechanics and functions of code-switching and mixing. There is certainly a difference in the way these writers approach the topic. But nevertheless, all of them highlight the basic and most fundamental components that motivate the process. They, for instance, recognize that topic, participants and setting play an important role in conditioning the use of code-mixed or code-switched varieties. Functionally speaking, they all consider these processes as verbal strategies, not simply a matter of free individual choice but a verbal strategy used by speakers in much the same way as creative artists switch styles and levels or the way in which monolinguals make selection from among the vocabulary items”. (Verma 1976 : 153 – 165).
1.11. Linguistic Studies

The mixtures of elements of one language into another, together constituting a single system and attempt to provide its formal description at various levels. Such descriptions also point out certain constraints on code-mixing, e.g. unit insertion, unit hybridization, sentence insertion, idiom and collocation insertion and inflection attachment and reduplication. Besides these five processes, there is also an independent process which may be termed lexicalization i.e. the infusion of L₂ elements into L₁. Though code-switching is a variable linguistic phenomenon, it is not an open-ended process and therefore, there are constraints on certain types of switching, for example rank shift, conjunction determiner and complementizer constraints.

The same can be said about the constraints proposed by Pfaff with regard to Spanish-English code-switching in California and Texas.

Annamalai in his discussion of Tamil-English code-mixing at lexical level hypothesizes that “lexical mapping is blocked by the absence of the semantic composition in L₁ necessary for such mapping.” (Annamalai 1971 : 20-27).

Sridhar and Sridhar also establish a distinction between code-switching and code-mixing. According to them code-mixing is different from code-switching in two respects.
1. Each instance of language alternation in code-mixing is not accompanied by a shift in the speech situation.

2. In code-mixing the language alternation takes place intrasententially.

Though Sridhar and Sridhar do not clearly tell us what code-switching is, it can only be inferred from their negative characterization of it that

1. Code-switching refers to language alternations accompanied by a change in the speech situation.

2. Code-switching refers to intersentential alternations.

Besides the discussion that has gone into this introductory chapter, and the tables/charts, presented with them, it is necessary to express that sociolinguistic criticism is a technical work, and also a theoretical matter. The use of language in fiction presupposes the time and culture in society. From this point of view, the study of Anand’s habit of Code-mixing in his novels is a unique style of playing upon the language with a specific social purpose.

Code-mixing and code-switching is a historical fact with reference to language contact and bilingualism. A distinction is also given between the code-mixing and code-switching by giving definitions, opinions of different linguists. This thesis follows the pattern given by Braj B. Kachru.
METHOD AND PROCEDURE

1.12. The present study attempts an analysis of code-mixing as a linguistic and literary strategy as well as communicative strategy in the novels of Mulk Raj Anand namely **Coolie** (1936), **The Sword and the Sickle** (1942), **The Big Heart** (1945), **Seven Summers** (1951), **The Old Woman and the Cow** (1960), and **The Road** (1961). Occurrence of Hindi-Punjabi words, phrases and idioms, swear words, abuses, curses, exclamations, as well as the description of Indian customs and beliefs in these novels formed the basis of the investigation. The selected six novels provide substantial data for the study of code-mixing. The total number of collected data for interpretation i.e., Hindi-Punjabi words occurring in the novels are 1931, though the frequency of occurrence of each word is different.

1.13. The Data

An attempt is made to investigate and locate the maximum code-mixing words in these selected six novels of Mulk Raj Anand. But, if any, code-mixed linguistic unit is not collected as data for interpretation or study, may please be treated as unnecessary or not useful for the present study. It is an attempt to define the parameters of code-mixing at the lexical level. The available data for analysis of code-mixing in Anand’s novels are the Hindi-Punjabi words appearing in the various
context in the novels. The words which have already become part of English Dictionary have not been considered.

After careful reading of the novels, Hindi-Punjabi words were noted down and their frequency of occurrence was recorded. Then these Hindi words were arranged in alphabetical order, with page numbers on which they occurred. The list of Hindi-Punjabi words (i.e. Indian words or expression) with respective page numbers and their frequency of occurrence in the course of the novel has been made in the following manner:

**Frequency chart**

1. **Coolie**

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Indian words/expressions</th>
<th>Page Numbers</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Angrezi Sarkar</td>
<td>9, 9, 11, 73, 73, 82, 108, 132, 143, 165, 261.</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>Acha</td>
<td>10, 15, 71, 126, 148, 165, 168, 172, 189, 197, 222.</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>Angrezi speech</td>
<td>14.</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Angrezi</td>
<td>14.</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Angrez</td>
<td>15.</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Ah</td>
<td>21, 22, 153`</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Ayah</td>
<td>31.</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Angrezi sweets</td>
<td>36.</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Ain-ain-wain-ain-ain-ai-an</td>
<td>44, 44.</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>Attar of roses</td>
<td>45.</td>
<td>1</td>
</tr>
</tbody>
</table>
The next step was that of the preparation of chart of the meaning and explanation of Indian words or expressions with part of speech which has been made in the following manner.

**Indian words or expressions and their English equivalents:**

1. **Coolie**

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Indian words or expressions</th>
<th>Part of Speech</th>
<th>Meaning/Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Angrezi Sarkar</td>
<td>adj. + n.</td>
<td>British Government.</td>
</tr>
<tr>
<td>2</td>
<td>Acha</td>
<td>intj.</td>
<td>All right.</td>
</tr>
<tr>
<td>3</td>
<td>Angrezi speech</td>
<td>adj. + n.</td>
<td>English speech.</td>
</tr>
<tr>
<td>4</td>
<td>Angrezi</td>
<td>adj.</td>
<td>English.</td>
</tr>
<tr>
<td>5</td>
<td>Angrez</td>
<td>n.</td>
<td>Englishman.</td>
</tr>
<tr>
<td>6</td>
<td>Ah</td>
<td>intj.</td>
<td>Exclamation of joy, pain, sorrow, surprise, admiration.</td>
</tr>
<tr>
<td>7</td>
<td>Ayah</td>
<td>n.</td>
<td>Female servant. Nurse-maid.</td>
</tr>
<tr>
<td>8</td>
<td>Angrezi sweets</td>
<td>adj. +n.</td>
<td>English sweets.</td>
</tr>
<tr>
<td>9</td>
<td>Ain-ain-wain-ain-ain-ai-an</td>
<td>-</td>
<td>Noise created through gramophone. Onomatopoeic words.</td>
</tr>
<tr>
<td>10</td>
<td>Attar of roses</td>
<td>n.</td>
<td>A very fragrant essential oil made from a variety of flowers.</td>
</tr>
</tbody>
</table>

**1.14. Procedure for Analysis**

For the analysis of data of Code-mixing in Mulk Raj Anand’s Novels, a model given by Braj B. Kachru has been followed from his book “The Indianization of English: The English Language in India”.

40
Macaulay’s Minute of 1835, which introduced bilingualism in English in India shared by Pakistan, Bangladesh, Sri Lanka and Nepal. Therefore, it is both contextually and linguistically significant not to treat these lexical innovations not only as Indian but as South Asian in this variety of English.

1.15. Types of Lexical Innovations

Lexical innovations in South Asian English (SAE) are essentially of the following types:

1.15.1. Single Items

“By single item innovation means the transfer of South Asian lexical items into South Asian English. These items are to be separated from hybrid items and other innovations, such as shifts or loan translations. By shifts means those South Asian items which are an adaptation of an underlying formal item from a South Asian language which provides the source for the South Asian English item. A loan translation involves a formal equivalence between a South Asian language item and South Asian English.” (Kachru 1983 : 152).

1.15.2. Hybridized Items

“By a hybridized lexical item is meant a lexical item which comprises two or more elements, at least one of which is from a South Asian language and one from English. The elements of a hybrid formation may belong either to an open set or to a closed system in
lexis. An open set item is considered ‘open’ in the sense that there are no grammatical constraints on the selection of the elements of the item. Consider, for example, the following: lathi-charge, kumkum mark. A closed-system item is closed in the sense that at least one element belongs to the closed system of a South Asian language”. For example, the suffix-wala in policewala. (Kachru 1983: 153-154).

1.15.2.1. Constraints on Hybridized Items

It seems that “there are certain structural and contextual constraints on hybridized items. By structural constraint is meant the possibility of element substitution. Let us consider lathi-charge. In this item danda is not substitutable for lathi, although the two items are semantically ‘identical’. It is also very rare that lathi is replaced by baton. On the other hand, there are other hybrid formations which are used interchangeably – police thana and police station”. (Kachru 1983: 154).

1.15.3. Types of Hybrid Innovations

“There are the following main types of hybridization in South Asian English: (1) hybrid collocations, (2) hybrid lexical sets, (3) hybrid ordered series of words (OSW); and (4) hybrid reduplication.” (Kachru 1983 : 154).
1.15.3.1. Hybrid Collocations

“It is composed of elements from two or more different languages, it is formally and contextually restricted and its operation is generally restricted to one register in South Asian English, though the South Asian element may have a wider range of functions in the South Asian source languages.” Consider, for example, Khilafat committee, Sarvodaya leader, Satyagraha movement, Swatantra Party, Swadeshi Cloth. (Kachru 1983 : 154).

1.15.3.2. Hybrid Lexical Sets

“In the South Asian source languages, a South Asian lexical item does not have contextual constraints in the same sense in which it has these constraints in South Asian English. These may, therefore, also be termed hybrid lexical sets. For example, the item purdah (in Indian and Pakistani English) preceded only –women, - system, - lady. It therefore is register restricted in South Asian English and has a limited semantic range as it occurs only in one register. On the other hand, in Hindi – Urdu purdah does not have any such register restriction. Consider, among others, the following contexts in which it occurs: drapes, curtain, screen, veil, wall, A hybrid lexical set, is abstracted on the basis of function of items in particular registers. We may make quantitative statements about their lexical environments and possibilities of occurrence in various registers.” (Kachru 1983 : 154-155).
1.15.3.3. **Hybrid Ordered Series of Words (OSW)**

“The members of an OSW are not necessarily contextually restricted. An OSW has certain formal and contextual characteristics which distinguish it from a lexical set. In terms of context, the members of an OSW may belong to one or more registers and formally, all the members of an OSW have one element in common, as well as a common structure. The members of an OSW may or may not form a lexical set, since they can operate in different contexts. The basis for abstracting them is essentially their structural similarity.” Consider, for example, the following set: angrezi-chair, angreezi furniture, angrezi proverb, angrezi race, angrezi sweet, angrezi teapot, angrezi women. The names of days in Hindi and Kashmiri form an OSW; but the names of months in Hindi, Kashmiri, and English form a lexical set. (Kachru 1983 : 155).

1.15.3.4. **Hybrid Reduplication**

“In a language contact situation sometimes two or more components with an ‘identical’ lexical meaning in the language from which they are taken are used as single formations. Such formations may be termed hybrid reduplication”. Consider, for example, Lathi-stick, cotton-kapas, curved-kukri”. (Kachru 1983 : 155-156).
1.15.4. Lexical Diffusion and Hybridized Items

“There are also some hybrid formations which may start as area bound and then slowly cut across the linguistic isoglosses into another language area. These are, by and large, contextually determined and refer to material objects, customs, fauna-flora, or religious practices which are part of the culture of a specific area or a group, and they gain currency by use in South Asian English writing, debates in Parliament, or in the state assemblies. These formations are pan-Indian in the sense that they form part of South Asian writing in English.” Consider, for example, the following formations which are, by and large, restricted to the south of India: coconut paysam, jibba pocket, jutka driver, kuruvani harvest, potato bonda. Note also that items such as yakka carriage and yekka driver are mostly used in north India. (Kachru 1983: 156).

1.15.5. Classification of Hybrid Formations

Kachru has discussed hybrid formations according to the units and the elements which operate in their structure. “A large number of hybrid formation belong to the nominal group, with two or more elements in the structure. These have been divided into the following two subgroups: (1) South Asian items as head, (2) South Asian item as modifier.” (Kachru 1983: 156).

1.15.5.1. South Asian Item as Head
“The first group includes those formations in which there are two elements and the relationship is that of a modifier and a head. The first component – the modifier – is from English and the head is from a South Asian language, e.g. British sarkar. The second group also belongs to the class nominal but the order of elements, in the group is reversed. In this case, a South Asian lexical item functions as a modifier, and an English lexical item as the head,” e.g. ayurveda-system. (Kachru 1983: 156-157).

“In the first group the formations of modifier – head (MH) relationships have been further sub grouped according to the position of the components, i.e. (1) NN type, (2) AN type, and (3) –ing as H type.

(1) NN type: In these the first element belongs to the class noun, e.g. babu English, cotton sadri, cotton sari, congress raj, rail gadi.

(2) AN type: In these the first element belongs to the class adjective, e.g. British sarkar, double roti, evil sarkar, yekka carriage.

(3) – ing H type: In a restricted number of formations the – ing form functions as a modifier,” e.g. burning-ghaut, burning ghee. ((Kachru 1983: 159).

1.15.5.2. South Asian Item as Modifier

In this the difference is that “the position of the modifier is reversed. In this case, an English item functions as a head. This group
has been further subdivided into the following (1) derivative N, (2) –ing as head, (3) agentive, (4) verb as head (5) noun + noun.

1) Derivative N, e.g. vilayati mixture, yakka carriage.

2) –ing as head, e.g. beedi-smoking, durri weaving.

3) Agentive, e.g. sherbet-dealer, ashram sweeper.

4) Verb as Head, e.g. guru ridden, ghee-fried, sari-clad.

5) N+N, e.g. akashti holiday, ahimsa soldier.

This class is most productive, such formations are frequently seen in the newspapers and other pieces of creative writing. These hybrid formations are used in various socio-cultural context in South Asia”. (Kachru 1983 : 157-158).

1.15.5.3. **String Formations**

“In a string formations we have more than two elements, one of which may be a compound modifying a head, which may be from a South Asian language or from English”. e.g. high-class lallas, Hillman coolie, pot-bellied bania. (Kachru 1983 : 158-159).

1.15.6. **Hybridization and Derivative Suffixes**

“The hybrid formations with derivative suffixes from the South Asian languages or English are grouped into the following three categories:

(1) non-English head and English derivational suffix

(2) English head and non-English derivational suffix
non-English head and English prefix of negation.”

The following English derivative suffixes are used with South Asian lexical items: - dom, cooliedom, - hood, sadhuhood, chaprasihood.

South Asian suffix, - wallah, which is used with a large number of nouns to denote an owner, or possessor, or master, for instance, factory wallah, congress wallah, police wallah.

The English prefix of negation non – has a high frequency and is used with a large number of items, e.g. non-Brahmin, non-adivasi. (Kachru 1983 : 159).

1.15.7. Contextual Distribution of Hybridized Items

“The following contextual classification of hybrid items list the semantic areas in which these formations occur. This classification is based on restricted data.

1. Administration : city kotwali, police thana
2. Agriculture: kharif season, rabi crop
3. Animals/reptiles: dhaman snake, jantri bird
4. Arms: curved kukri
5. Articles of use: angrezi furniture, angrezi tea pot
6. Art/music: bazaar musician, damaru drum
7. Buildings: dak bunglow, durbar hall
8. Clothing/dress: choli-piece, coolie-hat
9. Concepts: counterfeit kismet, kismet idea
10. Edibles/drinks: angrezi sweets, kismet idea
11. Education: dakshina fund, janta college
12. Evaluation (attitude): babu-mentality, sarkari spy
13. Furniture: angrezi furniture, nawari bed
14. Habits: beedi-smoking, pan-spittting
15. Medicine: Ayurveda system
16. Modes of address/reference: angrezi women, British sarkar
17. Money/Banking: anna-coin, pice-worth
18. Occupation: chaprasihood, tonga driver
19. Place names: kutchery road, lohgarh gate
20. Politics: Congress pandal, Khilafat commit
21. Religion and rituals: akashti holidays, burning-ghat
22. Social (general): brahminhood, hookah party
23. Speech/Language: angrezi speech, babu-English
24. Trees/Flowers: gold mohar, tulsi plant
25. Villages (general): panchayat board, village panchayat

The frequency of occurrence of hybridized forms differs in different contexts. In a restricted study (Kachru, 1970: 133) the highest frequency of hybrid formations was found in the context of religion/rituals (11.0%), social (general functions) (10%), and
flower/trees (8.9%), and the lowest in the context of arms, medicine, and weights/measures (each 0.2%)”. (Kachru 1983 : 159-162).

1.15.8. “The development of hybridization in the South Asian English lexis has been accomplished over two hundred years of administrative, cultural, political and educational contact with the English – speaking world. This feature of South Asian English is therefore interesting both from the point of language acculturation and from that of language contact. The implications of this linguistic and cultural contact are significant since it has influenced both South Asian English and South Asian languages in a serious sense”. (Kachru 1983 : 162).

1.16. Indian Language Elements

The most prominent lexical contrast in Anand is that between the words, phrases and sentences of Indian languages, mostly Punjabi, Urdu and Hindustani, that he translates literally or simply transliterates on the one hand and on the other hand, the rest of the language of the novel is normal English. The Indian language element is found mostly in the dialogues in the novels though it is present in the narrative, descriptive or reflective passages too.

Anand’s profuse use of literal translation and transliteration from Punjabi and Hindustani in the dialogue in his novels has been widely commented on, sometimes adversely, especially because of the
abundance of abusive matter in it. Anand is not apologetic about it. On the contrary, he has stoutly defended his practice on several occasions.

“The Psychology of Indian English”, writes Anand, in his article on what he calls “Pigeon Indian”, is rooted in Indian metabolism. Most of the Indians who speak or write English…tend naturally to bring the hangover of the mother-tongue spoken in early childhood into their expressions. The sounds, rhythm and cadences of a writer’s mother-tongue from the kinetic flow of his personality and are bound to come through from the presence of biology into any foreign language.

Analyzing his creative process, Anand says he found that while writing he was invariably translating dialogues from the original Punjabi into English. The ways in which my mother said something in the dialect of central Punjab could not have been expressed in any other way except in an almost literal translation, which might carry over the sound and sense of the original speech. “The original vibrations above” he says “can give authenticity to the contents of speech of character”.

Of all the Indian novelists writing in English Anand is perhaps the richest in local flavour. The speech of Indian characters in all his novels is full of echoes, translations and transliterations from their mother tongue.
1.16.1. Transliterations

The following contextual classification of transliteration items lists the semantic areas in which these Indian words in English occur. This classification is based on restricted data.

4) English words in Indian Speech: Dakdar, Inspitar, Kaptan, Injan.
5) Flora and Fauna: Deodar, Neem, Henna, Pipal.
6) Gods and Gooddesses: Ganesha, Durga, Bhole Nath, Brahma.
7) Hindu Festivals: Diwali, Dushera.
9) Indian words/phrases in Englishman’s Speech: Acha, Chalo, Haram Zada.
10) Inflected/Corrupted forms of names: Mundu, Holdar, Panwallia.
11) Miscellaneous expressions
   i) Abuses: Bahim chot, Haram Zada, Sala.
   ii) Exclamations: Ah, Acha, Han, Wah,
iii) Invocations: Kali Mai Ki jai, Hey Sri Wah Guru

iv) Polite address: Babu Sahib, Babuji, Hazoor Sahib, Sarkar.

v) Slogans: Gandhiji ki jai, Bale! Bale! Ohe Bale!

12) Measurements/Weights: Seer, Bighas.

13) Money: Anna, Pice, Ashrafis.


15) Philosophical concepts: Izzat, Karma, Ashram, Dharma.

16) Place names: Basti, Chawl, Kutchery, Panchayat.


18) Repetition of words: Acha, Billimaran, Mahatma

19) Switching item/words: Hut, duray, duray, ohe chup.

20) Verbs: Salaamed, Yessiring, Buk Nahin, Chir gaya.

21) Words related with profession/occupation.: Chaprasi, Bania, Gurkha.

Having mentioned the method and procedure adopted for writing this thesis, the forthcoming chapters attempt to analyse the data of code-mixing in which hybridized lexical items and Indian language Elements are focused. They have come in the flow of narration which has become a common practice of Indians and Anand has used these hybridized words for cultural and contextual needs.
1.17. Chapter Scheme

The chapter No. 2 is about the Analysis of Hybridized Lexical Items and chapter No. 3 deals with the Analysis of Indian Language Elements. Whereas the chapter No. 4 is about the Analysis of the Data, and Validation of Hypothesis. Chapter No. 5 is Conclusion followed by Appendix number I and II and Bibliography.