Chapter V
Conclusion

5.1 Preliminaries
The present chapter is the concluding chapter of the thesis. It offers the major observations and findings of the present study. The major findings are based on the code-mixed data derived from the selected novels. It states further the pedagogical implications of this study. The use of code-mixing in teaching of novels in the classes will definitely enhance the understanding of the students. The scope of the study shows how code-mixing is a useful strategy in understanding of the Indian novels in English.

5.2 Major Findings
1. It has been observed that language and literature play crucial role in understanding, individual, society, culture and nation. They are inseparable in the sense that they compliment each other. They contribute towards cultivating vision and representing the significance of human co-existence.

2. Language is seen as an identity of human beings and so studying language is an interesting phenomenon. It reflects various facets of human interactions. Human beings live in the society therefore sociolinguistic approach proves to be very useful in understanding language in relation to society.

3. It has been found that language interference is a natural tendency of human beings because no one is monolingual in today’s world. We always come in contact with people of different caste, creed, class,
interest, region, etc. It creates contact situation where a person has to use code-mixing as a common tendency.

4. India is seen as a multilingual, multireligious, and multicultural county where people of different communities communicate with one another for various reasons which results in code-mixing. Indian socio-cultural setting highlights the need of code-mixing. Therefore, Indian writing has a great scope for code-mixing.

5. It is noticed that bilingualism and multilingualism are very common in India. They have given birth to code-mixing. Code-mixing takes place when a person uses mother tongue or second language. Generally and broadly speaking, code-mixed words are taken from the prominent language. This becomes obvious and explicit when a speaker from a non-Hindi linguistic background speaks Hindi, but the case acquires different dimensions when an Indian speaker with no background of English uses words from his/her mother language. The present study reveals this different dimension and shows how such choice of words facilitates the speaker towards effective communication.

6. It is observed that code-mixing is a common occurrence. It is practised everywhere and in almost all situations. The number of bilingual and multilingual users is fast growing. They use code-mixing very easily and effectively.

7. It is observed that code-mixing shows the mood, intention, and necessity of the speaker who makes use of code-mixing. There are different reasons for code-mixing but the basic purpose of code-mixing is to maximise the communication.
8. The present study evidently shows that the code-mixing takes place at word and phrasal level. Among single words nouns are the most used code-mixed words.

9. It is observed has that sociolinguistic approach helps to understand the role of language in relation to society, for instance, the use of language by a speaker reveals not only his personality but also his intentions, status, expectations, and understanding of the society.

10. It is found that there are various categories of code-mixing in the selected novels. They depict various categories where code-mixing has taken place. Some of the major code-mixed categories observed during the study are as follows:

A) Code-Mixing of Nouns
   a) One day he was sure to become the Zamindara of the whole village.(Kanthapura , p.13)
   b) Then sometimes their used to be Harikathas. (Kanthapura, p.17)
   c) Be patient, sadhuji, her voice come again. (Untouchables, p.63)
   d) Your sircar have not given you even a police station! (Waiting for the Mahatma, p.105)
   e) Please akka–go to him.(Starry Nights,p.123)

B) Code-Mixing of Adjectives
   a) Pock-marked Sidda had a real thothi house (Kanthapura, p.13)
   b) Everybody paid a four anna bit and we had so much money that we could get the best Harikatha-men like Belur Narahari Sastri, Vidwan Chandrashekharayya. (Kanthapura, p.18)
c) The khaki cloth cover, with the quilt like pattern, had faded to dirty white, and, of course, no one knew what it was like inside. 

(Untouchable, p.93-94)

d) I told you –men like tagda thighs. (Starry Nights, p.36)

e) In the badmaash city and this badmaash business, you have to be one. You are a real bachchi-a mama’s girl. You should be on your own. Livelife for yourself. Be like me- free! (Starry Nights, p.131)

C. Code-Mixing of Verbs

a) Two or three big flops and khatam. (Starry Nights, p.14)

b) Dekho, she is supposed to be rehearsing with us just now (Starry Nights, p.39)

c) She is dark but chalegi. (Starry Nights, p.42)

d) Driver chalo. (Starry Nights, p.92)

D) Code-Mixing of Noun Phrases

a) Brother, why not start a Shankar-jayanthi. (Kanthapura, p.15)

b) A gorasahib was looking on from a corner. (Untouchable, p.62)

c) I shall call Ram Charan, said Chota, and quiet unafraid and unashamed to face the crowd of singing washermen he called Ram Charan, who sat dressed a rather contradictory style of Eastern and Western habiliments—a large Khaki topee on his small head, a clean shirt, clean and white, but torn near the collar, and a pair of shorts on his thin, bare black legs. (Untouchable, p.82)

d) The Sudarshan chakra was more than a mere symbol. (Starry Nights, p.95)

e) They were shooting in Jaipur and it was stiflingly hot on the sets of Bechari Begum. (Starry Nights, p.138)
E) Code-Mixing of Inflectional Attachments/Reduplicatives
a) All chamak-dhamak outside and filthy inside. (*Starry Nights, p.7-8*)
b) South Indian girls are good. No khit-pit, nofaltu nakhrs. (*Starry Nights, p.12*)
c) ‘Hero-shiro …what about me? Such a silly role. (*Starry Nights, p.16*)
d) But he was a shadi-shuda man-a married fellow. (*Starry Nights, p.23*)
e) In her kadka, hard up days, she was forced to act nanga, panga in those sexy sambar films shot in sleazy Madras hotels. (*Starry Nights, p.88*)
f) Why was she wasting her talents on a chhota-mota like Kishenbhai? (*Starry Nights, p.98*)
g) She was a big hit abroad with all those weird bindis-shindis. (*Starry Nights, p.144*)
h) Yaar, Suhaska birthday hai. We have to do something. Daaru-sharu. Some dhamal-shamal. (*Starry Nights, p.145*)
i) Now everything will be theek-thak. (*Starry Nights, p.378*)
j) We’ll find out whose hisaab-kitaab is right. (*Starry Nights, p.382-383*)

F) Code-Mixing of Hybridized Words
a) Look out, eh, lalaaji shouted the tonga wallah with an impudence characteristic of his profession. (*Untouchable, p.41*)
b) Some said it was a symbol of authority of the sahib logs who ruled over the regiment. (*Untouchable, p.91*)
c) You can stick your bloody philosophy and lecture-baazi up your ass. Just give my husband back to me! (*Starry Nights, p.83*)
d) Not even the raddiwalla will pay you two paise for them.
e) You know baby-jaan, at this rate I will fall in love with you. Become your gulam. That will destroy me, and it might destroy you. (Starry Nights, p.9-10)

G) Code-Mixing of Discourse Markers
a) Huzoor it is all your blessing. (Untouchable, p.08)
b) Chhee! Kisanbhai didn’t like dark girls. He’d always gone for ‘doodh-ke-jaisi-gori women himself. (Starry Nights, p.03)
c) Pagli! Why did you sign without asking me? (Starry Nights, p.139)
d) Yaar, Suhaska birthday hai. We have to do something. Daarusharu. Some dhamal-shamal. (Starry Nights, p.145)
e) Achcha, so see you. (Starry Nights, p.233)
f) Saala, he’s so smart, he can’t be caught; all benaami business. (Starry Nights, p.255)
e) Arrey baba, these days you need heroines with thunder thighs! (Starry Nights, p.36)

H) Code-Mixing of Repeated Words
a) I cannot imagine our Moorthy saying these things, Rama-Rama... (Kanthapura, p.64)
b) Ramayya cried out “Ayyo------Ayyo” and ran out. (Kanthapura, p.74)
c) Worshippers flocked from the inner corridors of the temple towards the platform of the gods, and stood beneath the dome, singing ‘Arti,Arti...in a chorus. (Untouchable, p.51)
d) Alakh, alakh came a call and awoke him. (Untouchable, p.62)
e) Babu ji babu ji god will make you prosperous. (Untouchable, p.71)
f) Bhangi, bhangi! There was uproar in the medicine
house(Untouchable,p.73)

11. It has been observed that the need of effective communication compels the speaker to make use of code-mixed words from the language which proves to be more dominant in communication.

12. The present research has shown that code-mixing is a useful strategy of communication. It helps the speaker as well as listener to understand and communicate message effectively and exactly. It has given importance to code-mixing.

g) Shioh! Shioh! Shi! A few washer men were shouting as they tore garments of their customers and broke their buttons on slabs of stone by the edges of the broke. (Untouchable p.79)

h) How old was he? Did he even have public hair? Chikna-chikna face. (Starry Nights, p.08)

i) Toba! Toba! What hell she’d created! ‘Get them back right now,’ she’d creamed, or I’ll saw them off her wrists. (Starry Nights,p.17)

j) The urchins screamed with delight and shouted, ‘chuma-chuma’ He pulled out his hand away and said a sharp’ chalo’ to the driver. (Starry Nights, p.175)

k) Maybe I’m conventional, but I was surprised when that foreigner came to my house uninvited and kept calling me out-alone! I refused flat saying, “What will akka feel?” chhee, chhee, chhee, in our country devers don’t behave like this! I was so shocked! These foreigners think all women are like their women-cheap and without morals. (Starry Nights, p.267)
13. Code mixing helps to understand society and individual. Society is made of individuals and culture is supported by the society. It shows that individual, society, culture and civilization are the linked phenomena.

14. Communication is the main function of code-mixing. When the speaker is unable to use a particular word effectively he/she uses a code-mixed word for highlighting exact meaning. It shows that code-mixing fulfils the need of the speaker. It also helps to understand the role of individual in the society.

15. It is significant to note that code-mixed words represent different cultural attitudes, norms, practices and differences, for example, certain code-mixed words imply cultural attitudes between or among cultures/communities like Hindu-Muslim, Indian-British, etc. Some code-mixed words imply social attitude of speakers towards others. Code-mixed words like Rundi, Bhadwa, Matherchodh, Budmash, Haraam, Hijda, etc. express certain negative and inferiorizing social attitude. Some relational code words also express social attitude and cultural position. Other code-mixed words reveal norms specific to certain cultures. They include rituals and values. Some code-mixed words reveal cultural difference. The words like Sastri, Pundit, Vidwan, Hakim, Harikathamman, Begam, Patni, Gulam, Ekadashi, etc. express cultural differences.

16. Code-mixed words in the novels not only show that speakers seek support of words from other languages for communication but also substantiate the point that many cultures and languages create occasions where use of code-mixed words becomes compulsion.
17. Code-mixed words are signifiers of respective society and culture. They do not just communicate the speakers’ intention and facilitate him/her but inevitably imply his/her cultural/social location and specificities.

18. It is observed that the import of the selected novels would not have been effectively communicated without code-mixed words. The code-mixed words form the very bedrock and structure of the selected novels. The code-mixed words generate interest in readers and sustain it, impart necessary native flavour and sensibility and at the same time evoke an exhaustive pattern of cultural ethos.

5.3 Pedagogical Implications
The present scenario focuses bilingual or multilingual setting. Everyone tends to be multilingual. The globalization and information technology have made the human beings more dynamic to gain the knowledge of the world. The present educational scenario shows the necessity of being bilingual and multilingual. Therefore, code-mixing plays an important role in classroom situations.

As the present, educational system gives importance to regional language and national language at the same time English plays the most dominant role as an international language and language of intellectual makeup. It shows the importance of English as a language of teaching. The large body of textbooks used for teaching in India is in English. The language textbooks are vital resources for imparting desired knowledge and literature proves to be very useful for transmitting the social and moral values. Therefore literature and language teaching should be linked and made mutually reinforcing.
Code mixing plays very crucial role in classroom situations. As teachers and students are multilingual, code-mixed words are used for effective communication. The teacher can use code-mixed words at certain level to make the classes more understandable and interesting. In Indian classroom situations code-mixing proves to be a very comfortable and flexible mode of communication and becomes a pedagogical resource. The use of code-mixing allows the learners to make use of the local language as a learning resource. It can help them to understand a difficult problem. The teacher who makes use of code-mixing in the classes always facilitates learning and teaching process. The use of code-mixing can encourage the students to understand their difficulties.

Translation is not possible all the times. Some words are culture specific and they should be used in that language otherwise, exact communication is not possible. In India, Hindi is used as a national language and there are many words and terms in Hindi which are used very often for effective communication. Whatever may be the regional language of the speaker but he/she must use some culture specific words for exact and effective understanding. Even many Hindi words have no exact equivalents, therefore, while using English such Hindi words are deliberately mixed for better understanding and effective communication.

When English is used in non-native context, code-mixing plays important role. The speakers’ do not find exact words in English they tend to use code-mixed words for expressing exact meaning. It shows that code-mixing plays an important role in communication.
5.4 Scope for Further Research

English plays a dominant role in the multilingual world. Code-mixing has become a natural tendency of the multilingual users. Therefore, there is a great scope to study code-mixing for understanding its benefits in communication. It is a great need of the present time to study code-mixing from different perspectives. The study of different approaches towards code-mixing is necessary for exploring the benefits of code-mixing. The different approaches like structural, linguistic, historical, sociological, psychological etc. can give new insight to the study of code-mixing. Even code-mixing is very useful for understanding multiculturalism.

Indian English is a product of different devices and processes. India being a multicultural, multilingual and multireligious country, has made the changes in the native variety of English. It has given different opportunities to the researchers to develop different viewpoints towards study of Indian writing in English. Indian poetry can be a challenging field for the study of code-mixing.

The study of code-mixing in different languages will help the readers and researchers to find out its different functions and characteristics. The linguistic approach also needs to be studied in detail for understanding the linguistic analysis of code-mixing. To enhance the cultural understanding also, the role of code-mixing plays a crucial role. Therefore code-mixing can be studied as a strategy in communication which is useful for the growth of individual, society, culture and nation.
Code-mixing has a great scope in creative writing because creative writers try to highlight something new, different and special. Therefore there are chances of making use of cultural terms in their writing. Creative writers can be compared to understand their strategy of code-mixing. It shows that comparative writing has great scope for the study of code-mixing.

There is a great scope in understanding the study of code-mixing in classroom situations, especially in countries like India, where majority of the students are bilingual or multilingual. The study of bilingualism and multilingualism will prove to be useful for understanding code-mixing. There are many technical terms like code-switching, borrowing, interference, contact situation, guest language, host language, matrix language, etc. which needs to be studied in detail along with code-mixing. The study of their difference, specialty, dubiousness, etc. will help the readers and researchers to understand the role of code-mixing elaborately.