3.1 Preliminaries
This chapter examines various features and reasons of code-mixing. The relevant data in the novels under consideration is taken into account for the examination while dealing with the features of code-mixing. These features highlight the special modes and patterns of code-mixing of the selected Indian novels in English. India, being a multilingual country has Hindi as its national language and various other regional languages. While speaking, an Indian speaker in the selected novels shows immediate impact of Hindi with English words followed by the regional languages. This chapter observes different reasons of code-mixing in the novels under consideration. The categorically selected examples are analysed along with the reasons of code-mixing. These reasons of code-mixing are very useful for the better understanding of the novels. They express the intention of the speaker who makes use of code-mixing. The novels overall present various aspects of code-mixing. Some common reasons of code-mixing found in all the novels under consideration are examined in this chapter.

3.2 Features of Code-Mixing
It is assumed for the sake of concentrated study in the present research that code-mixing takes place at word and phrasal level only. Therefore, while defining features of code-mixing, it is considered at word and phrasal level only. The following features of code-mixing are found in the novels under study:
1. Most of the examples of code-mixing in the selected novels show that nouns are the words used in highest numbers as code-mixed words. This type of code-mixing conforms to the view of Sridhar K.K who has said (1989:78) “Among single words, nouns outrank all others in frequency of mixing, followed by adjectives, adverbs, and verbs”. Even the code-mixed examples in these novels also nouns outranks all others.

2. Code-mixing is a result of bilingualism and multilingualism. Pfaff (1979:295) says: “Code-mixing is necessarily a product of bilingual competence.” Naturally, while communicating feelings or message exactly and effectively the speaker makes use of code-mixing. It is, therefore, not the weakness of the speaker who makes use of code-mixing; on the other hand it is the strong point of the speaker who uses such a code-mixed word, which conveys his meaning in a more effective way.

3. According to Bokamba (1989:286) “A careful examination of the sociolinguistic and psycholinguistic literature suggests that CS and CM are consistently viewed as communicative strategies of bi-and multilingual speakers; their occurrences in natural conversations are reflective of a code /language choice.” This code language has some culture specific words which have certain meaning which cannot be translated as it is in other languages. Therefore, use of the particular culture specific word in a particular language plays very effective role in communication. A bilingual person, many times uses code-mixed words so easily because there are no equivalent words in other languages. In the selected novels following are some
of the code-mixed words: Zamindar, Bhajan, Maharaja, Jamadar, Swaraj, Ekadashi, Kaliyug, Praysachitta, Izzat, Pundit, Chandal, Sarkar, Sahib, Himsa, Beeda, Chalak, Guru, Satyagrahi, Karma, Budmash, Deepavali, Bhadwa, Goonda, Chanchegiri, Chidiya, Dhanda, Fida, Faltu, Lafada, Kachra, Benami, etc. These code-mixed words have certain meaning in their respective languages and therefore cannot have exact equivalents in English. Therefore code-mixing plays an important role in communication.

4. Code-mixing is not only a common occurrence but also a communicational requirement. We can communicate in any language. But for exact and effective communication, code-mixing is necessary for example, the code-mixed words in the novels under consideration such as Bhartiya Nari, Swadeshi, Kaliyug, Karma, etc. are deliberately used by the novelists because these words communicate effectively and exactly.

5. Code-mixing has become so common because it helps us for effective communication. Code-mixing is not only done by common bilingual people but it is sometimes deliberately used by educated people. Therefore, Bokamba says (1989:287) “code-mixing is predominantly a communicative behaviour of educated speakers.” It shows that code-mixing has become a common tendency among the bilinguals and multilinguals. Many kinship words, abuses, and honorifics in the novels under study show that code-mixing is used so naturally that sometimes the speaker is also not aware that he or she has used code-mixed words in his or her utterances.
6. There are various reasons of code-mixing. When code-mixing is used for the purpose of maximizing communication of effective expression and to strengthen the content and essence of message, it should be considered as an asset and not a deficiency. In Indian novels written in English many novelists make use of code-mixed utterances for maximizing the effect of their communication. In the novels under study novelists have deliberately used words like Police sahib, Dada, Devata, Chudel, Chidiya, Pagli, etc. with the purpose of maximizing communication with the help of such code-mixed words.

7. Code-mixing is one of the commonly observed linguistic behaviours in the speech of bilingual or multilingual speakers (Kamwangamalu 1989:321). As a matter of fact most of the Indian novels in English have so many examples of code-mixing.

8. Code-mixing may cause language change, code-mixing may result in the creation of new styles and registers of language use, code-mixing is characteristic feature of the elite group, code-mixing is generally perceived by some as an ‘impure’ linguistic behaviour, to list just a few (Kamwangamalu 1989:321-322). In the present study there are some linguistic expressions which make us think about the creation of new style i.e. Lecturebazi, Chamchegiri, Herogiri, etc. words are the examples of code-mixing which make us think about the language change.
9. Code-mixing refers to “all cases where lexical items and grammatical features from two languages appear in one sentence.” (Muysken 2000:1) The present study also highlights different lexical items taking into consideration their lateral, general and contextual meaning.

10. The amount of mixing that occurs in a code-mixed variety corresponds to the level of education of the speaker and is an indicator of membership in the elite group. In the present study, it is seen that in the novels: Untouchable, Waiting for the Mahatma and Kanthapura, the background of the novels highlight most of the common people in the society. There code-mixing shows their background, identity, behaviour, status, culture and makes us guess about their educational background. These examples of code-mixing can be found in the selected novels as such as, Sudra, Bhajan, Swaraj, Harikatha, Khir, Mahatmaji, Ekadashi, Saheb, Pundit, Maharaja, Salam, Chandal, Topee, Sadhaya, Puja, Bapuji, Guru, Bharfi, Dhobi, Budmash, whereas, in Starry Nights, we see city people and characters related to the film industry. Therefore they use code-mixed words like Bhadwa, Mahurat, Chidiya, Panchmukhi Rudraksha, Gajara, Shandar, Chikana, Ashiqui, Chakkar, Haramzadi, Fida, Ghatiya, Daaru, Party-Sharty, Rundi, Faltu, Goondas, Zamana, etc. These examples in the different novels under consideration serve as indicators of background, profession, nature, education, culture, of the speakers.

11. The research narrows down on the fact that code-mixing takes place at the lexical level only. Annamalai (1989:48) has stated that
“Mixing is not normally done with full sentences from another language with its grammar.”

12. The code-mixing makes us think about the native language of the speaker and the code-mixed words give an idea about the second language of the user. If the speaker is speaking his mother tongue in that case also he can use code-mixing words to emphasize a particular point. It is also possible that the person is using second language and using code-mixed words from his mother tongue. In this case, code-mixing is used for effective communication. According to Naval (1989:347), at the intrasentential level, elements of the second language are integrated with those of the first language within a single sentence.

13. Code mixing involves the embedding or mixing of various units, i.e. morphemes, words, phrases and clauses from two distinct grammatical systems or subsystems within the same sentence and the same speech situation. (Tay, 1989:408) The present research also highlights this viewpoint but it doesn’t accept code-mixing at clause level.

14. Affixation plays vital role in code-mixing. It results into hybridized elements, which is the notable feature of code-mixing in Indian English. In the present research, the words like Lecturebazi, Chamchegiri, Nanga-Ponga, Hisab-Kitab, Party-Sharty, Bindi-Shindis, Dhamal-Shamal, Raddiwalla, Herogiri, Shadi-Suda, Khit-Pit, etc. are used which emphasize the process of affixation.
15. Code-mixing occurs on certain contexts. It shows that our different moods make us use different code-mixed word. Sometime we praise, abuse, criticize, shower love, express certain attitudes and likes and dislikes for others. Sometimes our special mood i.e. romantic, sorrowful, etc. makes us use code-mixed words because they perform a special role as it is the demand of the particular situation.

16. Code-mixing takes place at lexical level. Therefore, words or phrases are used in the code-mixing and longer elements than phrases are considered as code switching.

3.3 Reasons of Code-Mixing
There are different reasons of code-mixing. It depends on who is speaking with whom and what is the intention of the speaker. In Indian multilingual scenario, code-mixing takes place very naturally and effectively. Hindi-English code-mixing is very common. In the present research, most of the code-mixed words uttered by the characters are taken from Hindi language which is mixed with English.

Bellow given, are some of the examples of code-mixing from the selected novels. These examples are representative in that they show how code-mixing is an inherent part of language use in a multilingual setup and how it helps people communicate one another effectively and intimately. They are representative for the reason that they express different contexts and psychological states and moods of speakers. The speakers use code-mixing to serve their communicative purpose and express their moods also. In accordance with these ideas, the
researcher has sorted out following examples and classified them into appropriate categories of contexts/ moods:

1. Restricted Vocabulary

Code-mixing takes place when the speaker has restricted vocabulary. When the speaker uses a particular language, he/she finds himself/herself in such a position that he/she does not have an appropriate word to express in that language. Therefore, he/she uses code-mixing because of his restricted vocabulary.

In Raja Rao’s *Kanthapura*, Moorthy, while talking about Rama’s festival and Ganpati’s festival says:

“Everybody paid a four anna bit and we had so much money that we could get the Harikatha-men like Belur Narhari Sastri, Vidwan Chandrasekharayya.” (*Kanthapura*, p.18)

In this example, the expressions *Harikatha-men* and *Vidwan*, these words have no exact equivalent terms in English and so they show the restricted vocabulary of the users.

In Mulk Raj Anand’s *Untouchable*, Bakha’s father is happy when sepoyz call him Jemdara.

“So proud of his izzat! He just goes about getting salaams from everybody.” (*Untouchable*, p.04)

In this example izzat and salaams are the code-mixed words which have no equivalent terms in English.
In R.K.Narayan’s *Waiting for the Mahatma* Sriram follows Bharati. At that time she says:

“‘I have a right to ask you what you are doing here and report to our *chalak* if I don’t like you,’ she said with a sudden tone of authority.” (*Waiting for the Mahatma*, p.55)

In this example the word *chalak* is code-mixed word which has a particular meaning for which there is no exact equivalent term in English.

In Shobhaa De’s *Starry Nights*, amma tells Aasha Rani that they will arrange a party to announce Aasha Rani’s come back. It will help them to do publicity. Therefore, amma says:

“*Producers will give you more bhav*. (*Starry Nights*, p.262)

2. Stressful Situation

When the speaker is upset, tired or in a stressful situation, uses code mixed variety. In Raja Rao’s *Kanthapura* Ramayya is afraid while crossing the jungle. The fear of cobra creates stressful situation for him. Ramayya cried out:

“*Ayyo..Ayyo* ”and ran away. (*Kanthapura*, p.74)

This code-mixed expression shows fear in his mind.

In Mulk Raj Anand’s *Untouchable*, Lakha comments:
“I said: **Sarkar** I went away after standing outside for some time.” *(Untouchable, p.73)*

Lakha wants medicine for his child but, being lower caste, he finds it difficult to convince others to let him get medicine urgently. Lakha is in a stressful condition, therefore, he requests Hakim to help him. In R.K.Narayan’s *Waiting for the Mahatma* an estate labourer reads the message of Sriram and becomes stressful and addresses Sriram:

“**Go away, That Dorai is a bad fellow.** Always within a gun. **He may shoot you.**” *(Waiting for Mahatma, p.110)*

In Shobhaa De’s *Starry Nights*, amma is upset; she wants Aasha Rani to sign some good movies. Therefore, amma says:

“**Pagli! Why did you sign without asking me?**” *(Starry Nights, p.139)*

The code-mixed word *Pagli* shows that amma is upset.

**3. Habitual Expression**

Many people often mix some words or expressions from another language out of habit. It happens so naturally and easily because of the habit of using such kind of expressions.

In Raja Rao’s *Kanthapura*, Bhatta is informed by the policeman Bade Khan that he has gone to Rama Chetty for some provisions. At that time Bhatta says it does not matter. But Bade Khan says:

“**Oh, it does matter, Maharaja. I fall at your feet.**” *(Kanthapura, p.50)*
The code-mixed word *Maharaja* is used out of habit for the respected Bramhin Bhatta. In Mulk Raj Anand’s *Untouchable*, Bakha, a sweeper boy, desires to live like British people. The word sahib has become a very habitual expression for him. Therefore, he says:

“I will look like sahib”. (*Untouchable*, p-03)

In R.K.Narayan’s *Waiting for the Mahatma*, Bharati a follower of Mahatma Gandhi goes near Gandhiji. She merely said in a clear voice:

‘Namaste, Bapu.’ (*Waiting for the Mahatma*, p.94)

The code-mixed term *Namaste* is a very common expression of greeting. In Shobhaa De’s *Starry Nights* Malini is disturbed when Aasha Rani tries to tell her to behave properly with her husband. Malini, in reply, abuses Aasha Rani by using the habitual expression *haramzaadi*. Malini Says:

“Bitch! Haramzaadi! Whore! You are teaching me about my husband?” (*Starry Nights*, p.82)

**4. To Convey Special Attitude /Emotion**

We use code-mixed variety to convey some special attitude or emotions. On many occasions, we have a special role to perform. To convey happiness, sorrow, love, anger, regret, we become emotional and have a particular emotion which results into code mixed variety.
In Raja Rao’s *Kanthapura*, Bhatta’s attitude towards life is very practical and materialistic. He is not related to Gandhi movement. Money making is his only business. Bhatta seeks opportunities to earn money. Regarding religious activities, he finishes the work and earns money. Being a religious authority, he gives information about different rituals and activities.

> “Tomorrow, twenty seconds after the sixteenth hour, Mercury enters the seventh House and *Ekadashi* day begins.” (*Kanthapura*, p.35)

It shows that Bhatta has a particular attitude towards different religious days. He performs various rituals and earns money.

In Mulk Raj Anand’s *Untouchable*, Bakha is impressed by white men and wishes to follow their style. Therefore, he does not bother about cold and tries to imitate the British fashion. To see this typical fashionable attitude of Bakha, his father says:

> “You lover of mother, his father had once abusively said to him, take a quilt, spread a bedding on the string bed, and throw away the blanket of the *gora* white men; you will die of cold in that thin cloth.” (*Untouchable*, p.02)

This example shows Bakha’s attitude towards British. In R.K. Narayan’s *Waiting for the Mahatma*, Gandhiji notices that two men are speaking and because of them there is disturbance other listeners are disturbed. Therefore Gandhiji says:
“If you disturb his hearing, it is one form of himsa.” (Waiting for the Mahatma, p.28)

This example reflects Gandhiji’s attitude. In Shobhaa De’s Starry Nights, Nitish asks Aasha Rani whether she knows dancing. Her answer disappoints him. Therefore, he looks at Kishenbhai for further decision. Kishenbhai’s attitude towards Aasha Rani is favourable. Therefore, he says:

“Of course she can dance. Give her a screen shot yaar. High class. Top class. Kamaal ki cheez.” (Starry Nights, p.35)

5. Mood of the Speaker

The speaker is sometimes tired, angry, lazy, happy, etc. We can understand the mood of a speaker through his/her use of language. This change in the mood causes code-mixing. The bilingual speaker knows both the languages, but his/her mood decides his/her choice of language.

In Raja Rao’s Kanthapura, Moorthy finds a half-sunk linga. The decision is taken to unearth, wash and consecrate it. The boys in the village are in a good mood. They began to put up a little mud wall and a tile roof to protect the God. Bhatta performs the consecration ceremony. Rangamma pays for milk and bananas libation and a dinner. The postmaster Suryanarayana says:

‘Brother, why not start a Sankara-jayanti? I have the texts. We shall read the Sankara-Vijaya every year and somebody will offer a dinner for each day of the month.’ (Kanthapura, p.15)
In this example, *Sankara-jayanti* and *Sankara-Vijaya* are the code-mixed words, which show the happy mood of the people who decides to start *Sankara-jayanti*. In Mulk Raj Anand’s *Untouchable*, Havildar Charat Singh pours tea for Bakha. It creates admiration and gratitude in the mind of Bakha for Havildar. Bakha Says:

“*What has happened to change my kismet all of a sudden?*” (*Untouchable*, p.99)

This example uses the code-mixed word *kismat*. Here Bakha is in a good mood and expresses his gratitude for Havildar. In R.K.Narayan’s *Waiting for the Mahatma*, Kanni is in a jovial mood. When Sriram says, “if you want to sell this picture let me know I will buy it.” In reply to Sriram, he says:

“I know you can buy up the queen herself, master *Zamindar.*” (*Waiting for the Mahatma* p.07)

In this example, the code mixed word *zamindar* is used for Sriram which shows the mood of Kanni. In Shobhaa De’s *Starry Nights*, Linda is in a sexy mood and she tells Aasha Rani:

“My mother was *kaafi* sexy, *yaar*. Just like yours. “ (*Starry Nights, p.13*)

Then she pulls Aasha Rani on the bed and kisses her on the lips. The code-mixed words *kaafi* sexy and *yaar* shows the romantic sexy mood of Linda.
6. Identity Marker

Code -mixing may be used as a device to mark an identity. It may be used to reveal or conceal region, class, religion, profession etc. We give identity marker to a person to show the traits of his personality. The identity marker is a kind of identity of a person.

In Raja Rao’s *Kanthapura*, Puttur Satamma praises the second marriage of Bhatta. Being rich, there are several proposals for his marriage. Finally, he marries to Purnayya’s daughter who is just twelve years old. Bhatta is called *zamindar* because of his property. The code-mixed word *zamindar* shows identity of Bhatta as a rich man in the society. Therefore, Puttur Satamma says that never have we seen a marriage like Bhatt’s.

“After all, a Zamindar’s house, my sister.” (*Kanthapura*, p.38)

In Mulk Raj Anand’s *Untouchable*, Bakha’s social position is indicated with the help of the identity marker which is used for his father.

“At least so thought Bakha, a young man of eighteen, strong and able bodied, the son of Lakha, the Jemadar of all the sweepers in the town and the cantonment and officially in charge of the three rows of public latrines which lined the extremist end of the colony, by the brookside.” (*Untouchable*, p.01)

The word *Jemadar* is used for the head or foreman. It shows the identity of Bakha, who is the protagonist in the novel. In
R.K.Narayan’s *Waiting for the Mahatma*, Sriram is very much impressed by Bharti and wishes to be with her. Bharati is a special identity for him. When Bharati comes to him, he says:

“‘Hallo!’ he cried at top of his voice: ’Here is my *Devata* come!’”

(*Waiting for the Mahatma*, p.130)

This example shows that the word *Devata* is used as an identity marker for Bharati. In Shobhaa De’s *Starry Nights*, Malini criticizes Aasha Rani for sleeping with her husband. She says:

“How can a *rundi* have morals?” (*Starry Nights*, p.82)

This example shows that the code-mixed word *rundi* is used for Aasha Rani which shows her background and position in the society.

7. **Profession**

The code-mixing takes place when an attempt is made to highlight the profession of a particular person in relation to the society or class in which he works. In Raja Rao’s *Kanthapura*, Bhatta is presented as a very rich man. He owns much land. He is called a very clever fellow. It is said that:

“One day he was sure to become the *Zamindara* of the whole village.” (*Kanthapura*, p.13)

This example shows Bhatta will emerge as the most powerful Zamindar in the village. In Mulk Raj Anand’s *Untouchable*, Lakha tells his son Bakha one experience. When Bakha was a child and ill
with fever, Lakha requests a babu to convey the message to Hakim. He says:

“My child is suffering from fever. He has been unconscious since last night and I want the Hakim Ji to give him some medicine.” (Untouchable, p.71)

In the present example, Hakim is a code-mixed word. The word Hakim reflects the profession of a person who gives medicine to the patient.

In R.K.Narayan’s Waiting for the Mahatma, Mahatma is going to board a train at Koppal. The station master instructs his children to stand stiffly as if on a drill parade. The station master wants to take care of Mahatma. So he is worried and instructing the children to behave properly. To see this Mahatma says:

“Station Masterji, why don’t you let them run about and play as they like? Why do you constrain them?” (Waiting for the Mahatma, p.92)

The code mixed utterance of station masterji shows the profession and nature of job.

In Shobhaa De’s Starry Nights, Ajay negotiates an attractive contract for Akshay and succeeds in it. He furthermore decides to pay a fancy car. He doesn’t bother about the cost. In his profession, good impression always benefits. Therefore, he says:
“In this dhanda, appearances count. Look swanky and they’ll treat you swanky. Look sadela and that’s the treatment you’ll get.’ (Starry Nights, p.61)

This example indicates the attitude of people towards the profession and professional ethics.

8. To Show Respect and Relation

The code-mixed utterances are often used to show respect to a person. The person can be a respected man or ordinary man in the society. The suffixes like ‘ji’ are generally, used in Hindi to show respect.

In Raja Rao’s Kanthapura, Mooorthy bows down before Mahatma Gandhi and expresses his wish to follow him. At this mahatma Gandhi points out to Mooorthy that he wears foreign cloths, Suddenly Mooorthy says:

“It will go Mahatmaji.”(Kanthapura, p.53)

The honorific –ji is used for Mahatma Gandhi. Mooorthy is patted by Gandhi, which has an impact of Mahatmaji because after that Mooorthy throws his foreign cloths and follows the principles of Mahatmaji.

In Mulk Raj Anand’s Untouchable, honorific -ji is added to Pundit, who is requested by people to let them have some water. Therefore, Gulabo says:

“I am first, Pundit ji,” (Untouchable, p.20)

But Pundit ji, being a Brahmin, has status and respect in the society and can take any decision. Therefore, without bothering the request of
Gulabo allows Sohini to take water before others because he is very much attracted by her beauty.

In R.K. Narayan’s *Waiting for the Mahatma*, Sriram meets Mahatma Gandhi who is very often called as Bapu. Mahatma Gandhi expects improvements in him. Even Sriram assures Mahatma Gandhi:

“Yes, Bapuji, I will be a different man.” (*Waiting for the Mahatma*, p.68)

This example shows that Sriram has great respect for Bapu and therefore, he uses the honorific *-ji* and assures Bapuji the positive change in him in the future.

In Shobhaa De’s *Starry Nights*, Sudha tries to convince her sister Aasha Rani to forgive their father appa. He is very old and needs support. But Aasha Rani hates appa because he hasn’t bothered about them. Even though Sudha says:

“Please *akka*-go to him.” (*Starry Nights*, p.123)

The word *akka* is used for a senior sister. The code-mixed word *akka* shows respect for one’s senior sister.

**9. To Criticise**

The code-mixed words are very often used to criticize a human being or the society. In Raja Rao’s *Kanthapura*, the narrator tells us about the village Kanthapura. He says:
“Our village had a Pariah quarter too, a Potters’ quarter, a Weavers’ quarter, and a Sudra quarter.” (Kanthapura, p.13)

The word Sudra is deliberately used to show how Sudras are criticized in the society and treated in a bad way. In Mulk Raj Anand’s Untouchable, Bakha’s father criticizes his son for not getting up in time. Bakha’s father says:

“Get up, ohe you Bakhya, you son of a pig.” (Untouchable, p.05)

This example shows that Bakha is criticized for not attending latrines. Even there is a kind of fear that sepoys will be angry.

In R.K.Narayan’s Waiting for the Mahatma, Sriram speaks to himself that if the manager is reluctant to admit his identity what Bharati will do? He objects his own identity from Bharati’s point of view. He feels that Bharati will say:

“Get out you budmash. Who do you think you are?” (Waiting for the Mahatma, p.203)

In this example the word budmash is a code mixed, which makes us think about the identity of Sriram. In Shobhaa De’s Starry Nights, Shethji thinks that Aasha Rani will make progress in her filmy career. But when her career is in trouble because of Akshay, Shethji criticises Akshay and warns Aasha not to spoil her life for him. Shethji condemns:

“Akshay is a matlabi, harami bastard, with no mind of his
own.” (Starry Nights, p. 94)

The code-mixed words *matlabi* and *hrami* are used to criticize Akshay.

### 3.4 Conclusion

These features and reasons of code-mixing are very useful for the readers to understand the exact role of code-mixing in the Indian novels written in English. The features and reasons highlighted in this chapter are useful in understanding the code-mixing in relation to the novels under consideration. The features and reasons of code-mixing can change language to language as no two languages are the same. There may be some changes but at general level these characteristic features and reasons can be studied while studying code-mixing. They play a crucial role in understanding the strategy of code-mixing as they focus on the various aspects and factions of code-mixing.