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A STUDY OF CODE-MIXING AND CODE-SWITCHING IN MULK RAJ ANAND'S *COOLIE*

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Abstract:

Code-Mixing (CM) and Code-Switching (CS) is a common feature of bilingualism. It is omnipresent in every human society and community around the world. It is present in the written dialogues of the characters of the novels. Indian English novels are marked with such examples of code-mixing and code-switching between English and Hindi. It is a representation of real-life conversations in Hindi or any language spoken all over India. The present paper explores the typology of code-mixing and code-switching in the conversation of characters in Mulk Raj Anand's *Coolie*. The types are presented and limited to the dialogues/ conversation of the characters in the novel. The present study is based on the framework of typology given by Hoffman (1991). The data has been analyzed under each category and then, in the end, there is a collective discussion with consolidated findings. The instances of CS are italicized and presented without sentence, phrase and clause in which they are used. It is expected that this paper will be able to classify the types of code-mixing and code-switching used in the select novel.

I

Introduction

Indian English literature began in the late 18th century. The colonial rule of Britain and the emergence of English as a global language has given way to Indian English literature. The novel is fictional prose in a narrative style with a few primary characters with the involvement of secondary characters, events, characters, and what the character say and do. Indian English novel has made its place at the international scenario-writer likes Mulkraj Anand, Rajarao, R.K. Narayan, Shobha De, Shashi Tharoor, Arundhati Roy etc. earned their acclaim for

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their novels. The country like India known for its Bilingualism/multilingualism. The code-mixing and code-switching only happen in the case of multilingual / Bilingual language.

Code, according to Wardhaugh (2002), is a word that can be used for language variety of some language or dialects (p.87). For the purpose of this research, the word 'code' is used for different languages. 'Switching' on the other hand means alteration. Hence CS in this context means alteration between two languages that are English and Hindi. CM (Code Mixing) as quoted by Hoffman (1991), "*Code-mixing take place within sentence and usually involves single lexical items*" (p.111).

The purpose of the present research is to study and analyze methodically the select novel of Mulk Raj Anand by applying the principles of sociolinguistics. Since sociolinguistics is the study of language in relation to its society, the select novel is examined and interpreted against the backdrop of the Indian socio-cultural context existing at the time when this novel was being written. This novel reveals the Indian socio-cultural context. Therefore, sociolinguistic approach proves to be a vital tool to explore the various aspects of the language used by the writer while depicting not only the deplorable conditions of the marginalized sections of the Indian society but also paves the way to understand the attitudes of the characters towards one another: the high castes towards the lower castes and vice-versa. The characters portrayed by the writer come alive as they make use of the local words, phrases and idiomatic expressions to convey their emotions, attitudes, priorities, and so on. The novelist uses various techniques to highlight the sociolinguistic realities in India. The select novel *Coolie* by Mulkaraj Anand is about a hill boy Munoo. The novel set in Pre-partition India. It is about a journey of the protagonist from village to city.

The present study analyses CS and CM in the dialogues of the select novel. The basic framework of types is taken from Hoffman (1991). Six types are given by Hoffman and the seventh type is a new finding that has emerged from the data. Type I presents and discusses intersentential CS, Type II is intrasentential CM, Type III deals with intralexical CM, Type IV presents CS done in order to establish continuity with the previous speaker, Type V is about emblematic CS and Type VI deals with CM that involves a change in pronunciation and finally Type VII which consists of CM that involves a change in spelling. The data has been analyzed under each category and then, in the end, there is a collective discussion with consolidated findings. The instances of CS are italicized and presented without sentence, phrase and clause in which they are used.

II

Type 1: Inter sentential CS

Type 1 deals with the presentation and analysis of intersentential CS found in the conversation of character in the selected novel. Intersentential, as the name itself suggests, is the switching between the sentences. Hence sentence is spoken in one language and the other sentence is spoken in another language.

Intersentential code-switching is a type of code-switching in which there is an alternation in a single discourse between two languages, where the switching occurs after a sentence in the first language has been completed and the next sentence starts with a new language (Appel & Muysken 1987. P.118).

Hoffman (1991) illustrates the same point by saying that switches that occur between the sentences are intersentential (p.112). It is important to note that sometimes intersentential switches occur when the speakers/characters are taking turns, as it is found in the data, and sometimes the intersentential switching is done by the same speaker who finishes one sentence in one language and starts another in another language. Saville-Troike (2003) states that intersentential switching is “*change which occurs between sentences or speech acts*” (p.50). This term speech act refers to the finishing of an utterance by the speaker. As data for this study is taken from a written medium that is why the end of a sentence denoted by the period and the next speaker taking speaking are two crucial elements that determine whether the switch is Intersentential or not.

Box 1
Finding of Intersentential CS in *Coolie*

<i>Acha</i> *Name + Ji

In the novel, there are two instances of intersentential code-switching that are found in the dialogues. The first is found in the dialogues of the main character Munoo. The second is found when Munoo is responding to the elephant driver. The first instance ends with full stop and speaker turning towards the second language. The ‘name + Ji’ is also an intersentential switch because it is an announcement made by Munoo to an elephant driver. It is a case that the speaker taking turns.

Examples

- ‘Acha!’ Munoo said, looking greedily at the cream cakes, the sugar plums, and the earthen jar full of milk. (p.149)
- Oh lallaji! Lallaji. (p.121)
- Lalkaka. go and tell Chimta saib there is an old coolie wanting employment. (p.171)

III

Type 2: Intrasentential CM

According to Hoffman (1991) in this type, “*the mixing occurs within the sentence boundaries that is inside the sentence*”p.114). The presentation and analysis of this type of mixing in the dialogues of the characters in the select novel are as follows:

Box 2
Finding of Intrasentential CM in *Coolie*

• <i>Chaparasi</i> ²	• <i>Name + sahib</i> ³	• <i>Pehalwan</i> ²
• <i>Angrezi sarkar</i> ⁴	• <i>Janab</i> ²	• <i>Mar mar</i>
• <i>Tongas</i>	• <i>Name = ji</i>	• <i>Mochi</i>
• <i>Injan</i>	• <i>Roti</i> ²	• <i>Huzoor</i>
• <i>Babus</i>	• <i>Ayah</i>	• <i>Shanti – shanti</i>
• <i>Mullah</i>	• <i>Munshi</i>	
• <i>Bazaars</i>	• <i>Charpai</i> ²	
• <i>Chilm</i> ³	• <i>Name + wallah</i>	
• <i>Izzat</i> ²	• <i>Jenab</i>	
• <i>Salam</i> ²	• <i>Sahib</i> ⁶	
• <i>Gulies</i>	• <i>Ustad</i>	
• <i>Chubaras</i>	• <i>Memsahib</i> ⁵	
• <i>Name + bhai</i>	• <i>Tamasha</i>	
• <i>Vilayat</i>	• <i>Sahib logs</i>	
• <i>Tum</i>	• <i>Mai bap</i> ²	
• <i>Bahin chot</i>	• <i>Eka – eka, dua – dual</i>	
• <i>Chalo – chalo</i> ⁶	• <i>Daktar</i>	
• <i>Jao</i> ²	• <i>Mehtar</i>	
• <i>Surka Bacha naram zada</i>		

Box 2 shows that there are eighty-three intrasentential mixing found in the novel. All these mixings are intrasentential because they occur within the sentence boundaries (inside sentences). Some of the examples are as follows:

Examples

- Then he heard Ganpat says: Get on with your work, ohe Maharaj. (p. 68)
- Shanti! Shant ! You must not let anger possess you like that, “said Prabha with simple humility natural to him. (p.81)
- “But, Huzoor said Hari, pushing forward his hands in abject humility, “you are the giver of food to the poor Sahib.
- “I have not come to borrow Sardarji,” said Hari.
- ‘Chalo, chalo be quick’, he bullied.

In all the examples given above, the CM happens within the sentences which makes them intrasentential. These mixings fulfill the criteria mentioned by Hoffman (1991). It is a mixing of single lexical items in a sentence.

IV

Type 3 –Intralexical CM

Intralexical is the third type in which mixing occurs within a word boundary unlike both intersentential and intrasentential where switching/mixing is present between the sentence or inside the sentence boundary; intralexical is the type, where mixing happens inside the words. In this regard, Hoffman gives an example of the word ‘*goalie*’ in which the suffix of the German language is added to an English word ‘*goal*’.

Box 3

Finding of Intralexical CM is *coolie*

• <i>Tongas</i>	• <i>Chapattis</i>	• <i>Sahiblogs</i>
• <i>Babus</i>	• <i>Pakorras</i>	• <i>Bazaars</i>
• <i>Muhammadans</i>	• <i>Charpais</i>	• <i>Sahib's</i>
• <i>Pyjamas</i>	• <i>Gullies</i>	
	• <i>Chubaras</i>	
	• <i>Musalmans</i>	

There are thirteen intralexical CM that are found in the data from the novel where mixing is done by the character. Box 3 shows that all words in which intralexical CM is done are nouns. The same box shows two different cases of CM. The first case is the one in which English plural ending (-s) of nouns are present with Hindi words making these Hindi words hybridized. The second case, apostrophe which is the feature of the English language used to form possessives of nouns, is mixed with the word '*sahib*' which means 'sir' in English. This makes Hindi words sound like English words by adding apostrophe ending within the word.

V

Type 4: Emblematic CS

In this type the CS involves the switch of tags and certain sets of phrases or expressions of one language in an utterance that is otherwise in other languages. This switch naturally illustrates the group identity of the speaker.

Box 4

Finding of Emblematic CS in *coolie*

• <i>Ohe</i> ¹⁰	• <i>Uoon aan</i>	• <i>Hun</i>
• <i>Oh</i> ²³	• <i>Vay</i> ⁵	• <i>Han – Han</i>
• <i>Acha</i> ¹⁷	• <i>Hoon</i>	• <i>Salam – salam</i>
• <i>Hai</i> ⁶	• <i>Ram Re Ram</i>	• <i>Wah – wah</i>
• <i>Sha bash</i> ⁶	• <i>Wah guns</i>	

There are 82 emblematic switches which are done by the characters in the novel. These are not tags but certain set expressions that are used by Indian people in their daily lives. The first emblematic switch '*ohe*' seems to be an expression of calling someone.

Examples

- Munoo ohe Munooa oh Mundy shouted Gujri. (p.1)
- Oh. Is That he? The Babu asked pointing to Munoo. (p.10)
- Hai! What a horrible mess he has made outside my door (p.17)
- Hai is an expression used to express grief horror, request, etc.

VI

Type 5: CS in order to establish continuity with the previous speaker

This shows the speaker continues code-switching as he replies to the previous speaker. This kind of code-switching occurs to continue the utterance of the previous speaker, as when one Indian speaker speaks in English and then the other speaker tries to respond in English too.

Box 5

Finding CS in order to establish continuity with the previous speaker in the novel *coolie*

'Salaam pirdin'. Munoo heard his uncle say as he entered the high pillared hall of the Imperial Bank.
'Salaam, salaam', you are late.

The above finding is an example of CS in order to establish continuity with the previous speaker. Munoo's uncle greets Pirdin by saying 'Salaam' which is the Hindi word in which CS occurs. Pirdin continues the CS by replying the same Hindi word 'Salaam'.

VII

Type 6: CM that involves a change in pronunciation

Change in pronunciation is another type given by Hoffman. According to her, people sometimes switch or mix languages that involve a change in pronunciation. There are no findings of this type in the data from the selected novel. The reason is that novel is a written medium and one can only assume or make guesses about the pronunciation which can be right or wrong. This type of CM involving a change in pronunciation has not been found in *Coolie*

VIII

Type 7: CM that involves a change in spelling

This seventh type is not given by Hoffman but this type has emerged from the data. As I have explained that it is very hard to find the change in pronunciation in the written medium unless the transcription is given in a form of phonetic symbols. However there are several instances of change in spelling that are found in data from the novel.

Box 6

Finding change in spelling CM in the *coolie*.

- | | |
|---|--|
| <ul style="list-style-type: none"> • <i>Ingan</i> • <i>Tonga</i> • <i>Nabob</i> • <i>Pakorras</i> • <i>Bithot tikkas !</i> • <i>Auyar - vedic</i> | <ul style="list-style-type: none"> • <i>Two pice - Twopice</i> • <i>Tifin - Taim</i> |
|---|--|

The eight changes in spelling instances are found. The Tanga is a Hindi word which becomes '*Tonga*' (cart pulled by man or horse.) The English word Engine is to be spelled as '*injan*' as the case with pakoras instead of pocodas, '*Nobob*' instead of Navab. The word '*bithot – tickus*' means '*without ticket*', the spelling of '*Auyar vedic*' instead of '*Ayurvedic*'. '*Two pice*' instead of '*Two paise*'. These are instances in which spelling change is found.

IX Conclusion

The Table 1 given below indicates the overall finding of the data collected from the dialogues of the character of the selected novel. The type that has the highest number of instances is type 2 which is intrasentential CM. It has 83 instances. The mixing of this type is mostly in nouns, adjectives and verbs. The type that has second-highest occurrences is Emblematic, which is type 4. It has 82 instances. It seems that characters use their own way of speaking local modes and terms of addresses like *Kaka*, *Name+ji*, *sahib etc.* which would seem to be like speaking English. Hoffman (1991) states that “emblematic switching serve and emblem of bilingual character” (p.113).

Table 1
Overall finding of category types of CS and CM

Types	In <i>Coolie</i>
Type 1 : Intersentential CS	02
Type 2: Intra sentential CM	83
Type 3: Intra Lexical CM	13
Type 4 : Emblematic CS	82
Type 5: To establish continuity with the previous speaker	01
Type 6 : Change in pronunciation	NIL
Type 7: Change in spelling	08
Total Number of CS and CM present in the novel	189

Source: The author

Type 3 has 13 instances which show that most of the characters don't want to distinguish from the other people they are conversing in English so they are trying to make some Hindi words sound like English. Type 1 – which is intersentential CS has 02 instances. It is quite less in number than other types. Type 5 has only 01 instances found in the novel. Type 7 is a new finding in the data and most of them are nouns.

The present study focuses on CS and CM used by characters in a select novel. It studies the language used by characters in the context. This research shows that CS and CM are frequently used by characters in the novel. The significance of CS and CM can be easily understood when characters use this as a communicative strategy. The CS and CM help in covering the gaps in interactions and also for clear understanding. CS and CM give the opportunity to the characters to use culturally-bound words for which they don't find equivalence. This research work will be beneficial for the researchers working in the field of CS and CM as it offers a new

theoretical and methodological framework for the study of CS and CM in a written medium that is fiction.

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