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Abstract:
English language plays an important role in linking people. It has become the link language of the world. Code-switching and Code-mixing are the most dominant facets of bilingualism. An interdisciplinary study of bilingualism reveals highly interesting aspects of the linguistic scenario of a bilingual community. The communicative competence of an individual can be indicated by switching and mixing. Both may indicate competent communicative behavior but they also indicate the individual’s inability to cope up with either linguistic system. In some cases, code-switching and code-mixing indicate speaker’s linguistic and communicative incompetence. The communicative importance of code-mixing has a great functional value. It performs social, cultural and religious functions.

Code-switching, code-mixing and borrowing reveal numerous insights into the range and depth of English use. Sometimes, when the mother tongue is mixed with English it is because of interference. This kind of code-mixing is not the result of ‘pathological’ switching. Sometimes it is the result of ignorance or imperfect learning. It is also a natural and inevitable consequence of the long contact between English and the mother-tongue in India.

The present paper will highlight the use of these two strategies in the postmodern novel *The Glass Palace*. Amitav Ghosh has been extensively used Code-mixing and code-switching in his novel *The Glass Palace* which needs to be studied under the sociolinguistic context. Unless one understands the implication of code-mixing and code-switching one is able to understand his novel in a better way. The phenomenon of code-mixing and code-switching in the result of language contact.

Key Words: Code-mixing, code-switching, sociolinguistics, borrowing.

Indian writing in English has stamped its greatness by mixing up tradition and modernity in the production of art. At the outset, the oral transmission of Indian literary works gained ground gradually. It created an indelible mark in the mind and heart of the lovers of art. The interest in literature lit the burning thirst of the writers which turned their energy and technique to innovate new form and style of writing.

English fiction from 1990 onwards was influenced by the wave of postmodernism which brought radical changes in the Indian English fiction. Postmodernism was a continuation of modernism, a revolt against authority and significance. The remarkable change that was prominent in the novels...
published after the first world war, is called, modernism and the literature written in the late 20th century, especially after the second world war, is considered postmodern literature.

The postmodern literature is used to describe certain characteristics of post-world war II literature and a reaction against Enlightenment ideas implicit in Modernist literature. Salman Rushdie, Vikaram Seth, Shashi Tharoor, Upamanyu Chatterjee, Ruth Prawar Jhabwala and Amitav Ghosh are the makers of new pattern in writing novels with post-modern thoughts and emotions.

Amitav Ghosh is one among the postmodernists.He is immensely influenced by the political and cultural milieu of post independent India. Being a social anthropologist and having the opportunity of visiting alien lands, he comments on the contemporary issues through in his novels. Cultural fragmentation, colonial and neo-colonial power structures, cultural degeneration, the materialistic offshoots of modern civilization, dying of human relationships, blending of facts and fantasy, search for love and security, diasporas, etc., are the major preoccupations in the writings of Amitav Ghosh.

The use of two languages in conversation is a common phenomenon. This interesting and complex shifting of language from mother tongue to another language variety or vice versa, is known as interference. This interference which results in Code-Mixing and Code-Switching utterances has great scope in Indian writing in English. It also studies language in the form of code-mixed utterances in relation to different socio-cultural factors under which the Code-Mixing occurs.

India is a multilingual and multicultural country. Many Indian writers have made attempts to depict India and its culture through Indian Writings in English. English has become the most important language of wider communication. The Indian English speech community consists of those bilinguals who use English as a second language. The bilingual competence of the speaker helps the speaker to mix or switch to another language very easily. The present study is an attempt to understand code-mixing and code-switching in the novel, *The Glass Palace* by Amitav Ghosh.

Language plays a crucial role in understanding fiction. It is a complex but interesting phenomenon to understand. The study of language always helps readers to understand language in a better way. In the multilingual society,
acquisition, language shift, borrowing, interference, code-mixing and code-switching etc. are seen as the natural tendencies of language users. There are several reasons, which helps us to understand these natural common tendencies. In order to understand a work of literature, it becomes essential to understand language. The knowledge of language and its various shades make the work of art interesting and useful.

**Sociolinguistic Approach:**
Sociolinguistics is the study of language in relation to society; in other words, sociolinguistics studies the interactions between language as a network of relations and society as a network of relations. Though much of the work in sociolinguistics was done in the late 1960s and early 1970s, there is a long tradition in a general study of word meanings and their relation to culture and in the study of dialects; both of these aspects are now subsumed under sociolinguistics.

Labov (1966:25) defines sociolinguistics as a description which takes into account the distribution of language difference throughout the community and necessarily preserves the data on the age, sex, education, occupation, and ethnic membership of the speakers studied. It focuses on the important role of the language in the community.

Bright (1969:160) defines sociolinguistics as the study of patterned co-variation or co-relation which exists between diverse linguistic structure and social structure. Fishman (1971:5) defines sociolinguistics as the study of the characteristics of the speakers as they constantly interact and change within a speech community. These characteristic features change the individual and his community.

Fishman (1996:452) pointed out that “sociology of language examines the interaction between………. the use of language and the social organization of behavior.

Trudgill (1974:32) explains sociolinguistics as a part of linguistics which is concerned with language as a social and cultural phenomenon.

Hudson (1980:14-64) defines sociolinguistics as “the study of language in relation to society” and sociology of language as “the study of society in relation to language”.

In other words of M. Halliday, “social environment plays very important role in the linguistic behavior. Sociological linguistics studies language from the social point of view, as language is culture specific.
and context specific or context in which it is used.”

According to Kachru (1965-405-8) “the distinct socio-cultural parameters in which English has been used for almost two hundred years have resulted in a large number of innovations which have been termed Indianism.”

The sociolinguistic approach is extremely useful in the authentic interpretation of Indian novels in English because code-mixing is the result of multilingualism and multiculturalism and India is a multilingual and multicultural country.

The present study is a sociolinguistic study of code-mixed and code-switching language used in the Indian novels. The study also focuses on various dimensions of socio-cultural aspects and their effects on society. As both the novels are based on multicultural and multilingual background the focus is on the society which is multilingual where mixing of codes is common. The characters depicted in the novel use Burmese, Hindi and Bengali expressions in their conversations.

**Code-Switching and Code-Mixing:** The distinction between code-mixing and code-switching has been made by some researchers. However, these terms are overlapping. The over-lapping between code-mixing and code-switching has created problems for the researchers to draw the clear cut boundary line between the two. Researchers such as Sridhar (1978), Braj B. Kachru (1983), Bokamba (1988), Pieter Muysken (2000) have made attempts to separate both code-mixing and code-switching strategies. Nevertheless, their attempts to segregate the two terms were partly successful.

Many scholars like Poplack (1980), Malik (1994) have tried to highlight intersentential and intrasentential switching as types of switching, whereas those who think of code-mixing and code-switching as separate strategies, accept intrasentential code-switching as the code-mixing. This complexity and dubiousness of the distinction of code-switching and code-mixing has restricted the study of code-switching and code-mixing as separate strategies of communication. The present study is an attempt to consider code-mixing as a phenomenon. Different definitions and views on code-switching and code-mixing are given below to show their nature.

Braj B Kachru (1983) tries to define the difference between code-mixing and code-switching. According to him, code-switching entails the ability to switch from code A to code B. The alteration of codes is determined by the function, the situation and the participants. In other words, it refers
to categorization of one's verbal repertoire in terms of functions and roles.

Code-mixing, on the other hand, entails transferring linguistic units from one code into another. Kachru thinks of code-switching as the use of one or more language systems in different functional contexts, and code-mixing as the use of two or more languages for consistent transfer of linguistic units from one language to another.

Sridhar (1978:111) points out that “the term code-switching is employed to refer to the alternative use of two or more languages or varieties in distinct or functional domain. The single most important characteristic of code-switching seems to be, that the switch from one-code to another signals a corresponding switch in the social situation. This is precisely not the case with code-mixing as illustrates, the switching (or mixing) takes place rapidly, frequently and almost unconsciously, within a single social event, within a single text, and even several times within a single sentence.”

Sridhar considers language alternation in code-mixing as intra-sententially without a shift in speech situation. When lexical items and phrases of one language are mixed into another, their mixing is labeled code-mixing and when there is a switch from one language to another in a unit of discourse; it is called code-switching.

Pieter Muysken (2000:35) thinks that “the most important contribution of the study of code-mixing to linguistic theory concerns the division of labor between the lexicon and the grammar of the language in defining it as a unique system.”

Preston (1989:29) describes “language shift to meet social demands is code-switching.”

Poplack (1980:581) defines code-switching as “the alteration of two languages within a single discourse, sentence or constituent.”

Hymes (1977:103) observes code-switching as, “the alternate use of two or more languages, varieties of language or even speech styles.”

Verma (1976:156) thinks of code-switching as “a verbal strategy used by speakers in much the same way as creative artists, switch styles and levels (i.e. from sublime to the mundane or the serious to the comic or the vice-versa) or the ways in which monolinguals make selections from among vocabulary items. Each type of coding or code-switching is appropriate to the topical and situational features that give rise to it.”

According to Weinreich (1953:73), “the ideal bilingual switches from one language to another according to appropriate changes in speech situation, but not in unchanged...
speech situation, and certainly not within a single sentence.”

Hasselmo (1972:261) thinks of code-switching “as the resolution of linguistic tension between two languages through the utilization of elements from one language to the other language.”

Sharma (1977:3) thinks that, “code-switching and code-mixing of various dimensions have been common occurrence throughout the development of human cultures and civilizations.

Kachru (1979:28) defines code-switching as “a device used in the functional context in which a multilingual person make alternate use of two or more languages.”

Trudgill (1980:82) preferred to use code-switching as “switching from one language variety to another when the situation demands.”

Gumperz (1982:59) coined the term conversational code-switching and refers to it as “the juxtaposition of passages speech belonging to two grammatical systems or subsystems within the same exchange. Most frequently, the alteration forms of two subsequent sentences, as when a speaker uses a second language either to reiterate his message or to reply someone else’s statement.”

Hudson (1983:56) calls code-switching as “use of different varieties at different times by single speaker.”

Bokamba (1988:24) differentiate code-switching from code-mixing. According to Bokamba, “the two phenomena make different linguistic and psycholinguistic claims….code-switching does not require the integration of the rules of the two languages involved in the discourse, whereas codemixing does.” Moreover he insists on the fact that the “code-mixing” be selected as the appropriate term to denote alteration within the sentence and “code-switching to denote alteration beyond the borders of a sentence in order to emphasize the fact that two phenomena make distinct claims.”

Weinreich (1953:73) thought that “intrasentential code-mixing was a sign of lack of bilingual proficiency and interference.”

The confusion and complexity of code-mixing and code-switching can be solved, if we try to differentiate both these strategies differently. The interpretation of both these terms in their literal connotations can help us to see how both the strategies are different from each other. ‘Code-Mixing’ means mixing of lexical items and phrases into the system of native language, whereas, ‘Code-Switching’ refers to a
Code-mixing and code-switching in Amitav Ghosh’s novel *The Glass Palace*

The Glass Palace has an astonishing array of characters, with different language backgrounds: Burmese, Bengali and Hindi. It comes as no surprise, then, that the novel makes use of all these languages and varieties, both in the narrative and certainly in dialogues. “code-mixing and code-switching” items/loans are sometimes translated or paraphrased, sometime the context makes their meaning clear.

What is it? Be le? (2000:3)

How are you? ‘Kaisa hai? sub kuchh theek-thaak?’ (2000:8)

‘Idiot kalaa’. Bunching her fists, she rained blows upon his back. (2000:11)

She whispered. ‘Beche thako, Rajkumar. Live, my prince; hold on to your life.’ (2000:14)

The present study is a socio-linguistic study of an Indian novel. The value of code-mixing and code-switching is emphasized in relation to the socio-linguistic perspective. The use of code-mixing and code-switching in the novel increases the understanding of the reader. The novel *The Glass Palace* is a 2000 historical novel by Indian writer Amitav Ghosh. The novel is set in Burma, India and Malaya spans a century from the fall of the Kanbaung Dynasty in Mandalay, through the second world war to modern times. Focusing mainly on the early 20th century, it explores a broad range of issues, ranging from the changing economic landscape of Burma and India, to pertinent questions about what constitutes a nation and how these change as society is swept along by the tide of modernity.

Above mentioned factors help reader to understand and think about the cultural as well as social aspects which are reflected with the help of code-mixing and code-switching strategy in the novel. The code-mixing and code-switching words, phrases and expressions in the novel like, bandobast, achha, basti, da, sayagyi, gaung-baung, patama-byan etc. give the picture or image of social as well as cultural aspect of India.
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