

CHAPTER-1
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1.1 Code-Mixing and Code-Switching

Code-Mixing and Code-Switching are linguistic phenomena that occur in bilingual and multilingual societies to make communication more effective, attractive, and meaningful, and to clearly express thoughts. The use of Code-Mixing and Code-Switching is often observed during conversations as a medium of communication to better convey what speakers want to share.

These practices are especially common among the younger generation nowadays, as more people are becoming bilingual or multilingual due to the impact of globalization and scientific advancement. As a result, the use of Code-Mixing and Code-Switching is increasing in both spoken and written communication.

Bilingualism and multilingualism are the foundations for the emergence of Code-Mixing and Code-Switching. Code-Mixing occurs when words or phrases from one language are inserted into another language during communication. In contrast, Code-Switching refers to the use of more than one language, variety, or style by a speaker within a single utterance or discourse.

In general, Code-Mixing and Code-Switching happens when bilingual or multilingual speakers mix and switch from one language to another during a conversation to make it more effective, engaging, and clear. According to Arup Kumar Nath '*Code-mixing and code-switching*', two important phenomena of sociolinguistics study refer to the insertion of a word or phrase from one language into an utterance of another language. It also implies the situation where a speaker shifts from the starting language to another language in the middle of the conversation.¹ According to Anup Kr. Deka, '*Code*' means language. *Code-switching* refers to the speaker's use of alternate languages in speech or conversational situation. It occurs in individual utterances. An example of code-switching is "*Dil Maange More.*" Here *Dil* and *Maange* are Hindi words and *More* is an English

¹ Nath, Arup Kumar. *IMPACT FO CODE-SWITCHING -MIXING IN ASSAMESE A SYNCHRONIC STUDY*. Guwahati: Publication Board Assam, 2012, P-1.

word. However, Code-Mixing refers to both the language phenomena of code-switching and borrowing of words and phrases, (i.e., the loanwords, e.g. bazaar, kindergarten etc.) Both code-Mixing and Code-switching are common phenomena in a multilingual environment.²

According to Phukan Ch. Basumatary stated that in his book ‘Raobigianni Phora’ as “रायलायनाय समाव मोनफा रावनिफ्राय गुबुन मोनफा रावसिम बारस्लायनायखौनो राव-नेरसोन बारस्लायनाय (code-switching) बुडो English rendering: “Switching from one language to another language during the conversation is called code-switching.” आरो “गोबां रावारि थासारियाव माब्लाबा बाथा सावरायनायाव एबा रायलायनायाव राव-नेरसोन सोसननाय नुनो मोनो। बेबादि बिजोखौ राव-नेरसोन सोसननाय (code-mixing) बुंनाय जायो। बेबादि रावनि महराव गुबुन रावनि सोदोब, सोदोब जरा, बाथा-फान्दाय, बाथा-फाव, बाथा सोसननाय नुनो मोनो। बुंनायावल नडा लिरनायावबो बेनि गोबां बिदिन्थि मोनो। English rendering: sometimes in multilingual conversations, it can see the mixing of languages, which is called code-mixing. In this conversation, can find the mixing of words, phrases, idioms and proverb from other languages. It occurs not only in speech but also in writing.”³ The practice of alternating between two or more languages or varieties of language in conversation is called code-switching.⁴ India is a multilingual country. As such, most people in India today are becoming bilingual or multilingual. They frequently use code-mixing and code-switching in both conversation and writing to express their thoughts, feelings, and emotions more clearly.

1.2 Monolingualism

Monolingualism or Unilingualism refers to the condition of speaking or using only one language. A monolingual or unilingual person speaks, understands, reads, and writes in just one language. A monolingual or unilingual society is one in which only a single

² Deka, Anup Kumarr. *Linguistics and sociolinguistics*. Guahati Panbazar: Ashok Publication, 2014, p.p-107-108.

³ Basumatary, Phukan Ch.. *Raobigianni phora*. Barma: Nilima Prakashani, 2017, pp. 66-67.

⁴ Hornby, A.S., editor. *Oxford Advance Learner’s Dictionary of Current English*. 9th ed., Oxford University Press, 2015, P-286.

language is commonly spoken. Typically, this language is acquired as the first language or mother tongue by its people.

1.3 Bilingualism

Bilingualism is the ability to use two languages fluently. A bilingual person can speak, understand, read, and often write in two different languages. According to Anup kr. Deka “Bilingualism means the language user’s ability to communicate in two languages. It is generally found that a bilingual person is more skilled in one language. Bilingual can be

- i. Simultaneous bilingualism: The learner is exposed to two languages simultaneously from birth. He/she learns two languages as first languages (L₁)
- ii. Receptive bilingualism: In this case the speaker has the ability to understand two languages, but he can express himself only in one.
- iii. Sequential bilingualism: In this case the speaker learns the second language after acquiring the first language fully.”⁵

Leonard Bloomfield said in his book ‘language’ (1933: 56) “bilingualism is the ability of the speaker to use two languages with the same ability.

1.4 Multilingualism

Multilingualism is the ability to use and understand more than two languages. According to Anup kr. Deka “*Multilingualism refers to the speaker’s ability to use multiple languages. A person who is multilingual is called polyglot.*”⁶ In this era of globalization, most of the world’s population is either bilingual or multilingual nowadays. It has become a common phenomenon and a necessity of the modern age. Multilingual individuals often grow up in diverse linguistic environments, learn languages through education, or acquire them for work and travel.

⁵ Deka, Anup Kumar. *A brief introduction to Linguistics & Sociolinguistics*. Guahati Panbazar: Ashok Publication, 2014, p-107

⁶ Ibid. p-107

1.5 Code

In linguistic parlance, ‘code’ denotes the language itself or a variety of a language which is used by a speaker in a particular social context.⁷ Sinaga and Hatuaeon (2020) defined Code as “*Code is a term which refers to a variety. Variety is a sociolinguistics term of specific set of linguistic item or human speech pattern which we can uniquely associate with some external factor (presumably, a geographical area or social group). It refers to language or variety of language as a code.*”⁸ Another definition stated by Cuddon (2014) is the language system of a community or a particular variety within a language.”⁹ Wardhaugh, (1998) also maintains that a code can be defined as “*a system used for communication between two or more parties used on any occasions.*”¹⁰ According to Crystal (1987) “*Code is a set of conversation for converting one signalling system into another. In other words, a code is a system of rules that allow us to give in formations in symbolic form. Human language is also a code consists of words that represent ideas, events, and objects. When it put together in certain circumstances it will help us to communicate.*”¹¹

From the above-mentioned opinions, it can be said that a code is a language. It is a form of language variation used by a society to communication with others.

1.6 Life and Works of Novelists

The life and works of the novelists encompass their personal and biographical backgrounds, along with their published writings and overall contributions to literature. In the following sections, each selected novelist is examined in detail, with clear references to their major literary works.

⁷ Nath, Arup Kumar. *IMPACT OF CODE –SWITCHING –MIXING IN ASSAMESE A SYNCHRONIC STUDY*, Guwahati: Publication Board Assam, 2012, p-1.

⁸ 13 Sinaga, et al. *An analysis of code switching used by Reza Arap on deddy Corbuzier’s YouTube Channel Journal of English Teaching a s Foreign Language*. Vol. 6, Issue 3, December 2020, pp. 33-47.

⁹ Cuddon, J. A. *Dictionary of Literary Terms and Literary Theory* 5th ed., The Penguin Group, 2014, p-131.

¹⁰ Ronald, Wardhaugh. *An Introduction to Sociolinguistics*. 4th ed., Blackwell Publishing, 1998, p-107.

¹¹ Crystal, David. *A Dictionary of Linguistics and Phonetics*. 3rd ed., Blackwell, 1987, p-66.

1.6.1 Life and Contribution of Chittaranjan Mashahary to Bodo Literature

Chittaranjan Mashahary was born in 1945 in Belguri (Aflagaon) village, located in the Ramfalbil area of Kokrajhar district, Assam. He passed away on 16th January 2018. His father was the late Langkeswar Mashahary, and his mother was the late Durga Devi (Durgabati) Mashahary. He had three younger brothers late Jatin Mashahary, Sri Hemanto Mashahary, and Sri Ananto Mashahary and four sisters: Smt. Ahalya Mashahary, Smt. Yashoda Mashahary, Smt. Rupala Mashahary, and Smt. Minuti Mashahary.

In 1970, at the age of about 25, he married Bharati Devi Narzary, daughter of Sri Najiram Narzary and Smt. Swdwmsri Narzary of Noyabosti village, under Gurubhasa in the Chirang district. Chittaranjan Mashahary had three sons and three daughters: Ashok Mashahary (b. 1972), Subhadra Mashahary (b. 1973), Anurani Mashahary (b. 1974), Makoni Mashahary (b. 1975), Keshok Mashahary (b. 1985), and Surjya Mashahary (b. 1988).

Chittaranjan Mashahary began his primary education at Belguri L.P. School (classes 1–3), continued at Ramfalbil M.E. School (classes 4–6), and later attended Kokrajhar Higher Secondary School for classes 7–10. After completing matriculation, he joined Abhayapuri Higher Secondary School to pursue a Pre-University (PU) course in the arts stream.

Belonging to a modest background, Mashahary developed an interest in writing from an early age. He revolutionized Bodo literature with the publication of *Juzaini Or (Fire of Husk)*, which is recognized as the first Bodo novel, published in 1962. The novel, a tragic love story involving two boys and a girl, inspired many established and emerging writers to explore the genre of the Bodo novel. Over his lifetime, Mashahary published more than 60 novels making him the most prolific novelist in Bodo literature. For this reason, he is honoured as the "Samrat" of the Bodo novel.

Another remarkable contribution by Chittaranjan Mashahary was the publication of the first Bodo short story collection *Fwimal Mizing* in 1970.

Before pioneering Bodo novels, he wrote four novels in Assamese:

1. *Morha Kisloy*
2. *Fongkil Bhatot*

3. *Mashahary Upadhi Kenokoi Hol*
4. *Konok Bungur Prem*

After these, he authored *Juzaini Or* in 1962, the first Bodo social novel.

Major Works of Chittaranjan Mashahary

Some of his most notable novels include:

1. *Juzaini Or* (1962)
2. *Bikhaya Gaoyw Khugaya Geoya* (1972)
3. *Thalim* (1973)
4. *Nwngkhon Mwnaba* (1974)
5. *Gwrwnthini Unao* (1976)
6. *Thangnanwi Thanaini Thakhai* (1980)
7. *Girls Hostel* Vol. 1, 2, 3 (1981)
8. *Bisni Lwithw* (1981)
9. *Phulmati* (1983)
10. *Nwngni Megonanw Angni Megon* (1983)
11. *Phwimal Mijing* (1985)
12. *Ang Nenanwi Thagwn* (1985)
13. *Khapal* (1985)
14. *Sharmila* (1985)
15. *Call Girl* (1985)
16. *Bilwngw* (1986)
17. *Sujata* (1986)
18. *Undaha* (1987)
19. *Habani Astham* (1987)
20. *Daokhani Baha* (1987)
21. *Anthaini Mwdwi* (1987)
22. *Bibarjwng Dasunai* (1988)
23. *Mwdwi* (1988)
24. *Nwngni Thaise Megona Angi* (1988)
25. *Sarmishta* (1988)

26. *Ang Nilimamwn* (1990)
27. *Barse Bibar Matham Bamblema* (1991)
28. *Bilwgv* (1992)
29. *Kithir* (1993)
30. *Phakhon* (1994)
31. *Gwmanai Diary* (1994)
32. *Lorhainai Bibar* (1994)
33. *Anjlet* (1994)
34. *Gunda* (1994)
35. *Khafalni Rifinai* (1995)
36. *Bonsri* (1995)
37. *Bari, Khonani Bibar* (1995)
38. *Bibarni Em* (1995)
39. *Golab Bibarni Su* (1995)
40. *Nwng Angni Ang Nwngni* (1996)
41. *Bonolota* (1997)
42. *Gwswya Mwnse Mandir* (1998)
43. *Jethw* (1990)
44. *Nwng Phwigwn Hwnnanwi* (2000)
45. *Jwngnai Seregani Gahayao* (2000)
46. *Kameng Dwiya Bwhwibai Thayw* (2000)
47. *Romanceni Nijira* (2000)
48. *Daha* (2001)
49. *Jiuni Lamayao* (2002)
50. *Thanaya Bara Gwjan Nonga* (2002)
51. *Dukhuni Lwithw Barwi* (2002)
52. *Sonani Astham* (2002)
53. *Begeng Harani Building* (2003)
54. *Gang Phujanai Dao* (2003)
55. *Mwgthang Jiuni Andwyao* (2005)
56. *Barhungkhani Dao* (2005)

57. *Gwsywa Maniya* (2007)
58. *Live Together* (2008)
59. *Gandu Singni Laijam*
60. *Fanjarini Dao*
61. *Gwswm Jwmwia Arw Gwilia*
62. *Beher*
63. *Dwisari Dwi Serao*
64. *Jinahari* (2008)

1.6.2 Life and Works of Manoranjan Lahary

Manoranjan Lahary was born in 1936 in Bamunkura village, located in the Gossaigaon subdivision of Kokrajhar district, Assam. He was a bright and talented student from childhood and is remembered in Bodo society for his immense and multifaceted contributions. He was known as a writer, academician, critic, and social activist. In 1985, he became the founding President of the Bodo Writers' Academy.

For his outstanding contributions, he received several prestigious awards:

- i. Bishnu Prasad Rabha Award in 2004 from the Government of Assam.
- ii. Someswari Brahma Literary Award in 2003 from the Bodo Sahitya Sabha for his lifetime contribution to Bodo literature.
- iii. Sahitya Akademi Award in 2009 for his acclaimed Bodo novel *Dainee?*

He was the son of Basanta Kumar Lahary and Deobari Lahary. He completed his matriculation from Abhayapuri High School in 1953. He then joined Cotton College, Guwahati, where he completed his P.U. course in 1955. He earned his B.A. in English Honours in 1958 and later obtained a Master's degree in English from Gauhati University in 1971. He also completed a B.T. (B.Ed.) in 1972.

Manoranjan Lahary, began his academic career as a lecturer at Kokrajhar Government College, where he served from 1963 to 1980. In 1981, he became the Principal of the College of Teacher Education (CTE), Kokrajhar. From 1999 until his death on 29th

July 2009, he served as a guest lecturer in the Department of Bodo, Gauhati University, Kokrajhar Campus.

Manoranjan Lahary was a towering figure in Bodo literature. According to biographers and critics, his long teaching and literary career was deeply rooted in academic and social life. He was actively associated with many literary organizations. He served as:

- i. Convenor of the Bodo Advisory Board,
- ii. Executive Member of Sahitya Akademi, New Delhi, and
- iii. Chairman of the Syllabus Sub-Committee as well as the Bodo Textbook Production Sub-Committee.

Manoranjan Lahary had vast knowledge and expertise in literature. His contributions span across multiple genres including poetry, prose, short stories, drama, and novels. Some of his major works are:

Novels

1. *Kharlung* (1976)
2. *Hainamuli* (1985)
3. *Rebeka* (1999)
4. *Alaishree* (2003)
5. *Dainee?* (2005)
6. *Jom* (2006)
7. *Fami* (2008)

Poetry Collections

1. *Mablaba* (1977)
2. *Malaba arw Gubun Gubun Khonthai* (1993)
3. *Ang Thangpingwn* (1998)
4. *My Verses*
5. *Singing Down the Lane*

Short Story Collections

1. *Solo Bidang* (1978)
2. *Bajwi* (1994)

3. *Gaodang* (1996)

Dramas

1. *Anari* (1993)
2. *Hangma Hangsa*
3. *Maoriyasrwn*

Prose Works and Criticism

1. *Thunlai arw Gohena* (1978)
2. *Gwdan Boro* (1982)
3. *Nwjwr* (1992)
4. *Boro Thunlaini Jarimin* (1991)
5. *Bhaotina Santhou*
6. *Thunlai Gohena arw Bijirnai*
7. *A Study of Folk Songs*
8. *In the Realism of Thought*
9. *Bimani Rao Fwrwngnai Khanti*

Translations

1. *Don Quixotes* (1982)

Rapid Readers

1. *Subungsa*
2. *Ambusrwn*
3. *Amnath-Somnath*

It is evident that Manoranjan Lahary was not only an Indian academician but also a prolific critic, poet, novelist, short story writer, and dramatist. His lifelong dedication to the advancement of Bodo literature and education, along with his role as a social activist, ensures that he will always be remembered as one of the most significant contributors to Bodo society and culture.

1.6.3 Life and Works of Sumeeron Jwhwlao Bodosa

Sumeeron Jwhwlao Bodosa was born in 1973 in the village of Modonguri (Buyanpara), located near the Manas National Park in the then undivided Barpeta district, which now falls under the Baksa district of Assam. His father was the late Binoy Kumar Mashahary, and his mother was the late Maneswari Mashahary. His father established a primary school in their village Modonguri L.P. School and served as the headmaster, although he eventually had to resign from his position due to unavoidable circumstances. “Sumeeron Jwhwlao Bodosa” is the pen name of Sontola Mashahary, who officially changed both his name and surname for personal reasons. All his literary works and publications bear his pen name, by which he is widely recognized in the region and in the field of Bodo literature. In addition to this primary pseudonym, he has used several other pen names including Jarwo Sumi, Golapsu Mashahary, and Mithinga Mashahary.

Education

Sumeeron began his primary education at 568 No. Modonguri L.P. School. After completing classes I to IV there, he continued his middle school education (Classes V to VII) at Rupohi M.V. School. He then joined Rupohi High English School for his high school education (Classes VIII to X), from where he completed his matriculation. He pursued higher secondary education at Salbari Junior College, passing his P.U. examination in 1992. He earned his bachelor’s degree from Salbari College in 2004 and completed his M.A. in Bodo from Gauhati University in 2009.

Career

Sumeeron worked as an assistant teacher at Kunguri M.E. School for four years, followed by two years as an assistant teacher under the Sarva Shiksha Abhiyan Mission at Modonguri L.P. School. He later served as the Chairman-cum-Managing Director of Rural Development Saving of India for five years.

Literary Contributions

Sumeeron Jwhwlao Bodosa developed an interest in literature during his college life. He began writing and contributing to Bodo literature at that time. Along with the late

Swrang Basumatary and Ratin Basumatary, he published a magazine titled 'AINA' in the Salbari region. In 1990, while still in college, he was selected as the Chief Editor of the college magazine, where he published his first short story, titled "Soth Bangsa".

That same year, he co-authored a short story collection titled "Megonni Nwjwr" with his friend Hemanta Kumar Mashahary. Also in 1990, he published his first social novel, "Dukhu Dahani Mwdwi", which was based on the Roman Script Movement of the Bodos. In 2005, he published another socially themed novel titled "Fansari Nwng Angnisw", which helped establish his reputation as a serious novelist in Bodo literature. Apart from these works, he has published numerous poems, prose pieces, and short stories in various magazines and journals.

Academic Contributions

In addition to creative literature, Sumeeron has authored several academic reference books, including:

1. Suggestion Book for B.A. Bodo Major and Elective Bodo
2. Suggestion Guide for M.A. Bodo
3. Suggestion for Functional Bodo (Part I), Bodoland University

One of his significant contributions is a large volume titled "All Time Favourite Spoken English", a Bodo-English spoken language guide published in 2019 by Nilima Prokashani, Baganpara, BTC, Assam.

Beyond writing, Sumeeron has worked in the media and technical sectors. He has served as a staff reporter for: National Voice, Agdari Khworanglai (Udalguri), Thulunga (Guwahati), Bodoso.

Currently, he manages and runs his own YouTube channel titled JSB Advice 365, where he continues to engage with public discourse, literature, and education.

1.6.4 Life and works of Ashok Basumatary

Ashok Basumatary was born in 1980 in Bwigriguri village, Udalguri District, Assam. His father was Late Gangaram Basumatary, and his mother is Smt. Sukushri Basumatary. He has three brothers and one sister: Kalpana Basumatary, Plensing

Basumatary, Bijendra Basumatary, and Indrajit Basumatary. Ashok is the youngest among them. He is married to Smt. Nijira Brahma Basumatary, who holds an MBA degree.

Ashok began his primary education at Gerua Bwigriguri L.P. School. After completing primary school, he was admitted to Udalguri Higher Secondary School in Class V. In 1997, he passed his matriculation (Class X) with second division from this school. The same year, he enrolled at Tangla College in the Science stream and completed his Higher Secondary (Class XII) with third division.

In 2000, he took admission at Udalguri College and completed his Bachelor of Arts (B.A.) with Honours in Economics in 2003. After graduation, he pursued an MBA with dual specialization in Marketing and Human Resources at Gandhi Institute of Management Studies, Gunupur, affiliated with BPUT University, Rourkela, Odisha, and completed it in 2006.

After completing his MBA, he worked as a Business Development Executive Officer (Credit Section) at ABN AMRO Bank, Kolkata, from 2006 to 2007. He then joined Bajaj Allianz in Mangaldoi as a Sales Manager from 2007 to 2008. Following that, he worked as a Marketing Recovery Officer at SBI, Kokrajhar, in 2008. Later, he served as an Assistant Manager for four years at Gosaigaon, and then for two years at Basugaon. He was then posted as Deputy Manager at SBI Bijni for one and a half years, followed by a three-year tenure at SBI Daporijo in Arunachal Pradesh. He is currently serving as the Branch Manager at SBI, Bergaon Branch, Udalguri.

Ashok Basumatary is also a writer. “*Great Mountain Hajwmayao Rojeni Denkhw*” is his only novel. In addition to his novel, he has written several poems published in various magazines. His first poem, “*Dokhlase Jwmwi*,” was published in 1992 in his school magazine. In 1998, “*Emao*” was published in the *Mohonpur Bwisagu* magazine. In 2003, his poems “*Thulunga Bibar*” and “*My Childhood*” were published in the Udalguri College magazine.

1.7 Review of literature

Code-Mixing and Code-Switching are emerging aspects of Bodo literature. A few research scholars have conducted studies on these phenomena. However, Code-Mixing and Code-Switching have not been thoroughly discussed or analyzed in Bodo novels. In this review of literature, the works of selected research scholars will be reviewed below.

Tanu Mashahry's thesis entitled "*Use of Stylistics in the Short Stories of Nilkamal Brahma*" is organized into six chapters: Introduction, Nilkamal Brahma's Life and His Short Stories, Language Structure and Language Use in Nilkamal Brahma's Works, Figures of Speech Used in Nilkamal Brahma's Short Stories, Non-Verbal Communication, and Conclusion.

In the introductory chapter, the researcher provides a brief overview of style, stylistics, and the various types of stylistics. Additionally, the chapter explores the relationship between stylistics, linguistics, and literature. The chapter also includes the aims and objectives of the study, research data, hypotheses, the reason behind selecting the works of Nilkamal Brahma, research methodology, data collection methods, limitations of the topic, and a review of relevant literature.

In Nilkamal Brahma's Life and His Short Stories. This chapter discusses the life and literary works of Nilkamal Brahma. The researcher explores the author's short stories in terms of plot construction, characterization, and narrative point of view. The chapter also highlights Nilkamal Brahma's contributions to Bodo literature across various genres, including magazines, poetry, prose, novels, and short stories.

Language Structure and Language Use in Nilkamal Brahma's Works. In this chapter, the researcher examines the structure and usage of language in selected short stories by Nilkamal Brahma. The analysis focuses on linguistic features such as phonological, morphological, syntactic, and graphological elements of style. Phonological features discussed include alliteration, consonance, assonance, and internal rhyme.

Morphological features cover aspects such as code-mixing, code-switching, the use of monosyllabic and multisyllabic words, dialects, and reduplication. The code-mixing and switching involve languages such as Assamese, Bengali, English, Hindi, Sanskrit, and Perso-Arabic. The chapter also discusses the use of hybrid words, slang, dialects, coined words, and reduplications. Syntactic features focus on word arrangement within sentences, including the use of ellipses by Nilkamal Brahma.

Figures of Speech Used in Nilkamal Brahma's Short Stories. This chapter highlights the use of various figures of speech, which form an essential part of Nilkamal Brahma's writing style. The researcher notes that the author employs stylistic devices such as simile, metaphor, hyperbole, personification, repetition, anaphora, rhetorical questions, onomatopoeia, idioms, and proverbs. These devices are used to express thoughts, emotions, and ideas vividly and to captivate the attention of readers and listeners.

In the last chapter Non-verbal communication, the researcher focuses on the role of non-verbal communication in Nilkamal Brahma's short stories. It examines elements such as facial expressions, gestures, postures, and body movements, highlighting how these contribute to meaning and character development in the narratives.

Jupitara Boro's thesis, titled "*Code-Switching in Bodo: A Sociolinguistic Study*," is organized into six chapters: Introduction, Designing a Theoretical Framework for the Study of Code-Switching, Performance and Usage of the Bodo Language, Data Analysis I: Social Motivations for Bodo-Assamese-English Code-Switching, Data Analysis II: Structural Patterns of Bodo-Assamese-English Code-Switching, and Conclusion.

In the introduction part, the researcher introduces key concepts central to the study, such as bilingualism, multilingualism, borrowing, code-switching, and code-mixing. In addition, it provides an overview of the usage of the Bodo language.

In Designing a Theoretical Framework for the Study of Code-Switching, outlines various models of code-switching from different theoretical perspectives. It also emphasizes the scope and applicability of Myers-Scotton's Markedness Model and Matrix Language Frame (MLF) Model. This chapter further includes a review of related research on code-switching across different languages.

In Preference and Usage of the Bodo Language, it examines the language preferences of Bodo bilinguals across various domains and situational contexts. The chapter presents an analytical study based on responses from selected participants residing in the districts of Kokrajhar, Chirang, Baksa, and Udalguri in Assam.

In Social Motivation for Bodo-Assamese-English Code-switching, the scholar collected data from various contexts and analyzed code-switching using Myers-Scotton's

t theory, particularly focusing on the Markedness Model, to evaluate linguistic choices — specifically marked and unmarked choices — made during code-switching.

In this study, the researcher does not focus on phonological or morphological changes. The primary focus is on code-switching itself, which she transcribed and analyzed. The examples provided show code-switching at lexical, phrasal, clausal, and sentential levels. In this chapter, she analyzed both marked and unmarked code-switching with the help of examples from Bodo, Assamese, and English. Data was collected through interviews and recordings from various settings such as classrooms, seminars, speeches, markets, and homes.

In the chapter Structural Patterns of Bodo-Assamese-English Code-switching, she analysed the data based on the principles of the Matrix Language Frame (MLF) Hypothesis. She examined structures such as:

- Embedded Language (EL) noun + Matrix Language (ML) plural marker
- EL noun + ML case marker
- EL verb + ML verb
- EL adjective + ML suffix
- EL adverb + ML verb

In this part of the study, she employed the MLF theory to analyse the structural patterns of code-switching.

The dissertation, “*Code-mixing and Code-switching in Bodo Language: A Case Study of Kokrajhar District*” by Samaina Bala Brahma, discusses the code-mixing and code-switching in Bodo language from different examples of other languages. Here, the researcher discusses some reasons of using code-mixing and code-switching in Bodo language. Apart from that she mentioned some examples of code-mixing and code-switching from different languages i.e. English, Hindi, Assamese, Bengali which are used in different genres of Bodo literature. These are poetry, novel, prose, short story, drama, songs, social networking site, classroom so on. In this study, she also discusses relation between code-mixing and code-switching and positive and negative influence in Bodo language after using code-mixing and code-switching.

Terisha Basumatary's an article on "*Code-mixing and Code-switching in Silingkhar and Srimoti Durlai Short Story Book: An analysis*", is published in the journal "*Insight- An international Multilingual Journal for Arts and Humanities*", volume 3-issue2, 2023. In the article, the researcher discussed the used of code-mixing and code-switching in select short stories with the help of examples from select books. In this article, she described the code-mixing from the examples of five languages. These are Sanskrit, Hindi, Assamese, Bengali, and English. In the code-switching, she discussed with the help of examples from select book and she discussed from the examples of three languages. These are Bengali, Hindi and English. Besides these, code-mixing and code-switching, she also discussed some reasons of using code-mixing and code-switching. But in this study, the researcher mentioned only code-mixing and code-switching and elaborates the examples.

Phukan Chandra Basumatary's "*Raobigianni Phora*" (2017) is a textbook on linguistics written from a theoretical perspective of language and linguistics in the Bodo language. In this book, the author discusses various aspects of language that are important to understand. Among these, he provides a brief description of code-mixing and code-switching in Chapter Seven, titled "*समाजारि सोमोनदो: रावनि बिफाव आरो महर*".

Apart from that, the author describes some of the reasons behind the formation of code-mixing and code-switching. He explains that, nowadays, people are often able to read and write in more than one language, becoming bilingual or multilingual. This development is largely due to the impact of globalization, as well as advancements in science, education, communication, and other fields. As a result, the use of code-mixing and code-switching has become increasingly common.

According to him, "*रायलायनाय समाव मोनफा रावनिफ्राय गुबुन मोनफा रावसिम बारस्लायनायखौनो राव-नेरसोन बारस्लायनाय (code-switching) बुडो* English rendering: "*Switching from one language to another language during the conversation is called code-switching.*" आरो "*गोबां रावारि थासारियाव माब्लाबा बाथ्रा सावरायनायाव एबा रायलायनायाव राव-नेरसोन सोसननाय नुनो मोनो। बेबादि बिजौंखौ राव-नेरसोन सोसननाय (code-mixing) बुंनाय जायो।*

बेबादि रावनि महराव गुबुन रावनि सोदोब, सोदोब जरा, बाथ्रा-फान्दाय, बाथ्रा-फाव, बाथ्रा सोसननाय नुनो मोनो। बुंनायावल नडा लिरनायावबो बेनि गोबां बिदिन्थि मोनो। English rendering: *Sometimes in multilingual conversations, we can see the mixing of languages, which is called code-mixing. In this conversation, we find the mixing of words, phrases, idioms and proverb from other languages. It occurs not only in speech but also in writing.*

Apart from the above mentioned, the previous worked has done on select novels only in critical analysis of the plot, theme, characterizations, dialogue, writing technique, socio-economic, socio-cultural as reflected in novels. But no one has worked particularly on the use of code-mixing and code-switching in select Bodo novels.

In the works of Swarna Prabha Chainary, “*Boro solomani bizirnay*”(2009). She has analysed the novel of Manoranjan Lahary’s “*Karlung and Rebeka*” where she has emphasized on the plot construction, characterization, dialogues, theme and writing technique, not in code-mixing and code-switching.

Phukan Chandra Basumatary’s (editor) journal of the Department of Bodo, Bodoland University, “*Manoranjan Laharini Soloma nwjwr arw songjirnai*”(2018), where different writers and scholars wrote articles on the base of plot construction, theme, characterization, social picture etc. but not in code-mixing and code-switching.

Most of the previous studies on code mixing and code switching have primarily focussed on spoken interaction, classroom discourse, songs, marketing communication, social media communication. Only a limited number of studies have examined these phenomena in the context of literary texts, and even fewer have analysed Bodo literature specifically. Very little attention has been paid to the linguistic strategies used by authors, especially with regard to code mixing and code switching. Moreover, the existing literature has not provided a detailed analytical framework for understanding how and why Bodo novelists used these strategies in their narrative discourse. Therefore, this study attempts to fill the gap by conducting a systematic and analytical investigation of code mixing and code switching in selected Bodo novels.

1.8 Problems statement of the study

This study aims to analyze the phenomenon of code-mixing and code-switching in select Bodo novels, specifically focusing on these linguistic practices within the dialogues of *Bikhaya Gaoyw Khugaya Geoya* by Chittaranjan Mashahary, *Kharlung* by Manoranjan Lahary, *Great Mountain Hajwmayao Rojeni Dengkhw* by Ashok Basumatary, and *Fanshari Nwng Angnisw* by Sumeeron Jwhwlaod Bodosa. While code-mixing and code-switching are known to occur in multilingual contexts, the specific patterns and functions of these phenomena in Bodo literature remain largely unexplored. This research investigates the types and frequencies of code-mixing and code-switching employed by the characters, as well as the social and linguistic motivations behind their choices. By examining these aspects, the study seeks to understand how these linguistic practices reflect the multilingual environment of Bodo society and contribute to the construction of linguistic and cultural identity in Bodo literature. The findings may potentially inform language preservation efforts and pedagogical practices.

1.9 Aim and objectives of the study

The aim of the present study is to identify and analyse the different types of Code-Mixing and Code-Switching used in select novels by Bodo novelists. This study focuses on the various languages used by the novelists through Code-Mixing and Code-Switching in their works. The main objectives of the study are as follows:

- i. To study the instances of code-mixing from various languages found in select Bodo novels, and to identify and categorize the different types of code-mixing employed by the novelists.
- ii. To analyze the use of code-switching from various languages in select Bodo novels, and to identify and classify the different types of code-switching employed by the novelists.
- iii. To examine the artistic styles associated with code-mixing and code-switching in select Bodo novels, and to explore the underlying reasons for their use by the authors.

1.10 Significance of the study

Language is considered a medium of communication and is influenced by socio-cultural elements. With the impact of globalization and scientific advancement, people often engage in code-mixing and code-switching during conversations knowingly and unknowingly. Similarly, Bodo novelists have been incorporating code-mixing and code-switching in their writing. Therefore, it is essential to investigate why and how the writers use code-mixing and code-switching in Bodo novels, and how the linguistic practices help authors convey their messages more effectively.

The study on this topic will help to understand the true purpose and implications of using code-mixing and code-switching in Bodo novels. It will also shed light on the linguistic advancements and potential drawbacks associated with these practices, thereby contributing to academic research in this field. It contributes to sociolinguistics and literary linguistics by documenting and analysing bilingual and multilingual practices in Bodo written literature. The study sheds light on how language practices in novels reflect Bodo social identity, cultural hybridity, and community dynamics. It enriches the appreciation and critical understanding of Bodo novels by highlighting authors' stylistic and narrative choices. The finding may inform language preservation strategies and educational policies aimed at promoting Bodo language and literature.

1.11 Area of the study

This study is situated within the field of sociolinguistics, a branch of linguistics that explores the relationship between language and society. The proposed research, entitled “*An Analytical Study of Code-Mixing and Code-Switching in Select Bodo Novels*”, focuses on the phenomena of code-mixing and code-switching as observed in select Bodo novels. The novels chosen for analysis are *Bikhaya Gaoyw Khugaya Geoya* by Chittaranjan Mashahary, *Kharlung* by Manoranjan Lahary, *Great Mountain Hajwmayao Rojeni Dengkhw* by Ashok Basumatary, and *Fanshari Nwng Angnisw* by Sumeeron Jwhwloa Bodosa. These novels have been selected because they prominently feature instances of code-mixing and code-switching. Their use of multiple languages within the narrative provides valuable insight into the linguistic and sociocultural dynamics of the Bodo-speaking community, making them suitable texts for this study.

1.12 Hypothesis

Based on the objectives the following hypotheses have been formulated in order to test the validity of the research study:

- i. Code-mixing and code-switching in select Bodo novels serve as deliberate narrative strategies to reflect sociocultural realities, enrich character portrayal, and enhance narrative authenticity.
- ii. Different types of code-mixing and code-switching are used intentionally to convey meaning, identity, and emphasis.
- iii. The artistic style of Bodo novelists is significantly shaped by their strategic use of code-mixing and code-switching.

1.13 Data collection and methodology

Data collection is an integral part of the research process. For this study, data has been collected from both primary and secondary sources. The primary data comprises selected Bodo novels, which serve as the core texts for analysis. In order to gather this data, the researcher visited the homes of writers such as Ashok Basumatary and Sumeeron Jwhwlaio Bodosa to collect valuable information about their lives and works.

The secondary data has been obtained from a wide range of scholarly sources, including theses, academic journals, magazines, articles, and critical books written by experts in the field.

This study adopts an analytical method to examine and interpret instances of code-mixing and code-switching as they appear in the select Bodo novels. The research, entitled *"An Analytical Study of Code-Mixing and Code-Switching in Select Bodo Novels,"* aims to identify, categorize, and interpret examples of these linguistic phenomena within the texts. This methodological approach enables a detailed exploration of how and why Bodo novelists used code-mixing and code-switching in their narratives. It also helps uncover the broader social, cultural, and communicative functions these strategies serve, thereby offering insights into the linguistic creativity and identity negotiation present in Bodo literary discourse.

1.14 Organization of the chapter

The study has been organized in the following manner and is divided into five chapters, including the introduction and conclusion.

Chapter-1 Introduction

The introductory chapter ‘Introduction’ is covered with following points: short introduction about Code-Mixing and Code-Switching, Monolingualism, Bilingualism, Multilingualism, Code, Life and Works of Select Novelists respectively, Chittaranjan Mashahary, Manoranjan Lahary, Sumeeron Jwhwlaio Bodosa, Ashok Basumatary. Along with these, the chapter deals with the Review of Literature, Problems Statement of the Study, Aim and Objectives of the Study, Significance of the Study, Area of the Study, Hypotheses, Data collection and Methodology, Organization of the Chapter, Citation Adopted, and Conclusion.

Chapter-2 Code-Mixing in Select Novels

The second chapter discussed on the Concept and types of Code-Mixing, including definitions provided by various scholars and linguists. In addition, it explores Code-Mixing involving different languages with reference to examples from select novels. These examples include the insertion of nouns, verbs, adjectives, noun phrases, and verb phrases from other languages into the Bodo native language. The discussion also covers the use of kinship terms, words form other languages combined with Bodo suffixes, case markers, and Bodo plural markers, and conclusion.

Chapter-3 Code-Switching in Select Novels

The third chapter discussion focuses on code-switching in select Bodo novels. It explores the concept and types of code-switching, along with definitions provided by various scholars and linguists. The discussion examines three types of code-switching with reference to examples from the select novels: inter-sentential code-switching, intra-sentential code-switching, and tag-switching, and conclusion.

Chapter-4 Artistic Styles of Code-Mixing and Code-Switching in Select Novels

In the fourth chapter, the artistic styles of code-mixing and code-switching in select Bodo novels are analyzed. This analysis highlights the use of figures of speech as important literary styles and techniques employed by the novelists in the select Bodo novels. The use of various figures of speech in their writing is analyzed, such as simile, metaphor, personification, repetition, hybrid words, slang, reduplication, and so on. In addition to this, the study also discusses the reasons behind the use of code-mixing and code-switching in the select novels, and conclusion.

Chapter-5 Conclusion

The fifth and last chapter which have concluding part consists of an: Introduction, Major Findings of the Study, Scope for further research and Conclusion.

1.15 Citation Adopted

There are different methods and style of inserting citation and references available for the adoption of research study references. To maintain academic rigor and ensure uniformity throughout this research, all references and citations have been formatted according to the guidelines prescribed in the MLA Handbook, 9th edition. The modern Language Association (MLA) style has been adopted for this present research study, because of its widespread use and acceptance in the field of humanities, particularly in literature and language studies.

1.16 Conclusion

This chapter provides a foundational overview of key linguistic concepts such as code-mixing, code-switching, monolingualism, bilingualism, and multilingualism, along with the related phenomena of code. These concepts are essential for understanding language use in multilingual settings.

As a consequence of being bilingual or multilingual, people tend to mix and switch codes during conversation and writing to express their thoughts, ideas, and feelings more

clearly. A code is a variety of language used by a speaker in a particular social context. Code-mixing refers to the incorporation of words or phrases from another language into a single sentence, whereas code-switching refers to shifting from one language to another between sentences.

Monolingualism refers to the condition of speaking or using only one language. A monolingual person can speak, understand, read, and write in just one language. Similarly, a monolingual society is one in which only a single language is commonly spoken and acquired as the first language or mother tongue by its people.

Bilingualism is the ability to use two languages. A bilingual person can speak, write, and understand two different languages. Multilingualism is the ability to use and understand more than two languages. In linguistic terms, a person who is multilingual is often called a polyglot.

The chapter also introduces selected novelists—Chittaranjan Mashahary, Manoranjan Lahary, Sumeeron Jwhwlao Bodosa, and Ashok Basumatary—highlighting their lives and literary contributions, which are central to the study. Chittaranjan Mashahary is considered a pioneer of the Bodo novel. He published the first Bodo novel in 1962, titled *Juzaini Or*, and went on to write more than 60 Bodo novels. Manoranjan Lahary is another prominent Bodo writer. He authored seven novels in Bodo and received the Sahitya Akademi Award for his novel *Dainee?* In 2009. Apart from that, he wrote many books across various genres of Bodo literature and worked with different organizations for the upliftment of Bodo society. Sumeeron Jwhwlao Bodosa and Ashok Basumatary are also notable writers in Bodo literature.

In addition, the chapter includes a review of relevant literature to establish the academic context and identify gaps in previous research. Based on this review, the problem statement is formulated, followed by clearly defined aims and objectives of the study. The significance of the research is explained, particularly in relation to language, literature, and culture. The chapter also outlines the area of study, research hypotheses, and the methodology used for data collection and analysis. Furthermore, it describes the structure of the research, explaining how each chapter contributes to the overall objectives. Finally, the citation style adopted throughout the study is mentioned to ensure consistency and academic integrity.