

CHAPTER-4
ARTISTIC STYLES OF CODE-MIXING AND CODE-
SWITCHING IN SELECT NOVELS

CHAPTER-4

ARTISTIC STYLES OF CODE-MIXING AND CODE-SWITCHING IN SELECT NOVELS

4.1 Introduction

The term “artistic” refers to anything related to art, creativity, or aesthetic expression. It encompasses qualities such as originality, imagination, and skill in the creation of visual, musical, literary, or performing arts. On the other hand, “style” in literature refers to the distinctive way an author uses language to express their ideas. It includes elements such as word choice, sentence structure, tone, figurative language, and literary devices. *In general terms, “Style refers to the way of doing or executing things. The word style in the linguistic world means the way in which language is used in “a given context, by a given person, for a given purpose and so on.” In other words, style in a literary text refers to the linguistic habits of a writer or the language as used in a particular genre, period or school of writing, etc.”*¹⁹ Therefore, artistic style refers to the distinctive visual appearance or method employed by an artist or group of artists in their work to express ideas, emotions, and visions. It includes the unique techniques, materials, and forms through which an artist conveys meaning, resulting in a recognizable pattern or approach. Stylistics is a branch of applied linguistics. It is a scientific study of style in language, particularly in literary and non-literary text. In the book ‘stylistics theory and practice’ stated that “*stylistics is a branch of linguistics which seeks to appreciate a literary text through the scientific rigorous study and understanding of the style as evidenced in the discourse or text.*”²⁰

¹⁹ Bardhan, Susanta Kumar and Mishra Prashant. *Stylistics Theory and Practice*. Jaipur: Yking Books, Shanti Nagar, 2018, p.19.

²⁰ Ibid. p-19

4.1.1 Types of Stylistics

Stylistics is broadly divided into two types. These are: (i) Linguistic stylistics, (ii) Literary stylistics. Linguistics stylistics is a type of stylistics. The linguistics stylistics is the study of how language is used in text to create meaning, style and effect. In this study the linguists concern with the formation of a text, not with the means of formation of a text. In the book ‘Investigating English Style’ Crystal and Davy (1969) stated linguistic stylistics as *‘linguistics is the academic discipline which studies language scientifically and is concerned with language usage and its applicability.’*²¹ The linguistics stylistics focus on linguistics features such as phonological level, morphological level, lexical level, syntactical level. Literary stylistics is also a type of stylistics. It is the study of style in literary text. Literary stylistics analyses how language choices- such as diction, figurative language, and narrative techniques contribute to meaning. The literary stylistics is different from linguistics stylistics. Because the linguistic stylistics concentrates on language, whereas the literary stylistics focus on life, society and meaning of the words, the literary stylistics also concentrates on the figurative languages used by the writer on a literary text. Here the discussion is made on how the writer uses the figure of speech to convey meaning and ideas.

4.1.2 Figure of speech used in select novels

Figure of speech is an important part of literary device. It is used to add beauty, emphasis, or clarity to language by expressing ideas in a non-literal or imaginative way. The word ‘figure’ has come from the Latin word ‘figura’, meaning the external form or shape of a thing. Its secondary meaning is remarkable, noteworthy.²² According to Kalyanath Dutta “The rhetorical ornaments, in which simple and correct statements are often clothed and presented, are called figures of speech.”²³ Figures of speech are used in both spoken and written language. It is found in oral literature as well as written literary forms like prose, poetry, novel, short story, plays and in everyday speech. Figures of speech make the literary works more interesting and dramatic than the literal language. The use of

²¹ Crystal, David, and Derek Davy. *Investigating English Style*. Longman, 1969, p-7.

²² Dutta, Kalyanath. *Rhetoric & Prosody*. Bani Sansad Publishing House Pvt Ltd. Rev. ed. 2024, P-8.

²³ Ibid. P-6.

figures of speech is an art. By using this art, the writer can attract the minds of readers or listeners. Thus, it is also a writing style or artistic style of writer and the art of their presentation.

4.1.2.1 Simile

Simile is a figure of speech which is used to compare two different things using the words “like” or “as” to highlight similarities between them. The word simile is derived from the Latin word ‘similis’ which means like or likeness.

According to Kalyannath Dutta the simile (from Lat, ‘similis’, meaning ‘like or likeness’) refers to the clear detection of the point of similarity between two objects, different ‘in nature’, by the word ‘like’ or ‘as.’²⁴

According to J.A. Cuddon ‘Simile is a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison recognizable by the use of the words ‘like’ or ‘as’.’²⁵

The examples of simile used in the selected novels are analyzed below.

1. आसिया लायनो देगार बायदि लाउसें लाउसें नायनो मुहिनि गोना। p-38

English rendering: The finger is very beautiful like a dagger.

Simile: बायदि

Equivalent English word: **like**

Compared object: **Dagger**

The above-mentioned example is taken from the novel ‘*Fanshari Nwng Angnisw*’ by Sumeeron Jwhwlaod Bodosa. In this example, a comparison is made between two unrelated objects a finger and a dagger. The novelist compares Fanshari’s finger to a dagger, suggesting that her finger is as beautiful and sharp as a dagger.

Fanshari is a female character in the novel, and she has a boyfriend named Suburun, who deeply loves her. He frequently praises her beauty and complexion. This particular sentence serves as an example of such admiration. The novelist uses the English noun "dagger" within a Bodo sentence, which is an instance of code-mixing.

²⁴ Dutta, Kalyanath. *Rhetoric & Prosody*. Bani Sansad Publishing House Pvt Ltd., Rev. ed. 2024, P-13.

²⁵ Cuddon, J.A. *The Penguin Dictionary of Literary Terms & Literary Theory*. Penguin Books, 1999, p-830.

This use of code-mixing is also considered an element of the novelist's artistic style. It is employed to create vivid imagery and to enhance the aesthetic appeal of the text. By inserting the word *dagger*, the author intensifies the reader's visualization of Fanshary's beauty, making the description more striking and memorable.

2. आंनि मेगना लायनो मनि मुक्ता बायदि समायना। p-38

English rendering: My eyes are as beautiful as gem-pearl (Moni Mukta)

Simile: बायदि

Equivalent English word: As

Compared object: gem-pearl

The above example is extracted from the novel '*Fanshary Nwng Angnisw*'. In this sentence, the novelist uses the code-mixed words *moni mukta* through the voice of a character to compare the beauty of another character's eyes. Here, a simile is used to compare two unrelated things eyes and *moni mukta*.

The term *moni mukta* has its origins in Sanskrit and is commonly used in Bengali, Hindi, and other Indian languages. It is a compound of two nouns: *moni*, meaning gem or precious stone, and *mukta*, meaning pearl. Together, *moni mukta* symbolizes something highly valuable, rare, and treasured.

In the novel, the word is used to describe the beauty of a female character named Santhi, who is one of the main characters. She has a boyfriend who loves her deeply and frequently admires her beauty using similes.

This literary choice reflects the distinctive style of the novelist, who employs code-mixing and code-switching to enhance his narrative. These techniques are used deliberately to create vivid imagery, capture the reader's attention, and enrich the aesthetic quality of the writing.

3. बा, हाउ स्टेनज! लाइक रमिअ-युलियेत अफ सेक्सपीयारस द्रामा दिभाइनड लाभ!

English rendering: Hurrah, how strange! Like Romeo-Juliet of Shakespeare's drama Divine love! p-51

Simile: लाइक

Equivalent English word: **Like**

The above example is extracted from the novel ‘*Fanshari Nwng Angnisw.*’ It is a clear example of a simile. The novelist, through a character, delivers the dialogue to Suburun and Fanshari, who are deeply in love with each other.

During a scene in which they are sharing lunch from a single dish and feeding each other, another character witnesses the moment and makes the above-mentioned remark. The sentence is considered a simile because it uses the word "like" to compare Fanshari and Suburun’s love to the divine love of Romeo and Juliet from Shakespeare’s play.

The novelist uses this simile to create vivid imagery and to enhance the emotional depth of the narrative, making the description more engaging and impactful for the reader.

4.1.2.2 Metaphor

Metaphor is a figure of speech which is used to compare directly two unrelated things by stating that one thing is another. Metaphor is used to create vivid imagery to connect between ideas or concepts. The word “metaphor” comes from the Greek word “*metaphora*”, which means “transfer” or “carry over”. It’s derived from the Greek roots.

According to Kalyannath Dutta, “The *metaphor* is an informal or implied or simile. Here the words, as, so, like, etc., which are used in a simile to show clearly the likeness between two things, different in kind, are dropped. The comparison exists implicitly in a metaphor in a statement of identity between two different objects.”²⁶ The following are the example of metaphor used in select novels.

1. बियो बिखानि जौगागा **आपेल** थाइनैखौ हमो आरो हिनजावनि सायाव उनदुयो। p-52 (Kharlung)

English rendering: He grabbed her chest (Apple) with a forceful greed and pressed his weight upon her.

Metaphor word: **आपेल**

²⁶ Dutta, Kalyanath. *Rhetoric & Prosody*. Bani Sansad Publishing House Pvt Ltd., Rev. ed. 2024, P-18.

Equivalent English word: Apple

The above-mentioned example is extracted from the novel '*Kharlung*'. It serves as a clear example of a metaphor. In this instance, the novelist makes a direct comparison between two unrelated things. The English common noun "apple" (आपेल) is used metaphorically to represent a breast.

By comparing the breast to an apple, the novelist creates vivid imagery while maintaining subtlety and decorum, avoiding the use of explicit or overtly sexual language. This stylistic choice enhances the aesthetic quality of the narrative and reflects the author's skill in conveying intimate or sensitive descriptions through metaphor.

4.1.2.3 Personification

Personification is a literary device where human qualities, emotions, or actions are given to non-human things, such as animals, objects, or abstract ideas. The word personification is derived from the Latin word 'Persona' which means Person, actor and 'fic' means 'to make'.

According to J.A. Cuddon, 'The impersonation or embodiment of some quality or abstraction, the attribution of human qualities to inanimate objects.'²⁷

Wales (2014) defines Personification as "A FIGURE OF SPEECH OR TROPE in which an INANIMATE object ANIMATES non-human or ABSTRACT quality is given human attribute: a kind of metaphor."²⁸

Personification is use very frequently in all genres of literature such as prose, short story, novel, drama, and poetry. In select novels of four writers used personification very frequently in their writing to make writing attractive, effective to listeners or readers. Thus, the use of personification in writing is a writing style or artistic style of writers. The examples of personification which is used in select novels are discussed bellows.

²⁷ Cuddon, J.A. *The Penguin Dictionary of Literary Terms & Literary Theory*. Penguin Books, 1999, p-661.

²⁸ Wales, Katie. *A Dictionary of Stylistics* (3rd edition). Routledge, 2014, p-397.

1. सुबुरुना न' फारसे रावना होबोयो..... माब्लाबानो सानाबो आदा ईसान मोसाहारिखौ लोगो हमनो थांबाय सोनाब फैसालियाव। p-15

English rendering: Suburun journeys towards home The sun has also slipped away to greet dear Ishan Mashahary in the western horizon.

Personification word: सानाबो आदा ईसान मोसाहारिखौ लोगो हमनो थांबाय

Equivalent English word: The sun has also slipped away to greet dear Ishan Mashahary

The example mentioned above is a good illustration of personification. In this instance, the novelist attributes human characteristics to the Sun. The line appears in the novel '*Fanshari Nwng Angnisw*', where the male protagonist, Suburun, goes to meet his lover, Fanshari, at the Dol Jatra (Deul Fair) in a nearby village. While returning home in the evening, the novelist uses a line that personifies the Sun to express the time of sunset. Specifically, the novelist writes that the Sun has gone to meet *brother Ichan Ch. Mashahary*. In reality, it is, of course, impossible for the Sun to meet a person. However, in this context, the writer is personifying the Sun giving it human qualities to beautifully depict the transition from day to evening.

Ichan Ch. Mashahary was a romantic poet in Bodo literature. In his poem *Mwnabili* (Evening), he imagines evening as a beautiful girl who visits the poet at the riverbank every day. He gives evening a full range of human traits. By referencing *Mwnabili*, the novelist connects the sunset to this poetic imagination, thus enhancing the emotional and artistic quality of the scene.

In this example, the novelist also uses a code-mixed noun word, सानाबो (Sun), which is derived from English. The line “माब्लाबानो सानाबो आदा ईसान मोसाहारिखौ लोगो हमनो थांबाय सोनाब फैसालियाव।” is used by the novelist to create beauty and appeal for the reader. This kind of stylistic choice is considered an artistic technique that enhances the aesthetic value of the novel.

2. फोजागोन आं उन्दुनानै थानाय,

नैबे नौनि लोगो ग्रेट माउन्टेन अन्थाइनि हाजोमाखौ,

रजे बियो नौजो सानसे रायलायगोन। p-170

English rendering: I will awaken your friend, the Great Mountain of rock, Roje one day it will speak to you.

Personification word: उन्दुनानै, लोगो, रायलायगोन।

Equivalent English word: Sleep, friend, Will speak

The above example is extracted from the novel '*Great Mountain Hajwmayao Rojeni Denkhw*' by Ashok Basumatary. In this instance, the novelist personifies the mountain by giving it human characteristics, even though it is a non-human entity. Here, speaking is a human action assigned to a non-human object.

In the novel, Roje is the main protagonist, and Pinki is her best friend. After Roje is injured and becomes mentally unstable due to the war, she loses her memory and can no longer recognize the mountain, which she once considered her friend. Before her condition, Roje would often speak to the mountain and try to awaken it, treating it as a close companion. However, in her altered mental state, she begins to ignore the mountain. In an effort to help Roje recover, Pinki uses the symbolic relationship between Roje and the mountain as a means of reconnecting her to her past self.

The phrase "Great Mountain" is an English noun phrase used by the novelist as a form of code-mixing within the Bodo sentence. This stylistic choice enhances the beauty of the writing and captures the readers' attention. It is considered an artistic literary device employed by the author.

3. बै ग्रेट माउन्टेन हाजोमाया बोरैबा गिथावनायै मिनिगलाबो। p-172

English rendering: That great mountain laughs horribly.

Personification word: मिनिगलाबो।

Equivalent English word: Laugh

The above example is taken from the novel '*Great Mountain Hajwmayao Rojeni Denkhw*' by Ashok Basumatary. It serves as a strong example of personification. In this instance, the novelist attributes human characteristics to the non-human entity the Great Mountain. The mountain, made of rock, cannot speak or laugh like a human being.

However, in the novel, the mountain is described as laughing horribly. This use of human qualities for a non-human object is what defines personification.

The novelist used personification to match the emotional tone of the situation, create vivid imagery, and engage the reader's imagination especially since the novel is intended for children. By giving the Great Mountain human-like traits, the author enriches the narrative and enhances its aesthetic appeal.

In this example, the novelist also uses an English noun phrase, "Great Mountain," as a code-mixed element within a Bodo sentence or in the context of a Bodo novel. This stylistic choice is intended to beautify the writing and make it more appealing to readers. Therefore, we can say that the use of personification in this context reflects the artistic style of the novelist.

4.1.2.4 Repetition

Repetition is a literary device where words, phrases or structures are repeated two or more times to emphasize a point, create rhythm, or enhance meaning in speech or literary work. Mostly the writers are uses repetition to reinforce themes, highlight important ideas, and make their writing more memorable and suitable. According to J.A. Cuddon, repetition is “an essential unifying element in nearly all poetry and much prose. It may consist of sounds, particular syllables and words, phrases, stanzas, metrical patterns, ideas, allusions and shapes.”²⁹ The repeating same words or phrases in sentence bring clarity to concept as well as make memorable and beautiful. Therefore, many writers are used repetition in their writing of all genres of literature i.e- poetry, prose, short story, novel, drama etc. In the select novels all the novelist has used many repetitions in their writings. The examples of repetitions are analysed bellow.

1. “She has come back. She has come back! Ben, Tom, Anjali, Music of Roje on the Great Mountain! Music of Roje on the Great Mountain!” p-173

Repetition: She has come back. She has come back, Music of Roje on the Great Mountain!
Music of Roje on the Great Mountain!

²⁹ Cuddon, J.A. *The Penguin Dictionary of Literary Terms & Literary Theory*. Penguin Books, 1999, p-742.

The above sentence is extracted from the novel *The Great Mountain Hajwmayao Rojeni Denkhw*. It is a good example of repetition. In the sentence, the phrase "she has come back" is repeated twice, as well as "music of Roje on the Great Mountain."

This sentence appears in the Bodo novel and is written in English, used by the novelist through a character to emphasize an unexpected, shocking, or deeply emotional moment. It is spoken by Mainao, a friend of Roje, in a moment of surprise and emotional intensity. The repetition serves to highlight the dramatic return of Roje and the powerful emotional impact it has on her friend, enhancing the expressive quality of the narrative.

2. खैफोदआव सासे लोगोनि अन्नायखौ बिदिसो होनाय जायो नामा जेम्ब' ? I hate you Jambo.... I hate you! p-116

English rendering: Is that how a friend's love is offered in times of trouble, Jembo? I hate you Jambo.... I hate you!

Repetition: I hate you Jambo.... I hate you!

The above sentence is an example of repetition. In this instance, the novelist switches the language from Bodo to English through the voice of a character. The first sentence is in Bodo, while the second sentence is in English and is repeated twice: "I hate you, Jambo... I hate you!"

This use of repetition, along with the sudden shift in language, intensifies the emotional impact of the dialogue and highlights the character's strong feelings. The switch to English also draws the reader's attention and adds dramatic emphasis to the scene.

3. Mom बे प्रेजेन्टखौ रजेआ गावनो सावगारि बोना आंनो प्रेजेन्ट होफैदोमोन। नाथाय Mom नौ....I hate you Mom! I hate you! p-68

English rendering: Mom, Roje painted this by herself and gifted it to me, but...Mom.. you....I hate you Mom! I hate you

Repetition: I hate you Mom! I hate you!

The given sentence is an example of repetition, taken from the novel ‘*Great Mountain Hajwmayao Rojeni Denkhw*’. It appears in a dialogue between Pinki and her mother. Pinki is Roje's best friend and the daughter of a Deputy Commissioner.

In this dialogue, the novelist uses the technique of repetition through Pinki's character to express intense emotion. The language shifts from Bodo to English, enhancing the emotional depth of the scene. The first part of the sentence is in Bodo: “Mom बे प्रेजेन्टखौ रजेआ गावनो सावगारि बोना आंनो प्रेजेन्ट होफैदोमोन।”

The second part transitions into English and uses repetition: “नाथाय Mom नौ.... I hate you Mom! I hate you!”

Here, the phrase “I hate you Mom! I hate you!” is repeated for emphasis.

This moment occurs during Pinki's birthday party. She had invited her best friend Roje, who came joyfully and gifted Pinki a beautiful handmade painting. Pinki was delighted to receive the gift and welcome her friend. However, Pinki's mother was disappointed and dismissive, as she looked down on Roje for being a poor street flower seller, despite Pinki's family being wealthy. In response to her mother's rejection of Roje and her present, Pinki expresses her anger, frustration, and emotional pain using the repeated phrase.

This example highlights how the novelist skilfully uses both language switching and repetition as literary devices to convey powerful emotional conflict and deepen the impact of the scene.

4. हवाट टाइप अब जब? मा रोखोमनि साख्रि? p-25

हवाट डु इउ से, नौथाडा मा बुडो? p-25

आं जेबो जायाखै। आइ एम अलराइट नाउ। p-49

English rendering: what type of job? What type of job?

What do you say, what do you say?

I have nothing happened. I am alright now.

Repetition: हवाट टाइप अब जब? मा रोखोमनि साख्रि?

हवाट डु इउ से, नौथाडा मा बुडो?

Equivalent in English: what type of job? What type of Job?

What do you say? What do you say?

The above-mentioned examples are extracted from the novel ‘*Kharlung*’. These are also examples of repetition. In these instances, the novelist repeats the same sentence in both Bodo and English languages.

The first and second examples are interrogative sentences that begin in English and are then repeated in Bodo. In contrast, the final example begins in Bodo and is repeated in English. This use of repetition through language switching is a deliberate stylistic choice by the writer.

By employing this technique, the author aims to emphasize a key idea or emotion, while also adding a rhythmic or musical quality to the narrative. This not only enhances the aesthetic beauty of the writing but also makes it more engaging and memorable for the reader.

4.1.2.5 Proverb

A proverb is a short, well-known saying that expresses a general truth, piece of wisdom, or advice. According to J. A. Cuddon, it is "a short, pithy saying which embodies a general truth." The *Oxford Advanced Learner's Dictionary* defines a proverb as "a well-known phrase or sentence that gives advice or states something that is generally true."

Proverbs are an important aspect of folk literature, and every language and culture has its own collection of proverbs. However, it is often impossible to trace the exact origin or creator of a proverb. Traditionally, proverbs have been passed down orally from generation to generation, but they are now commonly used in written form as well.

Proverbs enhance both spoken and written communication, making it more expressive, impactful, and aesthetically pleasing. In literature, proverbs are often used in fiction especially through characters and dialogue to offer advice, express cultural values, or reflect the wisdom of a community. Their inclusion helps readers better understand the author's intentions and adds a layer of emotional and cultural richness to the text.

Thus, the use of proverbs in writing can be considered an artistic style of the writer. In the selected novels examined in this study, the novelists use proverbs from different languages to enrich their narratives through character interactions and dialogue. Below,

some examples are discussed to illustrate how and why these proverbs are used by the novelists in the selected works.

1. थिखादार का बेटा थिखादार ही होता है। लाइक फादार लाइक सान। p-83 (Fansari Nwng Angnisw)

English rendering: The contractor's son becomes a contractor. Like father like son.

Proverb: लाइक फादार लाइक सान।

Equivalent in English: Like father like son

The above-mentioned example is an English proverb. This proverb is used in a selected Bodo novel to describe a son's traits, behaviours, or habits that resemble those of his father. The novelist introduces this proverb through a character's dialogue. In the dialogue, the novelist shifts the language directly from Bodo to Hindi and English. This linguistic shift is considered code-switching in sociolinguistics. In this instance, the code is switched from Bodo to English.

"Like father, like son" is a well-known English proverb. It is often used when a son exhibits qualities, skills, or behaviours similar to his father's. The saying can carry a positive or negative connotation for example, when a son follows in his father's successful career path, or when he repeats his father's mistakes.

In the novel, the proverb is used by a character named Promsing Babu, the son of a famous contractor. He wishes to marry a girl and expresses his future plans during the proposal, stating that he aspires to become a successful contractor like his father. By using the proverb "like father, like son," he emphasizes his ambition and connection to his father's legacy. The novelist uses this proverb to enrich the dialogue, engage the readers, and create vivid imagery.

2. बाद हो नौनि दायलगा, बोसोननिखुय मावना खिनथानायखौसो आं गनायो।

Practical is better than advice. p-48 (Fansari Nwng Angnisw)

English rendering: Stop your dialogue, I prefer action to advice. **Practical is better than advice.**

The given example is taken from the Bodo novel '*Fansari Nwng Angnisw*'. In this novel, the novelist uses an English proverb through the dialogue of a character. "*Practical is better than advice*" is the proverb used. In this instance, the novelist directly shifts from one language to another, making it an example of code-switching from the Bodo language to English.

This dialogue is spoken by the female protagonist, Fansari, during a conversation with Suburun, the male protagonist of the novel. The phrase "*Practical is better than advice*" is considered proverbial because it conveys traditional wisdom in a concise and memorable way. It suggests that taking practical action or demonstrating something is more valuable and effective than simply offering advice or talking about it.

The novelist uses this proverb to create vivid imagery and to craft meaningful, engaging, and beautiful dialogue. It reflects an artistic style of code-switching in Bodo literature, where the blending of languages enhances the literary quality and reader engagement.

3. Lost time never comes back बेखौ बुजिनानै जों समजों खाब जानानै बयबो दाउगानो
नाजायोब्ला दाउगानो हायो। p-70 (Fansari Nwng Angnisw)

English rendering: Lost time never comes back, if we understand this and try to move with time, then we can succeed.

Proverb: Lost time never comes back.

The sentence given above is a good example of an English proverb. In this case, the proverb "*Lost time never comes back*" is used as an instance of code-switching in a Bodo novel. It conveys a message similar to the well-known saying "*Time and tide wait for no man*," emphasizing that time is precious and irreversible.

The example appears in a conversation between Bilifang and Fungja, two young, educated characters in the novel. As educated individuals, they understand the value of time. Once time is wasted, it cannot be regained, so it must be respected and used wisely. Understanding and valuing time can significantly influence one's success, happiness, and productivity in life.

The novelist uses this proverb through the characters' dialogue to raise awareness among readers about the importance of time, enhancing both the narrative and its moral message.

4. A sleeping fox catches no poultry, No risk no gain. p-49 (Bikhaya Gaoyw Khugaya Geoya)

The sentences given above are good examples of English proverbs. These English proverbs are used in a selected Bodo novel as instances of code-switching. They appear in the novel to warn against laziness and to encourage action, as well as to promote risk-taking and boldness for achieving success. Generally, such proverbs are used to motivate or advise someone often a student or a young person to work hard and take risks in order to succeed.

In the novel, these examples occur in a conversation between Kwilash and Ajit. Ajit is a brilliant student who aspires to become a scientist in the future. His father-in-law offers him advice using the aforementioned English proverbs. As we all know, if someone is lazy or inactive, they are likely to miss opportunities. Therefore, to succeed, one must be alert, active, and hardworking. Likewise, without taking risks, one cannot expect rewards. Effort and bold decisions are essential for achieving success.

The novelist incorporates these two English proverbs through the characters' dialogue to convey a message to the readers: to warn against laziness and to encourage action, as well as to inspire risk-taking and boldness as pathways to success.

4.1.2.6 Use of Hybrid word in select Bodo novels

According to Jespersen, a hybrid word is a word that is formed by combining elements taken from different languages, especially when a foreign prefix or suffix is attached to a native word, or when elements from two different linguistic sources are blended in a single word.³⁰ Cuddon (2014) defines hybrid word as 'A word formed from

³⁰ Jespersen, Otto. *Growth and structure of the English Language*. 10th ed., Oxford University Press, 1954, p-85.

a stem or word in one language plus a suffix or prefix from another.’³¹ The use of hybrid words in selected novels is discussed below.

Example-1

आखायनि आसियाव न'कपलिस फुनदों आगसि आखायाव फिसा लेडिजघरि। p-88 (Fanshari Nwng Angnisw)

English rendering: Nail polish is applied to the fingernails, and a small ladies' watch in the left wrist.

Hybrid word: न'कपलिस (nail polish), लेडिजघरि (ladies watch)

Linguistics Analysis

This is a sentence from the Bodo language. In it, the author has used hybrid words such as न'कपलिस (*nail-polish*) and लेडिजघरि (*ladies-watch*). The word न'कपलिस is a combination of two languages: Bengali and English. Here, न'क means *nail* in Bengali, and पलिस comes from the English word *polish*, meaning *burnish*. The novelist uses the hybrid word न'कपलिस instead of the English term *nail polish* to fulfil a lexical need, as there is no equivalent word in Bodo.

Another hybrid word used is लेडिजघरि (*ladies-watch*), which is also formed from two root words: the English root लेडिज (*ladies*), referring to women, and the Hindi noun घरि (*watch*). The novelist uses this hybrid word to fill a lexical gap in Bodo, where there is no appropriate equivalent for *ladies' watch*.

In both cases, the use of hybrid words from other languages demonstrates a creative linguistic strategy to meet vocabulary needs in Bodo.

Contextual Analysis

The above-mentioned example is cited from the social novel '*Fanshari Nwng Angnisw*' by Sumeeron Jwhlwao Bodosa. In this scene, the novelist describes the costume

³¹ Cuddon, J.A. *Dictionary of Literary Terms & Literary Theory*. 5th ed., The Penguin Group, 2014, P-344.

and cosmetics of Fanshari, the female protagonist of the novel. She is portrayed as a modern college girl living in the contemporary era. At this moment in the story, she is preparing to meet her beloved, Suburun, after a long time apart. Therefore, she dresses in a beautiful outfit and applies cosmetics to enhance her appearance.

Example-2

बास स्तेण्डआव ओंखारनानै गंसे रिक्साआवलाखौ लेंहरनानै बुंबाय बियो माघुरी दीधित गेस हाउस चोलो भाइ। p-88 (Fanshari Nwng Angnisw)

English rendering: After getting off at the bus stand, she called a rickshaw wala and said, 'Let's go, brother, to Madhuri Dixit Guest House.'

Hybrid word: रिक्साआवलाखौ (rickshaw wala)

Equivalent English word: Rickshaw puller.

Linguistics Analysis

This is an imperative sentence from the Bodo language. In it, the author uses the hybrid word रिक्साआवला as a case of code-mixing, instead of the native Bodo term *Rickshaw salaigra*. The term *rickshawwala* is commonly used in South Asia, particularly in India and Pakistan. It combines the word *rickshaw*, which refers to a traditional mode of transport either manually pulled or motor-driven originally derived from the Japanese word *jinrikisha* and adapted into English as *rickshaw* with the suffix *-wala*, derived from Hindi and Urdu, meaning “one who does” or “a person involved in.”

Thus, *rickshawwala* refers to a person who operates or drives a rickshaw. In this sentence, the novelist uses the hybrid word *rickshawwala* to enhance the realism and authenticity of the scene. Since the character is in a city setting, where the rickshaw pullers belong to another linguistic or cultural community, the use of this hybrid term helps situate the narrative more naturally in that urban context. The choice reflects a stylistic and contextual adaptation by the author, making the dialogue more relatable and vivid for the reader.

Contextual Analysis

This example is taken from the social novel '*Fanshari Nwng Angnisw*'. It describes a scene in which Fanshari goes to Suburun's lodging. After getting off the bus, she takes a rickshaw to reach the lodging. In this context, the novelist uses the hybrid word रिक्साआवला (*rickshawala*) to align with the character and setting. In the novel, the rickshaw puller is a Hindi-speaking person. Therefore, the novelist uses this hybrid term to make the dialogue more natural and relatable, adjusting it to suit the linguistic and cultural background of both the characters and the readers.

Example-3

थिक है मेदामजी। p-88

English rendering: Alright Madamji.

Hybrid word: मेदामजी (Madamji)

Linguistics Analysis

This is a Hindi sentence found in a Bodo novel. In it, the novelist uses the hybrid word मेदामजी (*Madamji*), which can be considered a code-mixed or hybrid expression. The term is a combination of "Madam", an English word used to address a woman respectfully, and "-ji", a respectful suffix from Hindi and other South Asian languages. Together, मेदामजी (*Madamji*) forms a polite and respectful way to address or refer to a woman, especially someone of higher social status or in a position of authority. The use of this hybrid word adds cultural nuance and reflects the blending of languages commonly seen in everyday South Asian communication.

Contextual Analysis

This example is taken from the social novel '*Fanshari Nwng Angnisw*'. In this scene, when Fanshari asks the rickshaw puller to drop her at the Madhuri Dixit Guest House, he replies, "थिक है मेदामजी", which means "Okay, Madamji" in English. Here, the novelist uses the hybrid word मेदामजी (*Madamji*) to convey politeness and respect toward the woman. The use of this term reflects both cultural norms and linguistic blending, emphasizing respectful address in a socially appropriate context.

Example-4

सोनाबनिफ्राय फॅफा फे गाबबोयो। रेलगारिनि फॅफा । p-7

English rendering: The sound of horn coming from west. Train horn.

Hybrid word: रेलगारि (Railgari)

Linguistics Analysis

This is a sentence from the Bodo language. In it, the novelist has used or inserted the hybrid word रेलगाड़ी (*railgari/railgadi*). This word is a combination of two nouns: *rail*, referring to the railway system, and *gadi/gari*, a term from languages like Hindi that means vehicle or carriage. Therefore, *railgari* essentially means a “rail vehicle” or “train.” This blend of English and Hindi elements reflects a commonly used and practical term in India to describe railway transportation. The use of this hybrid word demonstrates linguistic adaptation and reflects the multilingual context of Indian society.

Contextual Analysis

The above example is cited from the social novel ‘*Kharlung*’ by Manoranjan Lahary. In this scene, the novelist describes the setting and narrative context from which the male protagonist, Gohel, begins his journey. The location is a small railway station named Goibari, situated in Kokrajhar district. Gohel has left his home to travel to an unknown destination by train, and he is waiting at the Goibari railway station. At that moment, a train approaches from the west, blowing its horn as it arrives.

In this passage, the novelist uses the hybrid word रेलगाड़ी (*railgari*) to fill a lexical gap. Since there is no appropriate equivalent for *train* in the Bodo language, the author uses this hybrid term to convey the concept effectively. The use of *railgari* a blend of the English word *rail* and the Hindi word *gari* (meaning vehicle) demonstrates the author's creative adaptation of language to suit the context and communicate clearly with readers. This choice reflects a practical and stylistic use of code-mixing to enhance realism and accessibility in the narrative.

Example-5

बिब्दिखायनो बियो बिघाथाम गायग्रा हाखौ बन्धक होबावनानै कक्राझार कलेजाव पि. इउ.
आव भर्तिक लानो गहेलखौ थिनहरासै। p-9

English rendering: For that, he leased out his three bighas of paddy field and sent Gohel to Kokrajhar College for admission into the P.U. course.

Hybrid word: बिघाथाम

Equivalent English word: Three acre.

Linguistics Analysis

This is a sentence from the Bodo language. In it, the novelist uses the hybrid word बिघाथाम, which means "three bighas" or "three acres" of land. It is a compound formed from two words from different languages: बिघा, a Hindi noun referring to a traditional unit of land measurement, and थाम, a Bodo numeral meaning "three." Therefore, the term बिघाथाम denotes "three bighas of land." This hybrid usage reflects linguistic blending and serves to convey a specific cultural and contextual meaning within the narrative.

Contextual Analysis

The above-mentioned example is extracted from the social novel '*Kharlung*'. Through this passage, the novelist explains the family condition of Gohel, the male protagonist of the novel. Gohel is the only son in his family, and his parents love him deeply. His father is a farmer who supports the family through agriculture. However, their economic condition is not very stable. Despite financial struggles, Gohel's father managed to educate him up to matriculation by borrowing money from others.

Now that Gohel has passed his matriculation, he wants to pursue higher education and take admission in a P.U. course. However, due to their poor financial situation, his mother discourages him from continuing his studies. Still, Gohel is determined to study further. Not wanting to crush his son's dream, his father decides to mortgage his three bighas of land to raise money for Gohel's education and admission.

In this context, the novelist uses the hybrid word **बिघाथाम**, which is equivalent to the English phrase "three bighas (or acres) of land." It is a compound of two words from different linguistic origins: **बिघा**, a Hindi word referring to a traditional unit of land measurement, and **थाम**, a Bodo numeral meaning "three." The word **बिघा** entered the Bodo language through Assamese, which also uses the same term with no native alternative. Similarly, the Bodo language lacks an indigenous word for *bigha*. Therefore, the novelist uses this hybrid word to convey a clear and culturally relevant meaning in the narrative, highlighting both linguistic adaptation and the socio-economic realities of the characters.

Example-6

बियो लामानि साखाथियाव सासे मानसिनिफ्राय **मोसौगारि** बिनानै गहेलखौ गारियाव थिखांनानै उदालगुरि डिसपेन्सारीयाव लाडासै। p-48

English rendering: He took Gohel to the Udalguri dispensary by taking an ox cart from someone nearby.

Hybrid word: मोसौगारि

Equivalent English word: Ox cart or Bullock cart

Linguistics Analysis

This is a sentence from the Bodo language. In it, the novelist uses the hybrid word **मोसौगारि**, which is equivalent to the English term "ox cart" or "bullock cart." It is a compound word formed from two different languages: **मोसौ**, a Bodo noun meaning "ox," and **गारि**, a Hindi noun meaning "vehicle." Therefore, the term **मोसौगारि** refers to an ox-drawn cart or bullock cart. The use of this hybrid word reflects linguistic blending and serves to convey the meaning more effectively within the cultural and contextual setting of the novel.

Contextual Analysis

The mentioned example is extracted from the social novel 'Kharlung'. In this scene, the novelist describes a critical moment in the story. The male protagonist, Gohel, is attacked by Ramu Goonda in the jungle while returning to his quarters from a friend's place. Ramu Goonda assaults Gohel as an act of revenge, leaving him unconscious in the middle of the jungle. After the attack, Gohel is transported to the hospital for treatment using an ox cart or bullock cart.

To depict this situation, the novelist uses the hybrid noun मोसौगारि in the Bodo language. This word is formed by combining two nouns from different languages: मोसौ, a Bodo word meaning "ox," and गारि, a Hindi word meaning "vehicle" or "cart." The use of this hybrid term reflects the lack of an equivalent word in the Bodo language. Therefore, the novelist employs मोसौगारि to effectively convey the meaning and context within the narrative.

4.1.2.7 Use of slang word in select Bodo novels

Slang word or phrase is an informal or nonstandard words that is often used in specific group or culture. According to Chen Linhua- "an informal style of speech often sees the frequent occurrence of slang, which may be a single word, a group of words or a sentence. Slang is highly informal and is often used in colloquial speech. It is a part of a language that is usually outside of conventional or standard usage and that may consist of both newly coined words and phrases and of new or extended meanings attached to established terms."³² Slang words are used in literature to create realistic dialogue, capture a specific cultural setting, or reflect a character's personality and background. Some examples of selected novels are discussed bellows.

Example-1

होगार होगार, लांसुनिया, गुन्दा, लम्पट, बदमाइस हनै हनै रांरासिया गुन्दाजौं बोलो हागौमानि नारा नाथार जायो। p-43

³² Linhua, Chen. *An Introduction to Linguistics*. Jilin: Jilin University Press, 2006, p-260.

English rendering: Leave! Leave me, **You Immoral, thug, lecher, miscreant,** look Ransgrasi is trying to fight the goon with all her might.

Slang word: लांसुनिया, गुन्दा, लम्पट, बदमाइस

Equivalent English word: Goon, naughty or miscreants,

In the above-mentioned sentence, लांसुनिया, गुन्दा, लम्पट, and बदमाइस are slang words in the Bodo language. These terms are generally not used in formal contexts or literary works. The word बदमाइस (Bodmaish) is a Bengali term that typically translates to "naughty" or "miscreant" in English. The word गुन्दा (Gunda) originates from Hindi, meaning "rascal" or "thug," and its English equivalent is "goon." These words are used in a particular novel written in *Kharlung* to describe the character of a man who attempted to rape a girl in the jungle. The example mentioned above is part of a dialogue spoken by the novelist during the scene depicting the attempted rape.

Example- 2

नंगौ सिनेमा-थियेथारफोराबो Blue film थां-माथां कमन फिल्मफोराबो लुन्दा लुन्दी लंथं-फाथं फेन्दा खिथा-नुजालायनाय, गोजौना ब्लाउस गोजौजों बारन लायनाय बिब्दियावखि मानसिफोरा थानो हायो ? हाया। p-86

English rendering: Yes, even normal films in the cinema-theatre are also like blue film, too much revealing of body parts, how can one control himself by watching films like this? No, no one can.

Slang word: Blue film

Equivalent in English: Pornographic Film.

In the above-mentioned example, "blue film" is a slang term, commonly used in South Asian English (India, Pakistan, Bangladesh) to refer to a pornographic film. This term is used in the Bodo novel '*Fanshari Nwng Angnisw*' to describe pornographic content, which has contributed to the slang's contextual usage. The novelist employs this slang term through the dialogue of Juli, a supporting female character in the novel, during a conversation with Haina, the sister of the male protagonist Suburun.

In their conversation, they comment that modern cinema and theatre are increasingly resembling blue films. They point out that actors and actresses often wear outfits designed to attract attention through sensuality rather than meaningful substance. This makes contemporary entertainment feel similar to what is seen in pornographic films. The novelist has used this slang term in the dialogue due to the absence of an equivalent word in the Bodo language.

Example-3

साला पाजि, आखल गैजायै। नॉनि मोसौखौ जाहोनोसो आं खोथिया खुबैयासै ? नॉनि खर'खौ खदालजौ जावखलाबगोन आं हारामजादा। p-19

English rendering: Nonsense, mannerless. Did I plant my seedlings only to have them eaten by your cow? **Bastard** I will slice your head with my spade.

Slang word: हारामजादा (Haramjada)

Equivalent English word: Illegitimate.

In the above example, हारामजादा (*Haramzada*) is considered a slang word in Hindi and Urdu. Its literal meaning is "illegitimate child." This slang is used to insult someone's character, typically in anger or during heated arguments. It is especially known for being vulgar and offensive.

The term is also used in the Bodo language as a borrowed slang word to insult someone's character. For instance, in the Bodo novel '*Kharlung*', the word हारामजादा (Haramzada) is used by the character Lesa to insult Ransrem. Both Lesa and Ransrem are male characters in the novel. The incident occurs when Ransrem's pair of oxen begin to eating paddy, prompting Lesa to scold Ransrem using the aforementioned slang term.

Example-4

जागोन बाल धीरे धीरे, घबरा मत। p-18

English rendering: Don't panic, it will happen slowly steadily.

Slang word: बाल

Equivalent English word: Pubic hair.

In the above-mentioned example, the word बाल (baal) is used as a slang term in the Bodo language. While its literal meaning in Hindi is "hair", in Bodo it refers to pubic hair. In Bodo, this word is generally used as slang to abuse someone, express anger, or show friendliness, depending on the context. It is mostly used among people of the same age group or within a circle of friends.

In the story '*Fanshari Nwng Angnisw*', the word is used to express friendliness. The main protagonist, Fanshari, uses it while talking to her friend Sitra. Sitra, who doesn't have a boyfriend while all her friends do, expresses her desire to have one as well. She asks Fanshari to find a boyfriend for her. In response, Fanshari uses the slang word बाल (baal), playfully addressing Sitra.

Although बाल is a Hindi word, it is used in Bodo as a slang term with a different, more vulgar meaning.

Example-5

साली, नॉनो फिसाखौ खालामबाय बैथालि, मानदाउली, सुनसुनि-बेस्या। p-77

English rendering: You have turned your daughter into a disgrace.

Slang word: साली, बैथालि, मानदाउली, सुनसुनि-बेस्या

equivalent English word: sister-in-law, prostitute.

In the above-mentioned example, the words 'साली, बैथालि, मानदाउली, सुनसुनि-बेस्या' are all slang terms used by the novelist in the novel "*Fanshari Nwng Angnisw*." These words are used to insult or degrade a female character in the story.

Literally, the word 'साली' means *sister-in-law* in Hindi, but in Bodo it is used as a slang term with the vulgar meaning of 'bitch'. The terms 'बैथालि, मानदाउली, सुनसुनि-बेस्या' are colloquial Bodo expressions referring to a *prostitute*, particularly one who is seen as being sexually involved with multiple men or unsatisfied with just one partner. The

word 'बेस्या', though originally from Hindi, is also used in Bodo as a vulgar term meaning *sex worker* or *prostitute* a woman who engages in sexual acts for money.

These words are derogatory and deeply insulting, often used in Bodo society to shame women. In the novel, a female character the mother of Hangma is scolded and verbally abused with these terms by another villager during a community meeting. This confrontation occurs because Hangma gave birth to a child outside of marriage, which is considered socially unacceptable in Bodo culture. The villagers convened the meeting to address what they saw as a violation of social norms.

Through these characters and their language, the novelist reflects the harsh and judgmental reality of Bodo society, particularly its treatment of women and unmarried mothers.

4.1.2.8 Use of reduplication

Reduplication is a linguistics process in which a word or part of a word is repeated to create a new meaning or to add emphasis, rhythm, emotion, or intensity. According to Matthews "A Morphological process by which all or part of a form is repeated." (2012) According to David Crystal describes the reduplication is as "A term in MORPHOLOGY for a process of repetition whereby the form of a PREFIX/SUFFIX reflects certain phonological characteristics of the ROOT."

In Bodo language, reduplication is used to create new words or to give special effect the word. In the other words, reduplication is used to convey grammatical function such as plurality, intensification.

Besides, reduplication is used in stories to enhance the style, emotion, rhythm, and vividness of the narration. It brings life and expressiveness to the language, making it more engaging and memorable for the reader or listener.

In Bodo language, reduplication can broadly be divided into two types. These are-

- a. complete reduplication
- b. partial reduplication

Complete reduplication

complete reduplication is a linguistics process in which a word or part of a word is repeated exactly without any change to convey a particular meaning. This repetition can serve various grammatical or semantic functions, such as emphasis, plurality, intensification, or continuous action. Besides Bodo, many examples of complete reduplication can be found in other languages in select novels. A few examples are given below.

Example-

1. लिउटेनेन्ट सोमखोर, मुभ-मुभ। p-101

English rendering: Lieutenant Swmkhwr, move-move.

Reduplication: मुभ-मुभ (Move-move)

English equivalent: Move-move

Linguistics Analysis

In the example mentioned above, the word “move-move” is a complete reduplication in the English language. Because the word “move” is repeated exactly without any changes. There is no change in form, sound, or spelling between the two parts. The move-move is often used to urge someone to hurry, showing emphasis or urgency.

Contextual Analysis

The example mentioned above is cited from the children’s novel ‘*Great Mountain Hajwmyao Rojeni Denkhw*’. In the novel, “move-move” is used in a dialogue by Jony, an Indian commando. While the Indian commandos are fighting with the Pakistani terrorist, Jony tells lieutenant Swmkhwr to move quickly from their position because they are outnumbered and low on ammunition. It’s a critical moment, and they must leave the battlefield immediately. That is why Jony says “move-move” urging Swmkhwr to evacuate quickly. Although ‘*Great Mountain Hajwmyao Rojeni Denkhw*’ is a Bodo novel. The author incorporates the English expression “move-move” in a character’s dialogue to authentically portray the war atmosphere and add realism to the narrative.

Example

2. गोसो जायोब्ला कल्पनाया हाजार हाजार हौवाखौ गन्थडाव हमनानै फिदिनो हागौ।

p-1

English rendering: If Kalpana wants, she can make thousands of men run after her.

Complete reduplication: हाजार हाजार (Hajar hajar)

Equivalent English: Thousands and thousands.

Linguistics analysis

In the example mentioned above, हाजार हाजार is a complete reduplication. Commonly used in several south Asian languages, including Bodo, Hindi, Bengali and others. Which literally means is thousands and thousands. It's a Persian loanword. In this example, हाजार word is repeated exactly without any changes. This reduplication is used in Bodo language to show large quantity or to intensify meaning.

Contextual analysis

The above-cited example is from the Bodo novel '*Bikhaya Gaoyw Khugaya Geoya*' novel. The Persian loanword हाजार हाजार is used by the novelist to indicate a large number of people. Kalpana is the main female character of the novel. She is the only daughter of rich timber merchant named Kwilash. The novelist used this reduplication to highlight Kalpana's beauty and charm. He describes her as extremely beautiful- so much so that, if she wished, she could drive thousands and thousands of young men crazy with her beauty. The repeated use of हाजार हाजार (hajar hajar) emphasizes the large number of admirers she has.

Example

3. बाय बाय पापा-ममी। p-71

: ता ता माय साइल्ड। गड सेफ इउ।

English rendering:

: Bye bye papa-momy

: Tha tha my child. God safe you.

Complete reduplication: बाय बाय (Bye bye) and ता ता (Tha tha)

Equivalent English: Bye bye, That tha

Linguistics analysis

The mentioned examples 'बाय बाय (Bye bye) and ता ता (Tha tha)' both are examples of complete reduplication. In the examples the whole words are repeated without any change in form. These बाय बाय (Bye bye) and ता ता (Tha tha)' are commonly used in child directed speech and informal communication. In child directed speech, the adult often says 'bye bye' or 'tha tha' when talking to young children or babies. In informal or casual settings, 'bye bye' is often used informally between friends, family, or in light hearted situations instead of a formal 'goodbye'.

'Tha tha' is used in some Indian languages especially Hindi and related languages to mean 'goodbye' or to say farewell- again, mostly with children.

So, these expressions are most common in informal, emotional, or child-friendly contexts.

Contextual analysis

The example mentioned above is cited from the social Bodo novel '*Fanshari Nwng Angnisw*'. The expressions "बाय बाय (Bye bye)" and "ता ता (Tha tha)" are used by the novelist in the dialogues of the characters. These expressions appear in a conversation between the parents and their daughter, who are sub-characters in the novel. When Fungja is ready to go with the sub-character Bilifang to his home, she says to her father and mother, "Bye bye, Papa and Mummy." In response, her father says, "Tha tha, my child. God save you." The above-mentioned examples are generally used in Indian English to mean goodbye. They are used in specific contexts, especially with young children or in casual speech. 'Bye bye' is a friendly or affectionate way to say goodbye. while 'tha tha' is a childlike or affectionate way of parting.

Partial reduplication

Partial reduplication is a linguistic process in which only part of a word is repeated or altered, rather than the whole word. It is commonly used in many languages, including

Bodo, Hindi, Bengali, and other Indian languages, to express meaning like plurality or variety, repetition or continuity, emphasis or intensity, expressiveness or rhythm. Besides Bodo, many examples of partial reduplication can be found in other languages in select novels. A few examples are given bellow.

Example

Final partial reduplication

1. साख्रि बाख्रि ?

साख्रिबो गैया बाख्रिबो गैया।

English rendering:

Job or anything?

Neither job nor anything.

Partial reduplication: साख्रि-बाख्रि (sakori-bakori)

Equivalent English: job and all that or job and such

Linguistics analysis

Above-mentioned साख्रि बाख्रि (sakori-bakori) is an example of final partial reduplication. In this partial reduplication, part of the word is repeated with a slight change. The word साख्रि (sakori) becomes बाख्रि (bakori) in the second part, where only the initial consonant 's' changes to 'b', but the rest of the word remains the same. The mentioned example of final partial reduplication साख्रि बाख्रि (sakori-bakori) is derived from the Assamese language into Bodo language as a loanword.

Contextual analysis

The mentioned example is cited from a Bodo novel '*Kharlung*'. Here, the final partial reduplication साख्रि बाख्रि (sakori-bakori) is used by novelist through character's dialogue. It appears in a conversation by Bistiram, who is the best friend of the male protagonist Gohel. When they meet each other after many years, they talk about their current situations. Because they were classmate and roommate in the college. That is why

Bistiram asks Gohel using the phrase साखि बाखि? (sakori-bakori). Gohel replies to his question by saying, neither a job nor anything like that. Here the novelist uses the Assamese phrase साखि बाखि? (sakori-bakori) a partial reduplication as a loanword to fill a vocabulary gap in the Bodo language.

Example

Initial partial reduplication

2. खाना-खुजा, लेंगि-लेंगा, कुलि, बिबायारि, बाबु, सेंगा-सेंगी, बुरै-बोराइ, गथ-गथाइ, भेन्डार-हकार-बायदि खिसिम मानसिजों ष्टेसना बुंफबदों। p-21

English rendering: The station is crowded with various types of people; the blind, the lame, coolie, beggar, little boy and girl, old men and women, vendors, and hawkers etc.

Partial reduplication: सेंगा-सेंगी (Sengra-sengri)

English equivalent: Little boy and girl

Linguistic analysis

Above-mentioned सेंगा-सेंगी (Sengra-sengri) is an example of initial partial reduplication in Assamese language. In this initial partial reduplication, part of the word repeated with a slight change. The two words share the same initial part: 'seng' the endings differ: '-ra' and '-ri'. The mentioned example of initial partial reduplication सेंगा-सेंगी (Sengra-sengri) is derived from the Assamese language into Bodo language as a loanword.

Contextual analysis

The example सेंगा-सेंगी (Sengra-sengri) is cited from the Bodo novel '*Kharlung*'. In the novel, the author uses the technique of initial partial reduplication सेंगा-सेंगी (Sengra-sengri) to depict the bustling crowd and vibrant scene at the Pokiragram railway station. When male protagonist of the novel, Gohel arrives at the Pokiragram railway station, he witnesses a huge crowd consisting of various types of people such as the blind, the lame, coolie, beggar, little boy and girl, old men and women, vendors, and hawkers and others.

This scene reflects a typical Indian railway station, where such a mix of people is a common sight.

This busy and chaotic atmosphere is described in the novel to emphasize Gohel's state of mind- he comes to the station with no specific destination in mind. He has left home without a clear purpose, and the crowd at the station mirrors his inner confusion and lack of direction.

4.2 Reasons for using code-mixing and code-switching in select Bodo novels

There are various reasons for using code-mixing and code-switching in both writing and conversation. Their usage often depends on who the speaker is, who they are speaking to, and what their intentions are. In the multilingual context of India, code-mixing and code-switching have become common linguistic phenomena.

Some of the key reasons for using code-mixing and code-switching are outlined below:

1. Restricted vocabulary

Code-mixing and code-switching often occur when speakers have a limited vocabulary in a particular language. In such cases, they may find themselves unable to express certain ideas or concepts adequately, prompting the use of words from another language. This linguistic phenomenon is frequently employed by writers in multilingual contexts to bridge lexical gaps and enhance expressive capacity.

In Chittaranjan Mashahary's novel '*Bikhaya Gaoyw Khugaya Geoya*', the author uses code-mixing to describe a sub-character named Premadhar. The excerpt reads:

“मुलुगाव गोजौ डिग्रि (Degree) लानानै माहारिनि मानसिफोरनिफ्राय बाखनायजानाय, सिबिजानाय एबा देरहासार मोन्नोबो बेयो हासथाया।” (p. 3)

In this Bodo sentence, the English word "Degree" is used because there is no equivalent term for it in the Bodo language. To convey the meaning accurately, the novelist resorts to code-mixing by inserting an English word within a Bodo sentence. This highlights a lexical limitation in Bodo, making code-mixing a functional necessity.

Similarly, in Manoranjan Lahary's novel '*Kharlung*', the author incorporates a Hindi word into a Bodo sentence:

“बे समाव सानजानिफ्राय गंसे मालगारि (Malgadi) फैगौ।” (p. 58)

Here, the Hindi term "Malgadi" (meaning goods train) is used due to the absence of an equivalent word in Bodo. Once again, the writer uses code-mixing to fill a lexical gap, enabling precise communication of the intended idea.

These examples illustrate that restricted vocabulary in a language often leads to code-mixing and code-switching. In the context of Bodo literature, writers use words from English or Hindi when no suitable Bodo terms exist. This practice not only reflects linguistic limitations but also enhances the clarity and richness of expression in multilingual narratives.

2. Profession

Code-mixing and code-switching often occurs when there an attempt to highlight a person's profession in relation to their societal role or class. These linguistic phenomena can be observed in regional literature where multilingual expression is used to portray social identity.

In Manoranjan Lahary's novel *Kharlung*, Malsing Boro, the father of Bistiram (a sub-character), is depicted as a wealthy and well-known individual. He holds the position of Mouzadar in the Udalguri region. He is portrayed as a highly responsible and status-conscious man. An example from the novel reads:

“बिष्टिरामनि बिफा मालसिं बर’। बियो उदालगुरि ओनसोलनि सासे मुंदांखा मानसि। सासे गिदिर मौजादार। (Mouzadar)” (p. 22)

In this example, the term "Mouzadar" is a code-mixed word. It refers to an official who collects taxes, maintains law and order, and manages land records within a *Mouza* (administrative unit). The use of this term not only identifies Malsing Boro's profession but also emphasizes his elevated position in society.

Similarly, in Sumeeron Jwhlwao Bodosa's novel *Fanshari Nwng Angnisw*, the protagonist Fanshari travels to Guwahati to stay at Suburun's lodging. At the bus stand,

she addresses a Rickshawwala to take her to the Madhuri Dixit Guest House. The excerpt reads:

“बास स्तेनाव ऑखारनानै गंसे रिक्साआवलाखौ (Rickshawwala) लैहरनानै बुंबाय बियो माघुरी दीघित गेस हाउस चोलो भाइ।” (p. 88)

Here, "Rickshawwala" is another code-mixed term that refers to a person who drives a rickshaw. This again illustrates how professions are marked through code-mixed expressions to reflect the speaker's social environment and interaction.

The above examples show that profession can be a significant factor in the use of code-mixing and code-switching. Such terms enrich the narrative by grounding characters within specific social and professional contexts, thereby enhancing both realism and cultural resonance in multilingual literature.

3. To show respect

Code-mixed utterances are often used to show respect or indicate a relationship with a person. The person may be someone in a position of authority or an ordinary individual. In Hindi, the suffix "ji" is commonly added to a name or title to convey respect. For example, in Sumeeron Jwhlwao Bodosa's *Fanshari Nwng Angnisw*, when Fanshari asks a rickshaw driver to take her to the Madhuri Dixit Guest House, he replies respectfully: “ठीक है मैडमजी।” (p. 88)

Similarly, in Ashok Basumatary's *Great Mountain Hajwmayao Rojeni Denkhw*, the headmaster of a school addresses the Deputy Commissioner with respect:

“How do you do, Commissioner साहब?” (p. 29)

In this sentence, the Hindi word "साहब" (Sahab) is used as a respectful term added after the official title to acknowledge the commissioner's authority and status.

Another example is found on page 111 of the same novel, where the mother of the protagonist Roje or Swmkhwr introduces herself to the President of India:

“आं सोमखोरनि बिमा प्रेसिडेन्ट साहाब। सोमखोरनि खबर लानो आं फैदों।” (p. 111)

Here, the respectful term "साहब" is again used to address the President with honour. These examples clearly show that expressing respect or formality can also be a motivation for code-mixing and code-switching in both spoken and written language.

4. Talking about a particular topic

Bodo speakers sometimes prefer to discuss specific topics in English rather than in their mother tongue. In certain situations, a speaker may feel more comfortable or expressive when using another language, especially for topics involving technical or emotional content.

For example, when a doctor talks about diseases or surgical procedures, they may switch to English even while speaking primarily in Bodo, as English may offer more precise terminology or familiarity in such contexts.

Chittaranjan Mashahary's *Bikhaya Gaoyw Khugaya Geoya*, a doctor character initially speaks in Bodo but switches to English when discussing a medical issue. Consider the following excerpts:

“मेगन सिडाव खुनु पार्टसआवनो खुनु injury गैया। खालि Corneal अर्पासयआल’....” (p. 32)

“बेनि सायाव माने cornea implantation जे आं खालामगोन कर्नियाखौ नौ बहा मोननो कल्पना? Cornea is not so easily available.” (p. 32)

In these examples, the speaker uses English terms such as *corneal* and *cornea implantation* while speaking in Bodo. This shift occurs because the medical terminology is more accessible and accurate in English.

These examples demonstrate that the topic of conversation especially technical or specialized subjects can be a key reason for code-mixing and code-switching.

5. Quoting somebody else

A speaker switches to quote an expression or saying of some well-known figures.

6. Interjection (inserting sentence fillers or sentence connectors)

Interjection is words or expressions which are inserted into a sentence to convey surprise, strong emotion, or to gain attention.

7. Repetition used for clarification

A bilingual speaker may switch or mix languages to clarify their speech and ensure better understanding by the listener. Sometimes, the speaker uses both languages (codes) to express the same message. In such cases, a message stated in English is then repeated literally in Bodo. This kind of repetition not only serves to clarify the meaning but also to emphasize or amplify the message.

In Manoranjan Lahary's '*Kharlung*', such instances of repetition are observed.

For examples-

1. हवाट टाइप अब जब? मा रोखोमनि साख्रि? p-25
2. हवाट डु इउ से, नोंथाडा मा बुडो? p-25
3. आं जेबो जायाखै। आइ एम अलराइट नाउ। p-49

In the first example,

हवाट टाइप अब जब? It is an English interrogative sentence which means what type of Job? मा रोखोमनि साख्रि? It is also same interrogative sentence only repeated in Bodo which means what type of Job?

In the second example

हवाट डु इउ से, नोंथाडा मा बुडो? p-25

This sentence meaning also same, only repeated English to Bodo which means what do you say?

In the third example

आं जेबो जायाखै। आइ एम अलराइट नाउ।

The meaning of this sentence also same in both, only repeated from Bodo to English. It's means, I'm alright now.

The above-mentioned examples prove that repetition of a sentence can also be a reason for code-mixing and code-switching.

8. To strengthen or soften request or command

Code-mixing and code-switching are often used to either strengthen or soften a request or command. In Ashok Basumatary's novel '*Great Mountain Hajwmayao Rojeni Denkhw,*' the author uses both code-mixing and code-switching for this purpose.

For example:

- a) "सालायनानै बियो होदावना बुंनायसै open the gate" (p. 68)
- b) "Please Roje, जौहा दायो मिथिं दं।" (p. 112)

In the first example, the protagonist Roje angry with the gatekeeper and firmly instructs him to open the gate. The English phrase "open the gate" is used in a Bodo sentence to strengthen the command.

In the second example, the General of the Indian Army speaks to Roje, the protagonist, and uses the word "please" at the beginning of a Bodo sentence. This code-mixing is used to soften the request.

These examples demonstrate that, during conversation, speakers may switch or mix languages to adjust the tone of a command or request. Thus, strengthening or softening speech is also a reason for code-mixing and code-switching.

9. Because of real lexical need

One of the most common reasons bilingual or multilingual individuals switch or mix languages is the lack of equivalent vocabulary (lexicon) in their native language. When a multilingual Bodo speaker cannot find an equivalent word in Bodo, he or she may find it easier to use the term in English or another language. This often happens with newly introduced objects or technical terms that do not exist in the native language.

For example: words like *helicopter*, *cycle*, *bomb*, *captain*, and *commando*.

These words are used in selected Bodo novels by various authors due to lexical necessity. Since the Bodo language does not have direct equivalents for such terms, the authors use them to fill lexical gaps in their narratives. Therefore, lexical need is a key reason why speakers or authors engage in code-mixing and code-switching.

10. To exclude other people when a comment is intended for only a limited audience

Sometimes, people choose to communicate only with a specific group or community to which they belong. To avoid interference or to exclude others from the conversation, they may switch to a language that only members of their own group understand.

For example, in a national or international seminar, a presenter may use English to address the general audience. However, if the presenter wants to communicate something specifically to people from their own state or country excluding those from other regions or nations, they may switch to their mother tongue or national language.

11. Lack of language competence

Code-mixing and code-switching also occur when speakers are not equally competent in both languages or when a speaker does not know specific terms in one language. If a person has vocabulary gaps or cannot recall the appropriate word at the right moment, they may mix or switch to another language in which they can express themselves more effectively or comfortably. Therefore, a lack of language competence can also lead individuals to use code-mixing and code-switching.

12. Habitual expression

Code-switching often occurs in fixed phrase of greeting, parting, commands, requests, invitations, thanks, and discourse markers.

In Ashok Basumatary's Great Mountain Hajwmyao Rojeni Denkhw novel, the writer used many code-mixing and code-switching in his writing which is takes place for their habitual expression.

For the example-

1. **Good morning** आदा। p-11
2. गराइयाव गाखोनानै सोमखोरा बिनानावजों **bye bye** होन्नानै बिदाय लाबावबय।
p-12
3. अल दा बेस्ट कमाण्डज, **जय हिन्द**। p-91

In the above mentioned first and second examples are in between brother and sister. Who are protagonists of the novel. **Good morning** is a form greeting. It is commonly used politely at the start of the day. The example also said by Roje to her brother Swmkhwr as usual day in the morning.

In the second example **bye bye** is a parting phrase. It is said by Swmkhwr to her sister Roje as usual day.

In the third example, the general of the Indian army said to commandos all the best commandos, **Jai Hind**. It is a patriotic salutation or slogan in India. It is particularly used by military or government to express national pride respect or solidarity. It is usually used by military. From the example mentioned above, it can be said that habitual expression is also a reason for code-mixing and code-switching.

13. To attract the audience

In Bodo, both in written and spoken forms, code-mixing and code-switching are used to attract the attention of readers or listeners. In written literature particularly in Bodo novels writers often use code-mixing and code-switching to engage the audience. The above-mentioned examples are taken from selected Bodo novels by different authors. These instances of code-mixing and code-switching are employed by the novelists either directly or through the dialogues of their characters, both to capture attention and to align with the personalities of the characters. Therefore, attracting the audience is also one of the reasons for using code-mixing and code-switching.

14. To show languages competence

Using code-mixing and code-switching in a bilingual or multilingual context can demonstrate a speaker's language competence or mastery of multiple languages. The ability to mix and switch languages smoothly indicates that the speaker is proficient in both. Therefore, in many novels, writers use code-mixing and code-switching to portray characters as linguistically competent, intelligent, and well-educated.

For examples-

हाउ दु इउ दु ? -बिष्टरामआ सोडो।

जाष्ट गेटिं अन- गहेला फिन होयो।

हाउ आर इउ ? -गहेला सोडो।

फाइन- बिष्टिरामआ मिनिस्तु खालामनानै फिन होयो।

हयआर आर इउ फ्रम, नोंथाया बबेनिफ्राय मिष्टार ब्रहम ?

ननिफ्राय मिष्टार बर'।

हाउ फार, बेसेबां गोजान थांनो ?

नोंथांमोननि दरं हादाबखौ नायनो फेदों।

अलराइट, थौ जॉनिसिम।

बेसे गोजान नोंथांनि गामिया ?

बारा गोजान नडा नोंथां, अनलि ए लिटल मोर देन एन आवयार्स जार्नि। p-21

The above example is extracted from the novel '*Kharlung*' by Manoranjan Lahary. It is a conversation between two friends, Gohel and Bistiram. They are classmates and roommates during their college life. Both characters are educated and were English Honours students at Government College, Kokrajhar. Therefore, the novelist frequently uses English words and sentences in their dialogue to reflect their language competence, social status, and to suit the characteristics of the individuals.

15. Colonialism

Colonialism is one of the major reasons for code-mixing and code-switching. The Indian subcontinent was under British control for a long period. The British ruled India from 1757 to 1947 about 190 years significantly impacting its economy, society, culture, and languages. The colonial powers imposed their languages on the colonized regions, and these colonial languages often became the official languages or the languages of education, administration, and social prestige. In India, the British imposed English as the language of administration and education. As a result, Indians became multilingual. Being multilingual led to the frequent use of code-mixing and code-switching between English and regional languages, both in speech and writing. This phenomenon is a natural

consequence of a multilingual society. The Bodo community is not an exception to this trend. The selected Bodo novels serve as good examples of this linguistic behaviour. Therefore, colonialism can be seen as one of the key factors contributing to the emergence of code-mixing and code-switching.

16. Medium of instruction

The main reason for the use of code-mixing and code-switching is the medium of instruction. In the Bodo community, primary education in the Bodo language was introduced in 1963. Before that, Bodo students had to pursue their education in other languages, primarily Assamese, Bengali, English, and Hindi. As a result, code-mixing and code-switching are commonly observed in both spoken and written communication. The father of the Bodo novel, Chittaranjan Mashahary, and renowned novelist Manoranjan Lahary both received their primary education in Assamese medium. Therefore, the use of Assamese and Bengali in the form of code-mixing and code-switching is common in their writings. For examples-

Assamese: সাখি, লেখা ফরা।

Bengali: রসগল্লা, সমসম, সিংগা, লুসি-পুরি, সাগর।

These are used in select novels. From the example given above, it can be said that the medium of instruction is also a reason for code-mixing and code-switching.

4.3 Conclusion

This chapter offers an in-depth analysis of the artistic use of code-mixing and code-switching in selected Bodo novels, focusing on how different languages are skilfully interwoven with the native Bodo language to create a rich and dynamic literary style. Through detailed examples, the analysis highlights how these linguistic techniques are employed not merely for communication, but also as deliberate artistic choices that enhance the expressive quality of the narratives.

A particular emphasis is placed on the use of figures of speech as important literary devices utilized by the novelists. These authors incorporate a wide range of rhetorical elements not only from the Bodo language but also from other languages such as English,

Hindi, Assamese, Bengali, and more. However, this study specifically focuses on figures of speech that originate from these non-Bodo languages and are integrated into the Bodo linguistic framework through code-mixing and code-switching.

Key rhetorical devices analysed in this context include simile, metaphor, personification, repetition, hybrid words, slang, and reduplication, among others. Each of these devices enhances the stylistic richness and cultural depth of the novels. Beyond identifying and analysing these elements, the study also explores the deeper motivations behind the use of code-mixing and code-switching in the texts. These include factors such as character development, cultural representation, social identity, and the desire to reflect authentic multilingual realities within the narrative. Together, these elements demonstrate how linguistic blending serves both aesthetic and functional purposes in Bodo literature.