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Tracing the Usage of Code -Mixing in the Indu Sundaresan's novel *The Twentieth Wife*

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Abstract:

History comes with many facts and figures that travel worldwide and adapt in various ways. With such adaptations, one thing that becomes the tool for travel is language. Generations after generations can revisit history through the language used at a certain point in time. The present paper will explore and highlight the code-mixing of *Mughalia* words used in Mughal Fiction and different diction brought by Mughals in India, which became a part of Indian culture and Indian history. There needs to be more work done on the fiction of Mughals going through some popular fiction on Mughal women; one can see different ways of narration, intrigues, and plots, but the touch remains constant of different words used as it is. Words such as /begəm/, /baːðəʃhaː/, /maːdɜiː/, /howəðəhə/, /tʃoliː/, /dɜʰərokʰaː/, etc., have been a part of the Mughal culture and are used without translation. Therefore, the analysis would explore the levels of code mixing in representing the Mughals in fiction. Further, we analyzed the data linguistically and developed an understanding by looking at code-mixing in Mughal fiction. This research paper envisages detecting and obtaining several instances of code mixing and different language contact situation.

Keywords: Code-mixing, Mughal fiction, language, language contact.

Introduction

The present paper will explore and highlight the code-mixing of Mughalia words used in Mughal Fiction and different diction brought by Mughals in India, which became a part of Indian culture and Indian history. The three hundred years of Mughal rule in India brings lots of cultural

and linguistical acculturation and adaptability. Regarding code-mixing, Hudson (1996, p.53) proposes that code-mixing refers to the mixture between two different codes in a sentence that symbolizes the uncertainty upon which code should be used at best. To attain the best communication effect, the speaker thus will mix the codes. Furthermore, Kachru (in Soewito, 76) defines code-mixing as using two or more languages by inserting one language's elements into another. In code-mixing, there is a primary code or the basic code in use, which has the function of autonomy. However, the different codes that possibly have been involved in the conversation will be fragments without any function of autonomy. Thelander in Chaer (51-152) states that code-mixing will occur if phrases or clauses involved in a conversation consist of mixed phrases or clauses and each phrase or clause does not support their function. Muysken, Díaz, & Muysken (3) proposes three types of code-mixing. Different structural requirements define the three types of code-mixing. In addition, the three types of code-mixing play their role at different levels and with different manners on specific bilingual backgrounds. Then, the three types of code-mixing are insertion, alternation, and congruent lexicalization. However, the present paper focuses only on analyzing the insertion type of code-mixing in the Mughal fiction. Insertion refers to inserting the materials in the form of lexical elements and constituents of a language into the structure of a different language. Therefore, the analysis would explore the levels of code mixing in representing the Mughals in fiction. Further, we analyzed the data linguistically and developed an understanding by looking at code-mixing in Mughal fiction. This research paper envisages detecting and obtaining several instances of code mixing and different language contact situation.

According to Holmes and Hymes Code-mixing has been an exciting area of research for researchers in sociolinguistics. Sociolinguistics can be used in communication or interaction that provides guidelines for communicating by showing what language, language variety, or language style should be used when talking to certain people. As an object in sociolinguistics, language is not seen or approached as a language but rather as a means of interaction or communication in human society. Further we understand this in the words of Peter Stockwell in his book *Sociolingustics* "The choice of code can be used to claim in-group identity with other speakers"(11). Some researchers who have prominently researched the topic of code-mixing include Barman, U. et al., Salsabila. et al. , Kim, E. Fanani, A. et al., Ariffin, K. et al. , Moore, D., Silaban, S. et al., Celik, M., Asrifn, A. et al. , Waris, A. , Ayeomoni, M.O. and Ahdal, A..

Data and Methodology

The data available were transcribed and analyzed linguistically to identify code-mixing in the novel *The Twentieth Wife* by Indu Sundaresan. The Novel beautifully narrates the lives of Mughal women especially Mehrunnisa. The narrative engulfs its reader with beautiful images and descriptions. The usage of words having historical and cultural references blends well with the plot's articulation. The transcribed words were distinguished under several sections and were graphically depicted using a pie chart.

The novel has an ample number of words used to offer and accord to the story line. The secondary data sources have been collected from a few Mughal fiction books which would survey such sentences and words in the writing.

Data Analysis (Code-mixing)

Code-mixing is a phenomenon of bilingualism in the community, bilingual or multilingual. This is because people who use two languages or more often insert words with no grammatical elements. In other words, a clause or phrase in use is composed of clauses (hybrid clauses, hybrid phrases) and if each clause or phrase no longer supports its functions, then the events that happen is the code-mixing (Pitaloka, & Wray). The analysis of the code is required to understand the cultural frame of the fiction. Novels bearing the setting, time, and theme from history are categorized as historical novel. The concerned work of piece dodge the historical note and weaves its storyline around the characters from Mughal era. The fascinating novel revolves around the lady known by the name Mehrunissa, later to be bestowed by the title Noor-Jahan (light of the world). *The Twentieth Wife* by Indu Sundaresan narrates the fictional world of Mehrunnisa who "wanted to be the power behind the veil" (372). In twenty chapters the story unfolds the fate of a newborn being abandoned by her parents due to poverty and to her destiny taking her to be the most powerful empress of the Mughal dynasty and last beloved wife of Jahangir). The love story in the fiction brews among the intrigues among the ladies of the *harem* where women organize themselves according to the hierarchy and will of the king. The growth and heightening of emotion between the two lovers are the crux of the storyline. Mehrunnisa rose against the odds, her failed and broken first marriage, standing strong against the wives and powerful ladies in the life of Jahangir and cultivating herself to face unseen challenges renders her heroic being. The novel is a part of Taj trilogy where the historical setting has been adopted from the 17 th century Mughal

India. The language used is lucid and comprehensive just like the sub plots which blends so well with the main plot. The description of the walls, court proceedings, elucidation of Mehrunnisa's beauty and political involvement brings every piece of scene alive to its readers. In addition, we can understand the significance the character as

> It is scarcely necessary to recall the romantic story of Nur Mahal (better known by her later title of Nur jahan)- her marriage to Shir Afghan, his assassination, and her subsequent union with the emperor, who had already been attracted to her before her first marriage. At this period her influence over her husband was so unbounded that she practically ruled the empire... (Foster qtd. in Sundaresan 351)

Insertion

Insertion refers to inserting the materials in the form of lexical elements and constituents of a language into the structure of a different language. In this section, we highlight how the lexical items of other languages are used in historical mughal fiction. Let's consider examples from the mughal fiction *The Twentieth Wife* to see the code-mixing occurs at the level of sentences. Each sentences below by Sundaresan speaks of the linguistical variations used in the beautiful narrative:

1. He reached inside his shawl and drew out the four precious gold *mohurs /**mohʊrs/*** nestled in his *cummerbund /**kəmʌrbənd/*** (6).

2. The thieves had overlooked the *mohurs* that Asmat had hidden in her *choli /tʃoliː/* and Ghias */gʰiəs/* was determined to buy his passage to India with the money (6).

3. Then, seeing the surprise on the man' s face, he gestured ruefully at his torn *qaba /**kəbaː/*** and at the dirt- smudged *pyjamas /**pəjdʒəmaːs/*** he wore (8).

4. Say yes, *sahib /**saːhiːb/*** Perhaps if I fall to ill times in the future you can assist me (9).

6. The *caravan, /kərəwã/* winding almost one kilometre from head to tail, started towards Kabul (10).

7. But the woman in the next tent taught me this *korma /**kormaː/*** (12).

8.   Asmat turned away from him, pulling out a copper vessel. She dipped her hand into another sack, poured five handfuls of wheat flour into the vessel, and started to knead the flour into dough for *chapattis* /**kárəvan**/with some water and oil (12).

9.   He picked up the baby and an oil *lantern*. /**læn.tən**/ (13).

10. The next day *Dai /da:i:/* Dilaram, who was travelling with the *caravan /*, agreed to nurse the baby along with her own (16).

11. The *mullah /muləha:/* of the mosque, who was their teacher, closed his book, folded his hands in his lap and sat there looking at the child (19).

12. What does the prince look like, *Maji /ma:dʒʰi:/* (19).

13. 'Your Bapa */bəpa:/* and I must attend the wedding celebrations next week, I suppose….' (19).

14. Everything distracted her-the birds in the trees, the squirrels scrambling for nuts, the sun through the *peepul* /**piipəl**/ leaves (20).

15. Abul has promised to play *gilli- danda /gili:-ɖəŋʌɖa:/* with her under the peepul tree later that afternoon (21).

16. Now they filed in, carrying steaming dishes of saffron- tinted pulaos */pula:oz/* cooked in chicken broth, goat curry in a rich brown gravy… squeeze of lemon juice (22).

17. Ghias finally straightened from his *taslim /təsli:m/* and took a few steps forward, raising his eyes to the Emperor (24).

18. After a few days conversation, Akbar had graciously granted Ghias a *mansab /mənsəb/* of three hundred horses and appointed him courtier (24).

19. Ghias then saw the child seated next to the Emperor, a little boy perhaps eight or nine years old, his hair slicked back, wearing a short *peshwaz /peswa:dʒ/* coat and trousers of gold-shot silk (24).

20. Then he put down his cup and said, 'His Majesty was in a good mood at the durbar /**dərba**:**r**/ this morning. He is very happy about Prince Salim's forthcoming marriage (27).

21. She wiped clammy hands against her *ghagara*, */dʒʰa:dʒʰəra:/* wishing she were anywhere but here (30).

22. The scent of ketaki */keta:ki:/* flowers wafted to Mehrunnisa's nostrils as the Empress put a finger under her chin and tilted her face (30).

23. At home she wore thin muslin *ghagaras* /**gægɹə**/ /and *salwars* */səlwa:rs/* (33).

25. All those men getting drunk and lolling over the *divans*, */di:wa:nʌs/* the serving girls wearing next to nothing sprawling all over them (40).

26. Even in this cold, he was clad in a chaste *dhoti /ðʰoti:/* and not much else (45).

Discussion and Findings

The different codes being used above can be divided into various headings which amounts to show the various ingredients of the culture. To peek sneak, one could see the usage of *Mughalia* words in the domain of artifacts, dresses, foods, relations, titles, and flora/fauna.
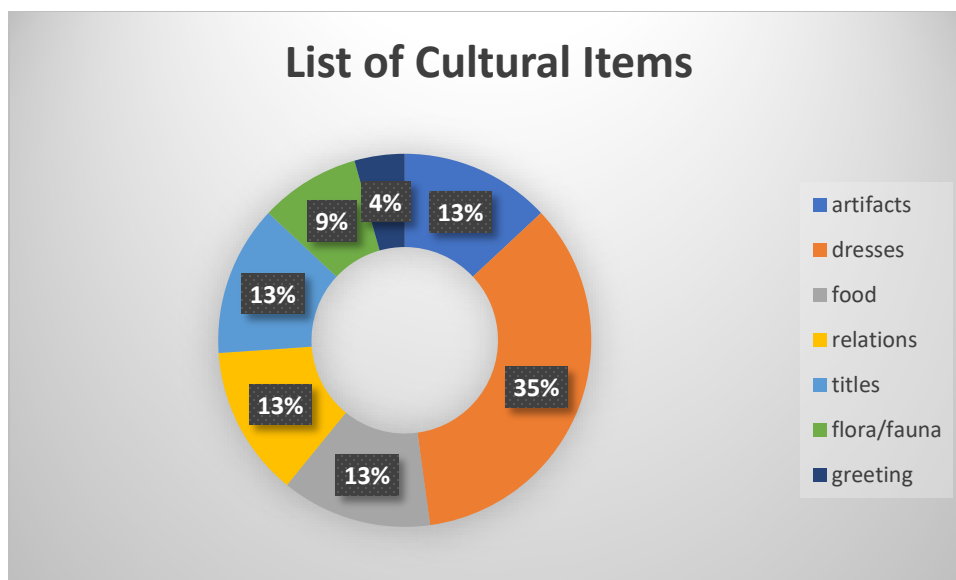
Fig -1. The pie chart is showing the percentage of cultural items.

The sample words being listed consists mostly of items related to the dresses. The word 'cummerband' is a jewelry but has been added as a part of dressing and style being wore in and around the hip area is an important part of heavy gaudy dressing among women during big celebration day or festivals. Ghagra, choli, salwar is still worn as a daily wear by women in most part of the Indian sub-continent. These dresses of women's wearing is worn irrespective of any religion. It is also worn in festivals with beautiful designs carved onto it. Dhoti, peshwaz and qaba is a part of men's wear. Dhoti is still quite a relevant attire till date. Qaba is more or like similar to a kind of wadded coat. 'Shawl' is again an irreplaceable The least percentage has been listed by the items of greetings i,e. taslim. The word taslim might not be a common term used in India among the Hindus but has its connotation among the Islamic people. Even with relationships the use of words 'maji,' 'bapa,' and 'dai' is still relevant even in 21st century where these terms denote the kinship. 'Dai' might not suggest any flesh and blood relation but remains the primary health care provider during pregnancy and childbirth in much of rural India. Ordinarily, an older or widowed woman, has draws upon years of experience and generations of traditional knowledge for child delivery practice. Moving to the terms related to flora and fauna one can see the usage of 'peepul' leaves and 'ketaki' flower which has its social, cultural and religious relevance among the Hindus. These terms also suggest the dominant presence of Indian landscape in the mughal

royal setting juxtaposing the Hindu cultural symbols against the Islamic cultural setting. The Indian platter cannot go without 'chapattis' and on occasion its 'pulao' and 'korma' preferred by the non- vegetarians. Chapattis are the most common and everyone's food. It is a type of flat round Indian bread and pulao is rice dish involving lots of veggies, spices and at times meat. Just like food, artifacts too bear the identity of different culture. 'Mohurs' were the gold coins used in 16th century by the Mughals. 'Lantern' is a portable lamp and is lighted with the help of oil and wick. 'Gilli-danda' is a kind of game to be played among two players with small stick to be hit by the long stick.

The code used in its original form depicts the social condition of India under the Mughal rule. For instance, P. N Ojha in his book *Glimpses of Social Life in Mughal India* says "Another variety of popular dress consisted of a 'lehanga' or 'ghanghra' (i.e. a long and loose skirt), …was popular, more especially among the Muslim women" (14). The usage of 'cummerband/kamarband (waistband)' was also popular fashion among the well to do classes of Hindus. (11) Likewise, Ojha also mentions that:

> A 'dhoti' (or a single sheet of long cloth below the waist) and another small piece of cloth on the shoulders (i.e. chaddar), serving in the daytime as a garment and at night as a bed, were considered to constitute a sufficient and respectable dress for an average Hindu. The rural dress of an average Muslim appears to have been a *payjamah* (Ijar), an ordinary shirt, and a cap on his shaven head. (13)

Wollen 'shawls' (shals) of different and eye-catching colours were also popular among the aristocratic section of Hindus. (11) Like their Muslim counterparts, the aristocratic Hindus wore 'qaba,' though there were obviously very minor variations. According to the above evidences, it can be sum up that clothing was one of the widely used cultural component which was popular between the Hindu and Muslim sections of the society.

Conclusions

The paper tries to present the different kinds of word used from different etymology to represent the cultural negotiation during the mughal period. The usage of such words in the Mughal Fiction adds more to the lives of the Mughals and their stories. These words/codes are non-negotiable because of its cultural references and cultural importance. Language leads to or gives

clue to understand the ethnicity of the speech community. For example, the food 'Korma' cannot go unappreciated by any generations of mankind and is savoured as one of the most delicious cuisines from Mughal palate has its origin from different parts of the world. One of the blogs on food traces down the history of the food korma which says "The first mention of korma is found in the scrolls of *Dastarkhwan*- the royal table of the Mughal emperor of Bahadur Shah Zafar. It is safe to say that by then the Mughlai fusion between the Persian *Khormeh*, Azebaijani *Quovurma* & Turkish *Qovurma* had been born. While there were other versions that were formed such as Awadhi Korma or the variants formed solely on the basis of availability of ingredients. Mughlai korma has dominated Indian curries by large & far". The reference of such terms used in the English novel shows the sacrosanct attribute of such words and their usage irrespective of the language of novel or the writer. Through these subtle references of cultural artifacts indicate towards the merging point of various religious sects in the Indian sub-continent. These codes also decode various cultural aspects and helps to approach different interactionist and variationist aspects of the sociolinguistic problems.

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