# ENGLISH CODE MIXING IN MAITHILI DRAMAS: 'ORIJNAL KAM' AND 'SHAPATHGRAHAN'

**A Thesis Submitted to the Department of English Education**

**In Partial Fulfilment for the Master of Education in English**

**Submitted by**

**Ravindra Kumar Yadav**

**Faculty of Education,**

**Tribhuwan University**

**Kirtipur, Kathmandu, Nepal**

**2012**

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# DECLARATION

I hereby declare to the best of my knowledge that this thesis is original; no part of it was earlier submitted for the candidature of research degree to any university.

Date: 27-05-2012                      **…......................................**

**Ravindra Kumar Yadav**

# RECOMMENDATION FOR ACCEPTANCE

This is to certify that **Mr. Ravindra Kumar Yadav** has prepared this thesis entitled "**English Code Mixing in Maithili Dramas: ORIJNAL KAM and SHAPATHGRAHAN"** under my guidance and supervision.

I recommend this thesis for acceptance.


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**Ravindra Kumar Yadav**

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# ABSTRACT

The present study "English Code Mixing in Maithili Dramas: 'ORIJNAL KAM' and 'SHAPATHGRAHAN' aims to analyze the use of the English language in Maithili dramas. It focuses mainly on major word classes, word structure and sentence types. In order to carry out this work, the researcher collected two dramas related to two different fields from book shop. The researcher used purposive sampling procedure to collect the dramas. He studied the dramas to get the mixed codes. For conformation, he went through the sampled dramas time and again and listed the mixed code. The findings of this work show that the mixing of English codes in Maithili Dramas is a natural phenomenon. The words that were used in sampled Maithili dramas were simple and commonly used in day-to-day communication. Likewise, simple sentences were maximally mixed than compound and complex sentences in Maithili dramas.

This research work contains four chapters. Chapter one deals with the general background, review of related literature, objectives of the study and the significance of the study. Chapter two presents the methodology, sources of data, sampling procedure, process of data collection and limitations of the study.   Chapter three consists of analysis and interpretation of the data. The data were analyzed and interpreted using simple tools like frequency, percentage and so on. And data were presented using para-orthographic texts such as tables and charts. Chapter four consists of finding and recommendations of the research.

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| | | |
|---|---|---|
| % | – | Percentage |
| Adj. p. | – | Adjective Phrase |
| Adv. p. | – | Adverb Phrase |
| App. | – | Appendix |
| e.g. | – | for example (from Latin 'Ecampli' gratia) |
| et al. | – | and other people or things (from Latin 'et aliilatia') |
| i.e. | – | that is |
| No. | – | Number |
| NP | – | Noun Phrase |
| P.P. | – | Prepositional Phrase |
| S.N. | – | Serial Number |
| T.U. | – | Tribhuvan University |
| VP | – | Verb Phrase |

# CHAPTER ONE
# INTRODUCTION

## 1.1 General Background

Language is the most unique gift that sets human beings apart from the rest of the living creatures. It is the greatest accomplishment of human civilization. It is a means by which we can perform several things – communications, thinking group solidarity, interlinguistic conflict, notion building, control, creation and so on. It is perhaps the most significant assets of human life. We cannot think of any social, academic, financial and artistic activities going on without language. It is also said that no language is superior or inferior in terms of communicating ideas in the development, maintenance and transmission of human civilization. Thus, language is 'species - specific' and 'species - uniform possession of man'.

Richards et. al. (1999.p.191) define language as "... the system of human communication which consists of the structural arrangement of sounds for their written representation into longer units, e.g. morphemes, words, sentences, utterances."

Among different means of communication, language is extremely complex and highly versatile code used for human communication. It is purely human beings which permit them to communicate their ideas, feelings by means of voluntarily produced symbols. It is a common property only for the human beings who live in a particular society. Animal cannot acquire human language because of its complex structure and their physical inadequacies to acquire human language. Language is culture-preserving and culture-transmitting. That was why, Descartes said, 'Thanks to language, man because man' (as cited in Krishnaswami &Verma, 1992.p.3).

### 1.1.1 Definition of Code

In communications, a code is a rule for converting a piece of information (for example, a letter, word, or phrase) into another form or representation, not necessarily of the same sort. In communications and information processing, encoding is the process by which a source (object) performs this conversion of information into data,

which is then sent to a receiver (observer), such as a data processing system (Wei, 2005, p. 7).

In semiotics, the concept of a code is of fundamental importance. Saussure emphasized that signs only acquire meaning and value when they are interpreted in relation to each other. He believed that the relationship between the signifier and the signified was arbitrary. Hence, interpreting signs requires familiarity with the sets of conventions or codes currently in use to communicate meaning.

In the context of cryptography, a code is a method used to transform a message into an obscured form, preventing those not in on the secret from understanding what is actually transmitted. The usual method is to use a codebook with a list of common phrases or words matched with a code word. Messages in code are sometimes termed code text.

In computer programming, the word code refers to instructions to a computer in a programming language. In this usage, the noun "code" typically stands for source code, and the verb "to code" means to write source code, to program. This usage may have originated when the first symbolic languages were developed and were punched onto cards as "codes".

The term code is a relatively neutral conceptualization of a linguistic variety-be it a language or a dialect. Romaine (1995) mentions that, "I will use the term 'code' (p. 23).

Here in a general sense, it refers not only to different language, but also to varieties of the same language as well as styles within a language." However, not many researchers really explicate the term in their definition. In this study, code will be taking as a verbal component that can be as small as a morpheme or as comprehensive and complex as the entire system of language.

**1.1 1.1 Different between Code-switching and Code-mixing**

Several scholars have attempted to define code-switching and code-mixing. Among them are Amuda (1989), Atoye (1994) and Belly (1976). For instance, Hymes defines only code-switching as "a common term for alternative use of two or more language,

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varieties of a language or even speech styles. while Huang (2004, p. 8) defines both concepts thus: "Code-switching is the mixing of words, phrases and sentences from two distinct grammatical (sub)systems across sentence boundaries within the same speech event… Code-mixing is the embedding of various linguistic units such as affixes (bound morphemes), words (unbound morphemes), phrases and clauses from a cooperative activity where the participants, in order to in infer what is intended, must reconcile what they hear with what they understand. " Code switching is not a display of deficient language knowledge: a grammarless mixing of two languages. Instead, it is a phenomenon through which its users express a range of meanings. By code switching, which occurs mostly in conversation, the choice of speech alerts the participants to the interaction of the context and social dimension within which the conversation is taking place. The phenomenon of code switching is examined from a conversational analysis perspective, and as such is viewed as interactive exchanges between members of a bilingual speech community.

Very often the expression code mixing is used synonymously with code switching and means basically intra-sentential code switching. However, recent research has given new meaning to this term. Maschler (1998) defines code mixing or a mixed code as "using two languages such that a third, new code emerges, in which elements from the two languages are incorporated into a structurally definable pattern" (p.125) In other words, the code mixing hypothesis states that when two code switched languages constitute the appearance of a third code it has structural characteristics special to that new code.

**1.1 1.2 Types of Code- switching and Code- mixing**

There are many kinds of code-switching. Code-switching can be either intersentential, intrasentential or Tag- switching. In intersentential code-switching, the language switch is done at sentence boundaries. This is seen most often between fluent bilingual speakers. Sometimes I will start a sentence in English by terming in Espanola. (Poplack 1980) In intrasentential code-switching, the shift is done in the middle of a sentence, with no interruptions, hesitations, or pauses indicating a shift. It often happens within one sentence or even a one phrase. The speaker is usually unaware of the switch, until after the fact, and for example, you have to find a kalopedi (good guy) and marry him. (English-Greek)

The first type of language switching is known as mechanical switching. It occurs unconsciously, and fills in unknown or unavailable terms in one language. This type of code-switching is also known as code-mixing. Code-mixing occurs when a speaker is momentarily unable to remember a term, but is able to recall it in a different language.

Another type of code switching, known as code-changing, is characterized by fluent intrasentential shifts, transferring focus from one language to another. It is motivated by situational and stylistic factors, and the conscious nature of the switch between two languages is emphasized (Clyne, 1991, p. 205).

The third type of code- switching is Tag- switching. This involves the insertion of a tag in one language into an utterance that is otherwise entirely in the other language. We can see example, so he asked me for money, znas #, I had to say no, znas #. The tag here is Serbian for 'you know'.

Code-mixing is one of the major kinds of language choice which is subtler than 'code switching', as stated by Fasold (1984). In code- mixed sentences, pieces of the one language are used while a speaker is basically using another language. In Huang (2004) that there are three distinct types in code- mixing operant in different bilingual speech communities:

Insertion: the insertion of well defined chunks of language B into a sentence that otherwise belongs to language A

Figure 1 illustrates a graphic representation of insertion.

Figure 1: Example of Insertion in Code Mixing

In the diagram *"a"* represents lexical items of the first language and *"b"* stands for the lexical item of the second language that has been inserted in the utterance by the speaker. Instances of this category of code mixing found in the data can be seen in excerpts 2a and 2b. Excerpt 2a occurs when a Spanish speaking participant discusses a paper for one of his classes. It seems that the shared professional background with the researchers' and the participants' specific language are the reasons that induce him to unconsciously insert an English lexical item into a Spanish conversation.

Excerpt 2b occurs when the participants talks about the factors that affect the price of

Excerpt 2a: Example of insertion (Spanish/English)

B: Pero bueno creo que basta con que incluya la pregunta de enhanced output más todas las demás.
(Well, I think it is enough if I just include the question of enhanced output.)
Excerpt 2b: Example of insertion (Indonesian/English)

B: Tergantung team, terus juga tergantung event.
(It depends on the team and on the event.)

Alternation: the succession of fragments in language A and B in a sentence, which is overall not identifiable as belonging to either A, or B Andale pues, and do come again.`That's all right then, and do come again.'

The second category proposed by Huang (2004), alternation, occurs when structures of two languages are alternated indistinctively both at the grammatical and lexical level. This definition is illustrated in Figure 2.
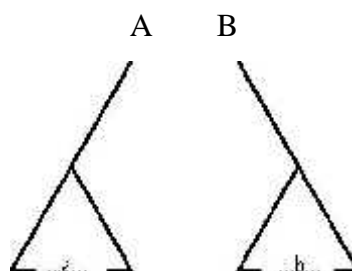


Taken from Huang (2004, p.7)

Figure 2: Example of Alternation in Code Mixing

In the diagram, A & B represent structures of the two languages that reflect the alternation that takes places in the utterances produced by the speakers. Excerpts 3a and 3b are examples of alternation. Excerpt 3a occurs when the researcher praises the picture of the new bicycle of the participant. In this excerpt the participant uses English in the first part of the sentence, but when it comes to finding a sentence to translate "pretty girl" he switches code into Spanish. Excerpt 3b occurs when the Indonesian participant talks about a paper about sentence choice that he needs to submit. He uses the expression "I mean" to introduce the rest of his utterance in his first language.

Congruent lexicalization: the use of elements from either language in a structure that is wholly or partly shared by languages A and B

a. Aixòaela ell no li I (m)porta. this to him to him not him matters `This he, he doesn't care.'

The third and last category in code mixing is congruent lexicalization, which refers to the situation where two languages share grammatical structures which can be filled lexically with elements from either language (Muysken, 2000).

Figure 3 illustrates this phenomenon.
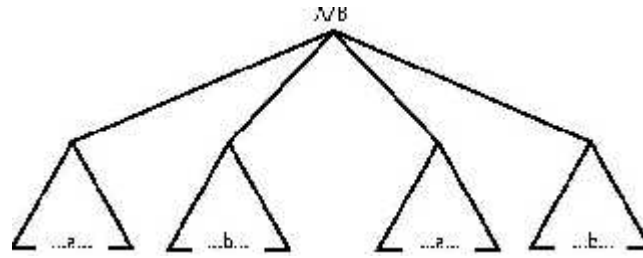
Figure 3: Example of Congruent Lexicalization in Code Mixing

Excerpts 4a and 4b are examples of congruent lexicalization. Excerpt 4a occurs when the participant describes the way he uses his cell phone to connect to the Internet. In Except 4b the participant states that the software that he usually uses to convert his music file has expired.

Excerpt 4a: Congruent lexicalization (Indonesian/English)

B: Gw konek pake cellp gw.
(I connected using my cell phone.)
Excerpt 4b: Congruent lexicalization (Indonesian/English)

B: Software gua buat convert file wav jadi mp3 gua uda expired. (My software for converting wav files to mp3s has expired.)

b. (A) Why make Carolsentarseatras (B) pa'queeverybody sit at the back so that has to move (C)pa'que se salgaso that [she] may get out (Spanish / English; Poplack 1980, p. 589)

Here are some examples first of code-mixing, or changing codes within a sentence- and then of code-switching, or changing codes between sentences or across turns in a conversation. (In the first three examples the other language is Japanese; in the remaining examples it is Spanish.)

**1.1.1.3 Code switching**

Code switching or inter-sentential code-alternation occurs when a bilingual speaker uses more than one language in a single utterance above the clause level to appropriately convey his/her intents. Fischer (1972) suggests that language or code choice in communities where bilingualism or multilingualism is the norm should be

analyzed in the context where the speech is produced. Fischer notes that three contextual factors should be taken into account: 1) the relationship amongst speakers; 2) the setting where the talk takes place and; 3) the topic being discussed. In this respect, Myers-Scotton (1992) notes that not only contextual factors play a role in the code choice, but factors such as social identity and educational background also affect the speaker's choice of code. Huang (2004) adds up the medium used with a number of factors believed to trigger code alternation. Thus, converan instance of code switching.

Excerpt 1: Example of code switching English/Spanish

A: The picture looks so cool.
B: Which picture?
A: The one you have in your messenger.
B: Ah…Si, me gusto mucho. (Ah…Yes, I liked it a lot.)

Excerpt 1 shows how participant B interacted in English during most of the conversation and suddenly switched into Spanish.

**1.1.1.4 Code mixing**

Code mixing also called intra-sentential code switching or intra-sentential code-alternation occurs when speakers use two or more languages below clause level within one social situation. Huang (2004) defines three types of code mixing: insertion, alternation, and congruent lexicalization. In his view, insertion occurs when lexical items from one language are incorporated into another. The notion of insertion, according to Huang (2004), corresponds to what Clyne (1991) terms as "transference" and Myer-Scotton as "embedding".

Excerpt 3a: Example of alternation (English/Spanish)

B: I just have it in my room like a niña bonita como debe ser.
(I just have it in my room like a girl pretty as it should be.)

Excerpt 3b: Example of alternation (English/Indonesian)

B: I mean, ganti ke kalimat laen. (I mean, change it to another sentence.)

**1.1.1.5 Reasons for Code Mixing and Code Switching**

Nepal is a multilingual and multicultural nation where people speak many languages. So, code mixing and code switching are usual activities, as people from one language community must come in contact with another language community for different purposes. When they communicate with the people of another language community, they switch their language from one to another or they mix the elements of two languages together. There may be various reasons behind code mixing or code switching. Hudson (1996.p.53) opines that there are three reasons for code switching. They are discussed in brief below:

## i)      Solidarity with listeners or addressee

Solidarity with listeners or addressee is one of the very good reasons for code switching. Newari people, for example, are competent Nepali speakers. As soon as one Newari speakers meets another Newari speaker, he switches from Nepali to Newari just to so that he belongs to the same community.

## ii)      Choice of topics

People mix or switch their code to suit their topic of discussion or subject matter. It is also believed that some topics are so complex that they cannot be explained through same code so the speakers mix or switch another code. For example, Nepali people find it difficult to discuss scientific topics in Nepali language, so they mix or switch to English as soon as they have to deal with science.

**iii) Perceived social cultural distance**

Speakers mix or switch codes because they think that one variety or code is more prestigious than the others. For example, sometimes Nepali people or Maithili people switch from Nepali to English or Maithili to English because they think that English is prestigious language, and to speak English is the sign of being intellectual or elite. As soon as they start speaking in English everyone turns their head to look at the speakers and they feel more important.

Expect above these reasons, speakers also mix or switch their code in the following situation.

a)  To acculturate in the new society.

b)  To clarify meaning.

c)  To facilitate gap (s).

d)  To compensate gap (s).

e)  Respective context and global understanding.

**1.1.2 Maithili Language: An introduction**

Maithili is an Indo-Aryan language that is spoken by the people of Eastern and Mid-Central Region of Nepal. The language has been named Maithili because it is spoken in the ancient land of Mithila. It is also called Tirhutia because Tirhut is another name of the same region, which is derived from Tirabhukti, which means the bank of the river purified thrice by the sacrifices. An Italian scholar named Amaduzzi in his book Alphabetum Brahmmanicum (1771 A.D.) has mentioned this language as Maithili.

It is the most spoken languages in Nepal and the fortieth most spoken languages of the world. It has its own script called the Mithilakshar or Tirhuta, originated from Brahmi, a script of 3 BC also found in Asokan Inscriptions. Present day Maithili writers and public at large have adopted Devanagari script because of its widespread use, popularity and convenience.

Scholars believe that Siddhacharyas formed Protomaithili during 8-9th c. A.D. when they composed Charyapada (Prof. R.K. Chaudhary's The Survey of Maithili Literature) since then the language has progressed and several works have been found. The forms of Protomaithili words are also obtained sporadically in Prakrit Paingalam and other Sanskrit works written by scholars of Mithila under the native influence. In 14th c A.D. Kavi Shekhar Jotirishwar used the language Avahatta, a form of Protomaithili in his Varnaratnakar, which depicts the oldest prose used for the first time in any of the languages of Northeastern India. Vidyapati the most prolific writer has also used Avahatta, form of Proto Maithili, in his dramas, the Kirtilata and Kirtipataka. He also composed melodious poems depicting the love of Radha-Krishna in his Padavali that is written in the Maithili of medieval period. Vidyapati also influenced Nepali, Bengali, Assamese, Oriya and Manipuri literature during the

medieval period. His influence has also been seen unto the modern period in the Shyama Sangeet of Rabindranath Thakur, composed by pen name as Bhanu Singher Padavali.

Maithili also flourished in the court of Kings of Nepal, during Malla period. Several dramas, anthologies of lyrical poems, songs, and inscriptions in Maithili are available in Nepal of this period. In Assam, Ankiya natak's dialogue and songs used to be composed in Maithili in the period of Shankardev and Madhavdev. During the last 150 years the foreign scholars like Colebrooke (1801), Hoenle (1880), Grieson (1881), Kellog (1893) and others have studied Maithili's grammar, phonology, lexicography, historical surveys, and comparative linguistics. These scholars along with Indian linguists like Dr. Suniti Kumar Chatterji and Mahapundit Rahul Sankrityayan have declared Maithili as a fully fledged independent language which has originated from Sanskrit-Prakrit, Magadhi-Prakrit, Apabhramsa, to Avahatta, Protomaithili and then developed into the formation of modern Maithili. Earlier attempts were made by Sir G.A. Grierson to publish the grammar in 1881 A.D., chrestomathy and vocabulary of the language in 1882 A.D. and Bihar peasant life in 1885 A.D. to compile the form of Maithili words. He also collaborated with Hoernle to write a comparative dictionary of the Bihari languages in 1885 & 1889 A.D. In 1946, Pundit Deenbandhu Jha wrote its grammar based on the sutras of Sanskrit grammar of Panini. He also published a Maithili Dictionary in 1950. In 1973 the Institute of Advanced Studies Simla, published an incomplete dictionary of the language compiled by Dr. Jayakant Mishra. Now, Royal Nepal Academy has taken up the job to publish a Maithili – Nepali - English Dictionary under the guidance of Dr. Y. Yadav. Dr. Subhadra Jha has written the formation of Maithili language in 1958. Prof. Radhakrishna Choudhary had written the Survey of Maithili Literature (1964), Dr, Jayakant Mishra had written the History of Maithili Literature. In 1968 Pt. Govind Jha wrote The Origin and Growth of Maithili and he had also compiled a Maithili - English dictionary recently.

In modern times various writers regularly produce literary writings in all genres like poetry, prose, essays, plays, dramas, fiction, critical reviews, epics folk tales in prose, verse, ballads and songs, etc. depicting the culture, history, journalism, and linguistics. In spite of all this thought even minor languages have been included in the

8th schedule of the Indian constitution, Maithili has been ignored its rightful entry there. It is the perception of the speakers of this language, that due to political connivance, the language in its native state Bihar, has been given the minority status, despite the fact that almost half the population speaks Maithili. Hindi zealots time and again claim that the language is a dialect of Hindi having no independent entity despite strong evidence to its contrary. It is a well-known fact that the history of Maithili literature is more than a millennium years old whereas that of Hindi literature has a history of barely 200 years since Bhartendu Harishchandra.

Unfortunately Maithili speakers themselves do not take pride in the common daily use of the language. No dailies are published. Even periodicals and magazines are published few and far between. The language bears the insult of Hindi zealots and the apathetic state government. Institutions are taken lightly. The language has been derecognized by the state government from the educational curriculum and the state civil service examinations. The candidates have to choose, under pressure a language other than their mother tongue with which they are not well conversant for this examination.

To great extent Maithili speakers are themselves to be blamed because of lack of unity among themselves, too much consideration of caste, creed, religion, regionalism, parochialism and the vast gap between the elitists and the downtrodden. It should not be forgotten that Maithili belongs as much to Dalits, Muslims, and People belonging to lower caste as much as it belongs to persons of upper castes. The ballads and other folk tales like Lorik, Nayaka Banjara, Salhes, Deenabhadri, Rayaranpaal, etc. have been preserved by these so-called dalits and lower castes since the time immemorial by memorizing and singing traditionally. These are as important contribution to the Maithili literature as are the writings of upper caste.

### 1.1.3 Introduction to Maithili Literature

The literature of illiterate communities grows like wild flowers planted with individual hands. It is handed down from generation to generation reminding the tradition of pre historic Vedic people. The history of Maithili Literature is studied it into four stages. These are discussed below in brief.

### i)  Proto-Maithili Period (715-1130 A.D.)

History of Maithili Literature begins from $8^{th}$ century A.D. with the composition of occult songs by a host of Buddhist monks. Writing of such songs continued throughout the period of pala -rule (750-1130 A.D.) and ended with the devastation of Nalada and Vikramashila Mahaviharas. The product of this tradition is claimed by all languages of eastern region (i.e. Maithili, Bangla, Asamiya and Oriya) as their own. As Vidyapati explicity calls this language *Desilavayana,* the language of his desa Mithila. (Certainly not of his own time), and as the major eastern part of Mithila under the rule of Pala Kings interspersed with such monks, it seems most probable that the language of the said Buddhist songs originally belonged to Mithila and has spread out eastward with the local variations culminated in different languages.

### ii)  Early Maithili Period (1300-1600 A.D.)

Fall of Pala-rule, disappearance of Buddhism and establishment of an independent political power under Karnata kings heralded a new chapter in the history of Maithili literature. Under the patronage of Harasimhadeva (1226-1324) of Karnata dynasty Jyotirisvara Thakur (1280-1340) wrote a unique work *Varnaratnakara* in pure Maithili. This specimen of prose is perhaps the earliest not only in Maithili but in modern Aryan languages of India. From the historical, linguistic and social points of view, it acclaimed the most important work in the stock of Maithili.

In 1350, Ghyasuddian Tughluk, the emperor of Delhi invaded Mithila, defeated Harasimhadeva and after some time entrusted the administration of Mithila to his family Priest Kamashvar Jha, a Maithili Brahman of Onibar family. Thus a new dynasty was founded in Mithila. The period between the downfall of Karnataka dynasty and the consolidation of this new dynasty was too disturbed to produce any literature.

As soon as this cloud of political disturbance cleared off, Vidyapati Thakur, an epoch making poet, accompanied with a band of poets shone in the sky like a full moon amid some bright stars. Under the patronage of a likeminded King Shiva Simha and his queen Lakhi Madevi, he produced over a thousand of immortal songs in Maithili on the theme of erotic sports of Radha and Krishna and domestic life of Shiva and

Parvati, besides a number of treaties in Sanskrit on various subjects. His love songs spread far and wide in no time and enhanted saints, poets and youth in general. Chaitanya Mahaprabhu saw devine light of love behind these songs and soon these songs became themes of Vaisnava sect of Bengal. Ravindranath Tagore, out of curiosity, imitated these songs under a pseudo named Bhanusimha.

Vidyapati influenced a good number of his contemporary Maithili poets. A host of his successors even initiated him. This tradition initiated by Vidyapati continued throughout the early Maithili period. After 1429 A.D. Onibar rule grew weaker and growth of Maithili literature slowed down in Mithila. Literary activity shifted to Nepal and other part of the country wherever patronage was available.

## iii) Middle Maithili Period (1600-1860)

The end of onibar rule in 1525 was the second set back to the growth of Maithili literature in proper Mithila. Due to this, literary activity shifted to Nepal and elsewhere. After a quarter of century marked with political turmoil, Mahesh Thakur, a great pandit belonging to Khandvala family to Maithil Brahman was installed as a factual chief of Mithila under Mughal Empire. Consequently political tranquility returned and literary activity gained momentum in these dimensions; dance, drama and music in Mithila proper. The early period has only two dramas: *Dhurtasamagama* of Jyotirishvara and *Gorakshavijaya* of Vidyapati. After a gap of about two century Maithili got a drama entitled *Parijataharana* from the pen of Umapati Upadhyaya. More and more dramas on the tested model of the aforesaid drama were written successively till the end of this period.

The second achievement of this period is the volumnous devotional songs written by some famous vaisnava saint. The third notable contribution of the period is *Ragatarangni* of Lochana (Cr. 1575-1660), a treatise on the science of music, describing the ragas, talas and lyrics prevalent in Mithila.

Scared of frequent Muslim invasions and high handedness, large number of Maithili tool shelter in Nepal valley from time to time, creating a diaspora there. They got liberal and congenial patronage from the rulers of Mall dynasty. As Maithili happened to be the mother tongue of these rulers, Maithili literature spread for and wide

throughout Nepal valley during the Mall dynasty from 16<sup>th</sup> to 17<sup>th</sup> century. The kings themselves used to write dramas and lyrics in Maithili in collaboration with a number of noted Maithili writers. During these two centuries at least 70 Maithili dramas were produced.

Along with this, Maithili Bangla also partook in the above literary activities in Nepal. Curiously, in a drama namely *Harishchandranrityam* of Siddhinarayanadeva (1620-57) some characters speak pure colloquial Maithili while others speak Bangla, Sanskrit or Prakrit.

## iv)    Modern Maithili Period ( 1860-onwards)

History of Maithili literature is too heavy. It reached the enviable height and climbed down to the ground and started to raise its head anew, against all odds. In Nepal, Maithili was the first casualty of the downfall of Mall dynasty. In Mithila it suffered death below when Hindi was imposed on Maithili speaking community in course of introduction of modern education in the country.

The modern Maithili period began with the demise of Maheshvar Singh, the ruler of Darbhanga Raj, in 1860. And in the same year the Raj was taken over by the British Government under courts of wards act. Consequently all sorts of local power were usurped by influential outsiders who were indifferent, rather apathetic to the tradition of the land the will of the people.

The situation began to improve with the return of the Darbhanga Raj to its successor Maharaj Lakshmishvar Singh in 1898.A galaxy of enthusiastic pandits gathered around him and came forward to enrich their mother tongue with modern literature in consonance with the growing literature in neighbouring languages. The first and foremost social organization Mithil Mahasabha was established in 1910 for development of Mithil and Maithili, followed by a number of such organizations. Maithil Mahasabha was the first to raise the demand for the recognition of Maithili as a regional language. Of course the findings of some great linguists like George Abraham Grieson, Suniti Kumar Chattarjee, gave pillip to it. Untimately Colcutta University came forward to recognize Maithili in 1917. Gradually other Universities followed suit.

The prominent Nepalese Linguist working in the Maihtili language are namely Ramawatar Yadav,Yogendra Prasad Yadava, and Subhadra Jha. The Maithili language is recognized as a distinct language and taught as a specialization subject in different universities like Tribhuvan University and Purbanchal University in Nepal as well.

The vexed question of the standardization of language and orthography was solved important literary works of early period were entitled and published to meet the demand in education. The pace of creation and publication of modern literature increased.

### 1.1.4 Introduction to Maithili Drama

According to Jacobus (1997.p.1) "Drama is the art of representing for the pleasure of others events that happend or that we imagine happening . The primary ingredients of drama are characters, represented by players; action, described by gestures and movenent; thought, implied by dialogue, words, and action; spectacle, represented by scenery, music, and costume; and, finally, audiences, who respond to this complex mixture."

Maithili Drama starts as early as in 13th century and is continuing since then with long and short gaps and changing itself from time to time. Dhu:rtasama:gama of Jyotirisvara is the first, not only in Maithili but also in all modern Aryan languages of India. It is a farce as its name suggests – the meeting of knaves. Goraksavijaya of Vidyapati describes about the great saints Matsyendranatha and Gorakhanatha. Anandavijaya of Ramadasa initiates purely mythological stories (17th century). He introduced a new theme purely vaisnavite and mythological, while retaining the style and pattern of the previous dramas. This theme and pattern was adopted by the successive playwrights for long. Maithili possesses 14 dramas of this type. The last writer of this tradition is Mahamahopadhyaya Harsanath Jha (1847-98).

The main characteristics of these dramas are the predominance of Maithili songs covering the whole story of the play and all dialogue being in Sanskrit and Prakrit following the practice of Sanskrit drama.

As the type of dramas was performed by the Kirtan singers, these came to be called Kiratnia Natak . Certainly such troupes were ignorant to Sanskrit and Prakrit. It may, therefore, be presumed that the actors used Maithili versions of the dialougue instructed orally. It is surprising that dialogue in Maithili prose first appears in the dramas written outside proper Mithila.

The tradition of Kirtania drama ended at the close of 18th century, and at the same time a new chapter opened with Sa:mavati:purarjanma and Sundarasamyoga of Jivan Jha in Mithili proper. He is the first to introduce dialogue in modern colloquial Maithili. Henceforth Sanskrit and Prakrit left Maithili stage forever, and diversity in theme and style started. Sa:vitri:svayamvara of Laldas (1856-1911) and *Mithila:na:tak* of Munshi Raghunandan Das (1860-1945) was perhaps the first to gain popularlity on the stage for long. After a gap of 20 years, *Chi:ni:k laddu* (1952) and *Ugana:* (1956) of Ishnath Jha, and *Basa:t* (1958) of Govind Jha hit the stage and showed the way for writing modern drama . During the period 1981-2000 A.D. 96 dramas were publications in book form. Top ranking dramatists of this period is Sudhansushekhar Chaudhari, Govinda Jha, Mahendra Malangia and Aravind Akkoo.

Outside Mithila, Maithili drama was amply produced in Nepal at Bhadgao, Kathmandu and Banepa during the period 1626-1768 B.S. Hundreds of dramas were written and staged. Only a few of them have so far been published and are of literary value, most of them seem to be scripts for performance. Unlike the Kirtania dramas of Mithila, they cover different sects and deities, traditional literary tales and provide more opportunity for dance, *Muditakuvalaya:sva* and *Haragaurivivaha* written by Jagajjyotirmalla with the help of Vamshamani Jha deserve special mention on several counts.

## 1.2 Review of Related Literature

Researcher is a scientific study made on a topic or a problem under some specified conditions. It requires the knowledge of related field to establish a proper linkage between the principles and practices. So, a depth review has been incorporated in line with related concepts of code mixing and code switching and related research studies so as to have an extended understanding of the subject matter of the study.

Baral (2005) has conducted a research entitled "Code Mixing in Nepali Cinema: A Descriptive Study." The main objective of his study was to find out the English codes used in Nepali Cinema. The secondary sources were his main source of study. He analyzed to Nepali cinema in terms of the frequencies of the occurance of source world rather than target words. The main findings of his study are simple words / sentences are maximaly used in Nepali cinemas. Similarly, he also found that the used of contracted form like; nouns and verbs are frequent.

Devkota (2009) has conducted a research entitled " Code Mixing in Nepali Dramas". The main objective of her study was to analyze the code mixing in Nepali Dramas in terms of word class and sentence types (simple, complex, and compound). The secondary sources were his main source of study. On the basis of analysis and interpretation, she has concluded that in Nepali dramas word level mixing was found in the greatest number in the whole study.(i.e.81.30%) Anomg them, 77.00 percent mono morphemic words were found. She has found that nouns were remarkably in the highest position in mixing. Their occurrences were 80.21 percent and noun phrase was found in the highest position (i.e.59.25%). In clause level analysis, she found that 'verbless structure' were in the greatest position (i.e.66.66%). In sentence level analysis, she had found that the sentence of major class (i.e.70%) were found greater in number than minor class.

Adhikari (2009) conducted a research entitled "Code Mixing in Nepali Folk Songs". The main objective of his study was to analyze the code mixing in the Nepali songs in terms of the language function, word class, sentence type, context in which code mixing takes place. Some Nepali folk songs were his sources of study. He used both primary and secondary sources for his study. On the basis of analysis and interpretation, he had concluded that nouns and verbs were highly used followed by adjectives and adverbs and those words which are used in day-to-day communication were used maximally. He had also found that the word level code mixing was used higher than sentence level code mixing. Regarding language function he had found that warning, ordering, requesting, scolding, and so on. were mainly used in sampled Nepali film songs. Regarding the context, most English words were mixed while talking about education, expressing love for first time, at the meeting. It was also

found that if there is conflict and while describing the people in dance party, there was significant use of English codes.

Sah (2010) conducted a research entitled "The Mixing of English Codes in Maithili Public Speaking". The main objectives of his study were to find out the frequency of English words that are used in Maithili public speech and to compare sex-wise and topic-wise trends of mixing English words in Maithili public speech. He used both primary and secondary sources of data. He sampled population through judgmental/purposive non-random sampling procedure. On the basis of analysis and interpretation, he concluded that in Maithili public speaking 69.56 percent nouns, 18.26 percent verbs, 9.56 percent adjectives, and 2.60 percent adverbs were mixed. It was caused by the speaker's automatic habit and the richness of English vocabulary and trend of the English language use in daily life. He had also found that female speakers of Maithili mixed English codes more than male ones and political topics included maximum number of English words than other topics.

Though several researches have been carried on the code mixing under the English Department of Education, no research has yet been carried out to find out the status of English code mixing in Maithili drama as well as related to the Maithili Literature. So, this is the main point where this study differs from rest of the others. The genre drama was selected for this study because dramas contain dialogues and code mixings.

## 1.3 Objectives of the Study

The objectives of this study were as follows:

a) To analyze the code mixing in Maithili Dramas in terms of major word classes and sentences with their frequency and types.
b) To compare the code-mixing between two dramas at different levels of grammar.
c) To suggest some pedagogical implications on the basis of the study.

## 1.4 Significance of the Study

Every research has its own importance. This research study has also precious value in the field of applied Linguistics. It serves worth contributing in a number of ways as it incorporates one of the crucial and common problems faced by the non-native

speakers of English language. It provides with enough scope for the assessment of relevant information related to designing pedagogical materials for consciousness-raising among the learners to understand the different literary genres. This study is duly useful for those who are interested to know about code – mixing and code – switching. It is equally beneficial for teachers, students, linguists and those who are interested to know about Maithili language and literature. Furthermore, this research work will be much fruitful to the prospective researchers who want to carry out research in this field.

# CHAPTER TWO
# METHODOLOGY

This chapter deals with the methodology used in the study. To meet the objectives of the study, the researcher adopted the following methodology.

## 2.1    Sources of Data

In this study, only the secondary sources of data were used.

### 2.1.1   Secondary Sources of Data

The main sources of data were two Maithili dramas viz., ORIJNAL KAM by Mahendra Malangia and SHAPATH GRAHAN by Kumar Gagan. Some of the books consulted in the study were Hudson (1996), Wardaugh (1998), Kumar (1999), and some research studies such as Neupane (2007), Adhikari (2009), Devkota (2009), and different websites related to the topic were also included.

## 2.2    Sampling Procedure

For the purpose of this study, the researcher selected two Maithili dramas viz. ORIJNAL KAM and SHAPATH GRAHAN. He collected these dramas from bookshop.

## 2.3    Process of Data Collection

For the collection of the data, the researcher followed the following procedures:

a)      The researcher visited the library and went to bookshop where Maithili books and related articles were available.

b)      He gathered the selected Maithili dramas and read them out intensively from the beginning to the end.

c)      He underlined the mixed words, phrases, clauses and sentences in those dramas.

d)      Then, he listed down the English code and analyzed them comparatively.

## 2.4    Limitations of the Study

This study had the following limitations:

a)    The study was limited to a small portion of Maithili literature i.e. dramas only.

b)    The sample study were two dramas viz. ORIJNAL KAM and SHAPATH GRAHAN.

c)    The study was limited to only major word class and sentence in terms of frequency and their types.

d)    Shifted words of other languages were not counted for the study.

# CHAPTER THREE
# ANALYSIS AND INTERPRETATION

In this chapter, the data collected from the different sources were analyzed and interpreted to fullfil the specified objectives. Corresponding to the objectives, the data collected from the different sources were classified in terms of structure and compared between two dramas. All the collected data have been presented in a table as below:

**Words, Phrases, Clauses and Sentences**

|  |  | 'Orijnal Kam' | | 'Shapathgrahan' | |
|---|---|---|---|---|---|
|  |  | No. | Percentage | No. | Percentage |
| Words | Monomorphamic words | 61 | 80.30% | 181 | 75.73% |
|  | Polymorphamic words | 15 | 19.70% | 58 | 24.27% |
|  | Nouns | 96 | 78.05% | 309 | 85.60% |
|  | Verbs | 13 | 10.57% | 23 | 6.37% |
|  | Adjectives | 14 | 11.38% | 29 | 8.03% |
| Phrases | Noun phrases | 2 | 50.00% | 54 | 85.71% |
|  | Verb phrases | 1 | 25.00% | - | - |
|  | Adjective phrases | 1 | 25.00% | 9 | 14.29% |
|  | Adverb phrases | - | - | - | - |
|  | Prepositional phrases | - | - | - | - |
| Clauses | Finite clauses | - | - | 4 | 44.44% |
|  | Non-finite clauses | - | - | 2 | 22.22% |
|  | Verbless clauses | - | - | 3 | 33.34% |
| Sentences | Simple sentences | - | - | 44 | 95.66% |
|  | Compound sentences | - | - | 1 | 2.17% |
|  | Complex sentences | - | - | 1 | 2.17% |

The data were analyzed under the different level of grammar.

### 3.1 Levels of Grammar Based Analysis

English code mixing in the form of different levels of grammar were found in the study of Maithili dramas viz., 'Orijnal Kam' and 'Shapathgrahan' So the level of grammar wise analysis of code mixing has been presented below:

### 3.1.1 Word Level Analysis

In the word level comparison, words were analyzed in two ways i.e. word structure based comparison and word class based comparison.

### 3.1.1.1 Word Structure Based Comparison

In drama 'Orijnal Kam' the total number of code mixing in mono morphamic words was 61 and only 15 words were poly-morphemic. But in the drama 'Shapathgrahan' the total number of code mixing in mono morphamic words was 181 and only 58 words were poly-morphamic. In the word level, mixing of mono morphamic words was greater than poly morphamic words in both dramas. Comparative presentation has been shown as follows:

In 'Orijnal Kam' mono morphamic words had 80.30 percent of occurrence of the total mixed English words and poly morphamic words had 19.70 percent of occurrence of the total mixed English words. On the other hand, in 'Shapathgrahan' mono morphamic words had 75.73 percent of occurrence of the total mixed English words and poly morphamic words had 24.27 percent occurrence of the total mixed English words. This comparison has been presented in the following bar diagram:

**Word Structure Based Comparison**
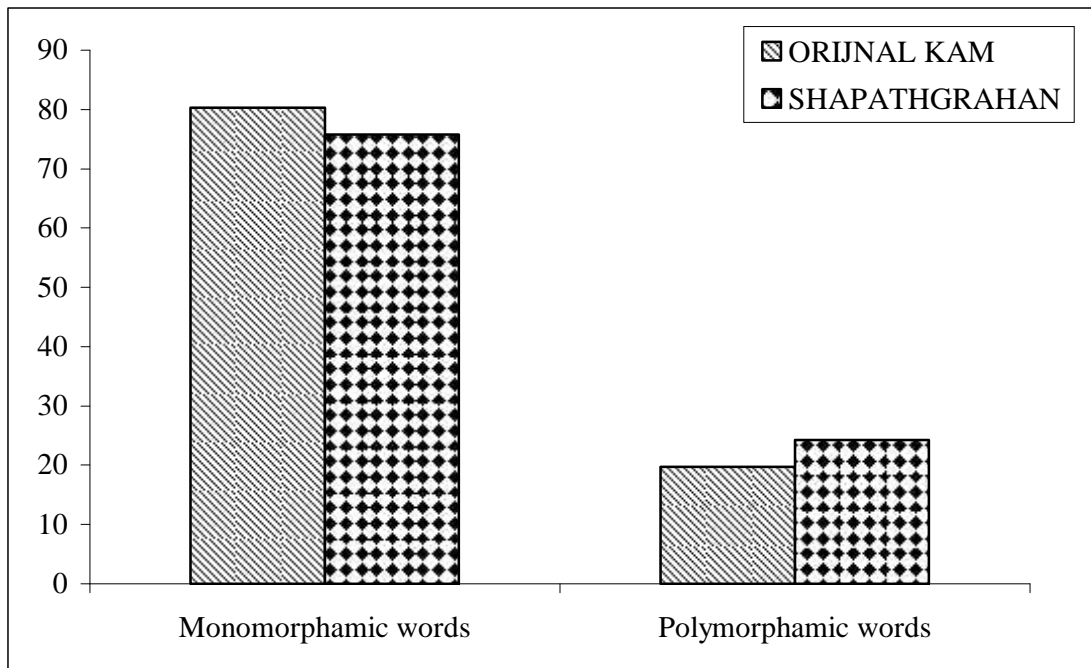


The structure of words varied in poly morphamic words. In 'Orijnal Kam' 11 words were found in free plus bound heading. Under the heading free plus free only 4 words were found. On the other hand, in 'Shapathgrahan' 46 words were found in free plus bound heading. Under the headings free plus free 8 words, bound plus free 1 word, free plus bound plus bound 2 words, and bound plus free plus bound 1 word were found. Comparative presentation has been shown as follows:

In 'Orijnal Kam' free plus bound structure had the highest frequency in mixing. There were 73.33 percent free plus bound words and 26.67 percent free plus free words were found of total poly morphamic words. There was not any word in bound plus free, free plus bound plus bound and bound plus free plus bound word structure.

On the other hand, in 'Shapathgrahan' there were 79.32 percent free plus bound, 13.79 percent free plus free, 1.72 percent bound plus free, 3.45 percent free plus bound plus bound and 1.72 percent bound plus free plus bound had occurrence of the total occurrence of mixed English poly morphamic words. This distinction has been also be presented comparatively in the following bar diagram:

**Word Structure Based Comparison**
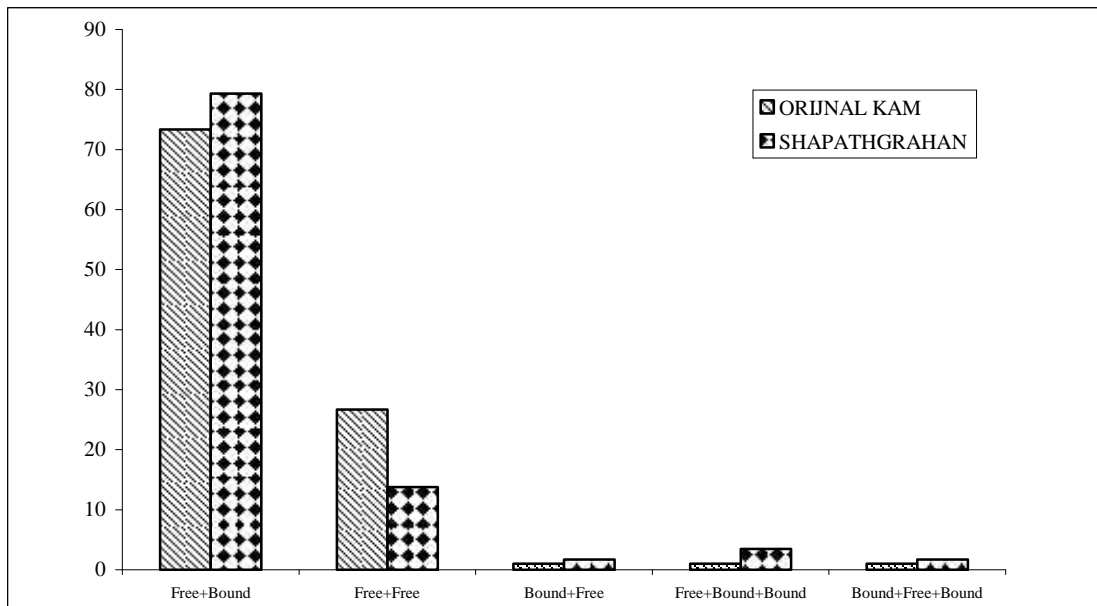


### 3.1.1.2 Word Class Based Comparison

Many English words from different classes were found mixed in the study. Most of the mixed words were from the major word class.

In 'Orijnal Kam' the words mixed in noun class were 96 in number. The number of verbs was 13. Similarly, there were 14 adjectives but there were not any words realized as adverb. On the other hand, in 'Shapathgrahan' 309 words were realized as noun, 23 were realized as verb 29 were realized as adjectives. However there was no realization of adverb. Comparative presentation has been shown as follows:

In 'Orijnal Kam' nouns had 78.05 percent of occurrence in mixing words. Verbs had 10.57 percent and adjectives had 11.38 percent of occurrence in the mixing. Adverb had 0 percent occurrence in the total mixing. On the other hand, in 'Shapathgrahan' nouns had 85.60 percent, verbs had 6.37 percent, adjectives had 8.03 percent and adverbs had 0 percent of occurrence in the total mixing words. This distinction has been presented in the following bar diagram.

**Word Class Level Comparison**
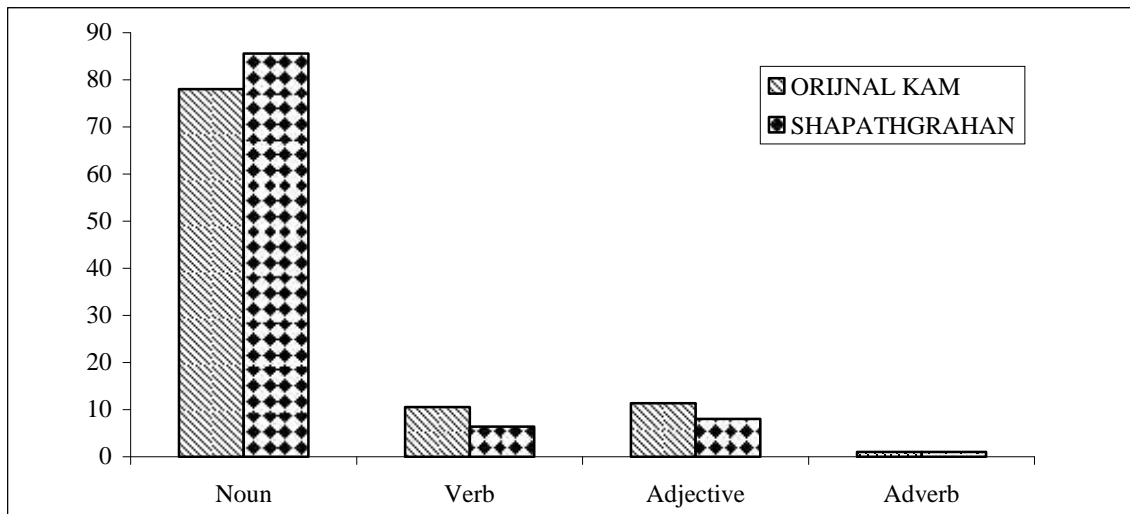


English abbreviations were also found in the study. There was only one English abbreviation found in 'Orijnal Kam' i.e. C.I.D. On the other hand, there were 21 abbreviations found in 'Shapathgrahan'. These included P.A., M.L.A., P.M., C.M., B.A., Mr., Mrs., M.B.A., T.A., D.A., C.A., V.I.P., Co-ed, A.P., J.P., M.B.B.S., F.R.C.S., M.P.,M.L.C., B.B.C. and M.A.
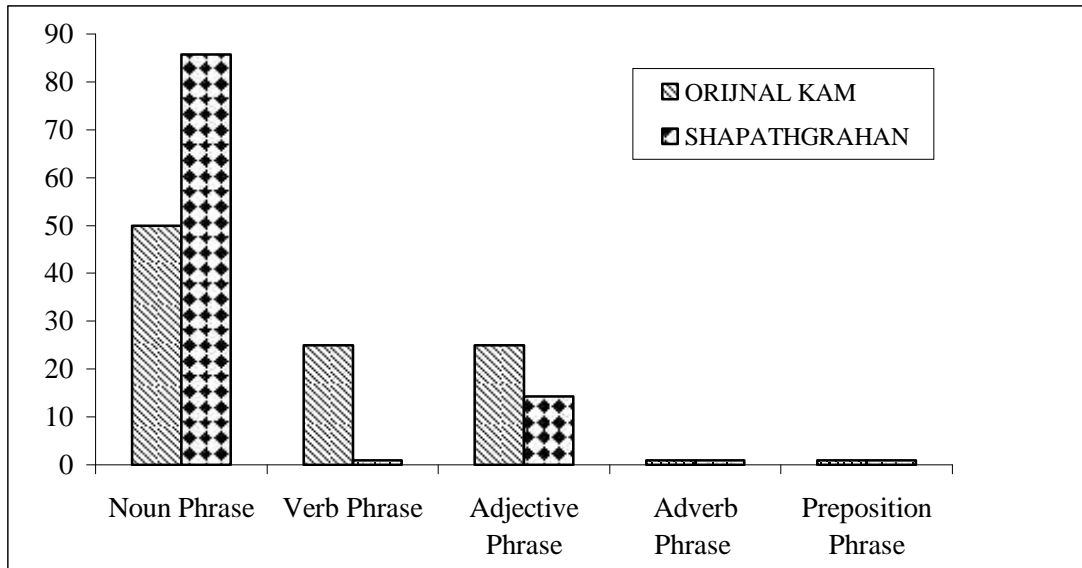
### 3.1.2 Phrase Level Analysis

On phrase level analysis, phrases were analyzed on the basis of their types.

In 'Orijnal Kam', 4 English mixed phrases were found. Among them, noun phrases were 2 in number and verb phrases and adjective phrases were 1 in number.  But in 'Shapathgrahan', there were 63 English mixed phrases in total. In the phrase level comparison, noun phrases had the highest frequency in mixing and adjectives phrases had the lowest frequency. There were 54 noun phrases and 9 adjective phrases were found in the study. Verb phrases were not in 'Shapathgrahan' and adverb phrases and prepositional phrases were not found in the whole study. Comparative presentation has been shown as follows:

In 'Orijnal Kam', noun phrase (NP) had 50 percent of occurrence of total phrase expressions and verb phrase (VP) and adjective phrase (Adj. P) had 25 percent occurrence of the total phrase expressions. Adverb phrase (Adv. P) and prepositional Phrase (Prep. P) had 0 percent occurrence of total phrase expressions. On the other

hand in 'Shapathgrahan' noun phrase (NP) had 85.71 percent of the total phrase expressions. Adjective phrase (Adj. P) had 14.29 percent occurrence of total. Verb phrase (VP), adverb phrase (Adv. P.) and prepositional phrase (Pre. P) had 0 percent of occurrence. The comparison has also been presented in the following bar diagram:

**Phrase Level Comparison**



### 3.1.3 Clause Level Analysis

On the clause level analysis, only three types of clauses were found in the study. Very few clauses were mixed according to this study.

In 'Orijnal Kam' there were not any English mixed clauses found but in 'Shapathgrahan' very few English clauses were mixed, among them finite clauses were 4 in number, Non-finite clauses were 2 and verbless clauses were 3 in number. Adverb clauses were not found in the study. Comparative presentation is as follows:

Finite clauses had nearly 45 percent occurrence of the total clauses. Non-finite clauses and verbless clauses had 22.22 percent and 33.34 percent occurrence respectively. Adverb clauses had not any occurrence in the study. This comparison has also been presented in the following bar diagram.

**Clause Level Comparison**
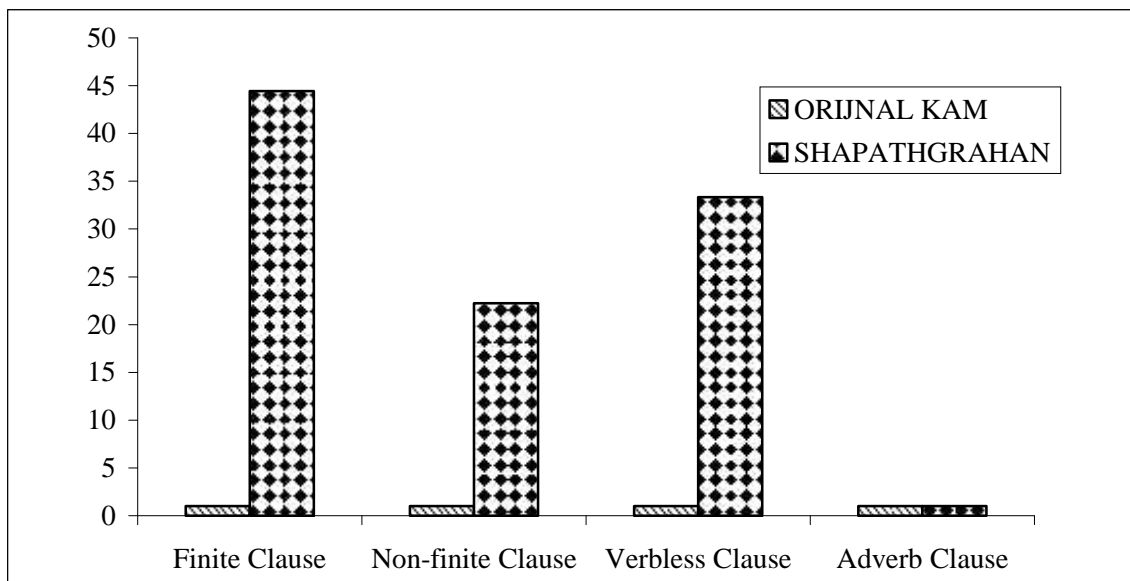


### 3.1.4 Sentence Level Analysis

Sentences were analyzed on the basis of sentence types i.e. simple sentence, compound sentence and complex sentence.

In 'Orijnal Kam', the English mixed sentences were not found. But in 'Shapathgrahan' there were 46 English mixed sentences in total. On the sentence level comparison, simple sentences had the highest frequency and the compound and complex sentences had the very lowest frequency. There were 44 simple sentences in the study, and only one compound and complex sentence was found. Comparative presentation has been shown as follows:

Simple sentence had 95.66 percent occurrence of the total mixed sentences and compound and complex sentence had 2.17 percent and 2.17 percent occurrence respectively. This comparison has been presented in the following bar diagram.

**Sentence Level Comparison**



Legend:
- ORIJNAL KAM
- SHAPATHGRAHAN

Categories: Simple, Compound, Complex
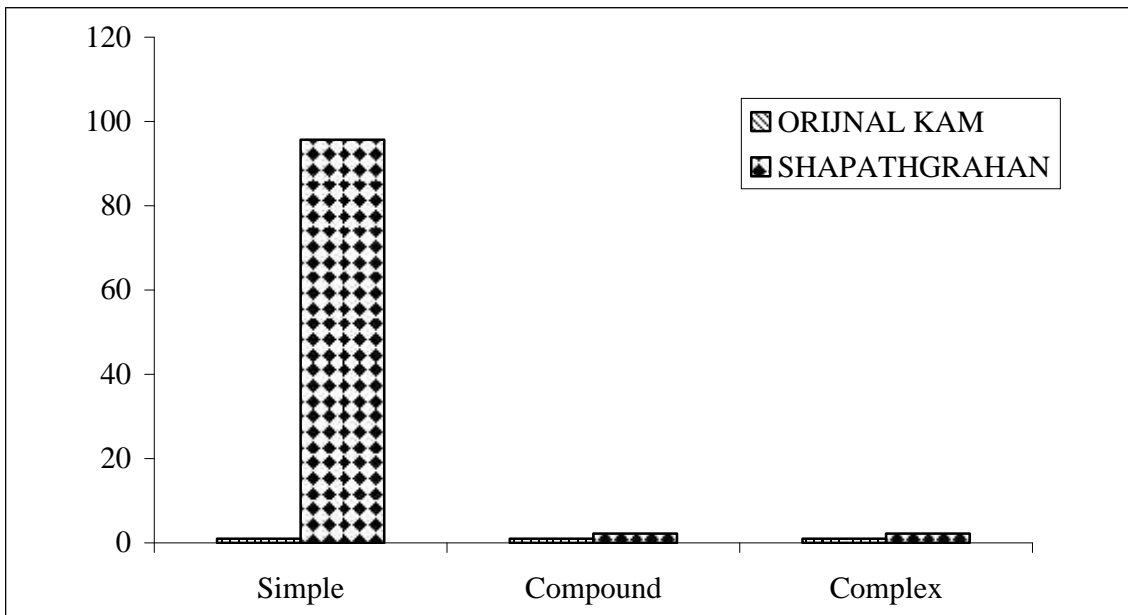
# CHAPTER - FOUR
# FINDINGS AND RECOMMENDATIONS

This chapter consists of findings and recommendations of the study. The findings have been drawn on the basis of the basis of the analysis and interpretation of the data collected from secondary sources. Similarly, some recommendations have also been presented in the line with findings.

## 4.1    Findings

After the completion of analysis and interpretation, this study derived the following findings:

(a)    English expressions were found mixed in different structures in the study.

i.    Word level mixing was found in the highest number in the whole study. All together 123 words were found in 'Orijnal Kam' and 361 words were found in 'Shapathgrahan'.

ii.    Mono morphamic words were found greater in number. Among them, in 'Orijnal Kam' 80.30 percent mono morphamic words were found whereas 'Shapathgrahan' had 75.73 percent mono morphamic words.

iii.    'Free plus Bound' poly morphamic word structure had the highest level of occurrence. In 'Orijnal Kam', 73.33 percent 'Free plus Bound' poly morphamic word were found and in the 'Shapathgrahan' 79.32 percent 'Free plus Bound' poly morphamic words were found.

iv.    In 'Orijnal Kam', none of the words was found in 'Bound plus Free', 'Free plus Bound plus Bound' and 'Bound plus Free plus Bound'. pattern But in 'Shapathgrahan' these word structures were found few in number i.e. 1.72 percent, 3.45 percent and 1.72 percent respectively.

v.    Nouns were remarkably in the highest position in mixing. Their occurrences were 78.05 percent in 'Orijnal Kam' and 85.60 percent in 'Shapathgrahan'.

vi.    None of the adverbs was found in the study.

vii.    Only 4 mixed phrases were found in 'Orijnal Kam'. Among them noun phrases were found in the highest position (i.e.50%). But in 'Shapathgrahan', 63 mixed phrases were found. Among them 85.71 percent noun phrases and 14.20 percent adjective phrases were found.

viii.   None of the prepositions, conjunctions, articles, pronouns and quantifiers at words class level were found to be mixed in the study.

ix.     None of the clauses was found in 'Orijnal Kam' but in 'Shapathgrahan' except adverb clause, all clauses were found. Among them, finite clauses had the highest occurrence (i.e. nearly 45%).

x.      In 'Orijnal Kam' the mixed sentences were not found but in 'Shapathgrahan' 46 mixed sentences were found. Among them, the simple sentences had the highest occurrence (i.e. 95.66%).

xi.     Some English abbreviated forms were also found in the study. In 'Orijnal Kam' only one and in 'Shapthgrahan' 21 abbreviated forms were found.

## 4.2    Recommendations

On the basis of the findings of the study, some major recommendations have been presented:

i.      The teachers teaching English to the speakers of Maithili language should deal with different levels of structures so that the learners could easily translate Maithili into English.

ii.     Since mono-morphic words are highly mixed into different literary genre of Maithili language, the textbook designer of this language should highly focus on it.

iii.    English code mixing in other Maithili literary genres e.g. essays, novels, story also should be studied.

iv.     Mixed words of other languages besides English should also be the topic of the research.

v.       Underlying factors which compel the dramatists to mix the English codes into Maithili language should be identified.

vi.      The study area and the population of the study should be increased as much as possible to achieve more applicable and valid results.

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