

Code-Mixing In Sinhala Teledramas (The Study Based On Teledramas Telecast On Hiru TV, Swarnavahini, And ITN Channels During 2016-2018 In Sri Lanka)

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Abstract : The purpose of the research is to identify the extent of code-mixing on the Sri Lankan TV channels' Tele-dramas. A questionnaire distributed among 228 HNDE students of The Hardy Advanced Technological Institute and the data analyzed to determine the impact of code-mixing on the viewers of teledramas. The collected data and analysis of the research reveal that Sinhala is undergoing in the face of the English language, especially in mixed code usage. However, there can see the word exploitation for modernity and affluence. Thus, a new variety of Sinhala is emerging, where a change in structures, phonology, and usage can identify.

Key Words: code-mixing, Tele-dramas, linguistics, Sri Lankan TV channels, Sinhala language

1. INTRODUCTION

The practice of moving back and forth between two languages or between two dialects of the same language or registers is called code-mixing. In using mixed code, there can make-out positive aspects and negative aspects as well. As far as Sri Lanka is concerned, mixing of English words in the Sinhala language is a prominent feature of the present socio-linguistic scenario, which is to observe in selected TV channels in Sri Lanka. McChesney (1997) asserted that "the scope of communication has broadened very much in modern-day societies through the help of media. Many linguists view code-mixing as an unavoidable by-product of language interaction and evolution and consider it as a natural consequence of language contact. Chan (1998) asserted the same view and claimed that there is little or no conscious learning as far as code-mixing is concerned. This research aims to identify the extent of code-mixing on the Tele-dramas of the Sri Lankan TV channels. Due to British colonialism in the sub-continent, the prestige factor attached to English has risen, and TV advantages brought a striking and notable transformation in the linguistic image of Sri Lanka. The national language in Sri Lanka, Sinhala, is gradually losing, its prestige and validity. English has been embraced as a replacement for Sinhala in various fields. The occurrence of the mixed English words in every day Sinhala discourse is increasing day by day. The mingling or hybridization of language cannot be labeled as a mere linguistic modification, and it is instead a socio-cultural phenomenon that needs to be studied. Many types of research studied applicable to the Sinhala medium FM radio programs, which have focused attention on, how intentional and excessive mixing of codes on popular commercial radio differ both linguistically and attitudinally from conventional biological code-mixing. Even though more research papers available relevant to TV commercials and other programs, it is rare to see that research focuses attention on modern teledramas. So, it is decided to observe the topic of "Code-mixing in teledramas and youngsters attitude on them." So, the research's objective is to find out the magnitude of code-mixing done in the teledramas on the Sri Lankan TV channels and determine the impact of code-mixing on the viewers of

these teledramas primarily, paying attention to the younger generation in Sri Lanka. Has the code-mixed speech been used on popular television began to substantially affect the language and perception of their audiences of the linguistic practice, and if so, in which aspects? Briefly, the research problem can be introduced as "What sort of attitudes can be identified among the Sri Lankan youngsters on Code-mixing in Sinhala tele-dramas?" In the process of observing "What are the attitudes among the youngsters of code-mixing and code-switching utterances in the modern Sinhala teledramas, especially in private television channels, it can observe through two types of ways as,

01. In various Sinhala teledramas, the effect of the code-mixing is shown on the Sri Lankan television channels.
02. Determine the attitude of the code-mixing on the viewers of Sri Lankan teledramas.

It reveals that these types of teledramas most popular among the younger generation of the country. Thus, it is a responsibility to find information considering this popular teledrama that depicts the younger generation's feelings and words.

Literature review

Many research papers and texts can read relevant to the field code-mixing and code-switching, in the modern days, which consolidates the controversial condition in the field. As linguists, the answer should find out for the question, "What is the purpose of using mixed codes in the day today, utterances?" Is it an inevitable process? Whatever answers are given, the reality is as characters in modern society and involuntarily mixed codes are used during today's day utterances. The main objective of the modern FM radio channels and TV channels is to attract modern audiences. Thus, they try to depict society through their communicative methods, which are much familiarized among the younger generation in society. The topic "code-mixing in teledramas and youngsters' attitude on them" selected to observe the socio-linguistic aspect.

words “gija”, “ara”, “mata”, “mara”, “eka”, “ekak”, “damma”, “pissu”, “damma” are delegated by the Sinhala language which is illustrated the hybridize formation applicable to the Sinhala and English languages. In this research paper, Chamindi (2009) expresses that “significance of contact-induced language change is at present acknowledge as a force that cannot be ignored in a world where more than 5000 languages are spoken.” A research paper named “Kaduwa” presented Thiru Kandiah (1984), which is depicted power as a weapon of the English language. Thiru Kandiah points out that English’s dominant attitude was entertained, particularly by Sinhalese and Tamils with a low degree of English proficiency. For them, English is not merely a language but a potent class weapon and class indicator at a time English speaking native were branded as “English speaking class.” Thus, using mixed code reflects the social class and the education of the people, which is consolidated by Thiru Kandiah’s vision as mentioned above. The majority of the people are unable to speak in English (Sinhalese and Tamils), even though they try to imitate some selected words from the English language to illustrate the social class and the education. Arjuna Parakrama (1997) published a research paper named “some thought on the language of privilege and the privilege of language, “which emphasizes the teachers’ obligation to teach standard English creation of a situation where the rules and tolls are, in fact, and not fiction. He says ours was the privilege, as linguists, teachers, and codifiers standard bearers and so on to confer the privilege of language on other calibers so that their profit on it was to curse as in it; which is consolidated the position of “As responsible people in the society (teachers, linguists) to rectify the language. The problem is in the face of the modern mixed code usage, is it possible for us to achieve the purpose as it was emphasized by Arjuna Parakrama, which can be regarded as an inevitable process (Code mixing and code-switching). A research paper named “A language without metaphor” presented Godfry Gunathilaka (2005), which contemplates “In Sri Lanka, English is a language without metaphor.” However, in using code-mixing, the metaphor is among the younger generation, as the words used more familiar among them than the mother tongue. From the point of view, that is the reality which depicted the modern society. At this juncture, we should be able to pay our attention to “what are the reasons for the usage of code-mixed language in modern teledramas? The answer is, it illustrates the whole society. It is better to use a language with metaphor more than a language without a metaphor as the success of a teledrama depends on language with a metaphor. So, the code-mixed utterances are mostly included in the modern teledramas to illustrate modern society. It cannot be regarded as the producer’s negative aspect because their existence depends on such a language, which should be considered a natural conversation, more than that an artificial conversation. Even though Arjuna Parakrama (1997), describes a pure language, under these circumstances, how can we do that, theoretically, can express such ideas, but practically, it is difficult to achieve such a purpose. More research papers are available relevant to the TV commercials, but it is a rare occurrence to see that a research focused on modern tele dramas, as discussed before. In the presence of the open economy policy after

1997, the radical change of the people’s social and cultural aspects experienced, emphasizing the English language’s inevitable condition in day today utterances. Mostly, after the year 1980, at the emergence of television in Sri Lanka, the above-mentioned radical change could be made out among the younger generation. In observing code-mixing and code-switching utterances, from time to time, different types of mixed codes are among the people, which is consolidated the position of the utmost importance of the hybridized communication system among the communities. In this juncture, the existence of a language is dominated by new words related to any language. In the event of communication in Sinhala, there can identify, English words in between the words which is empesizing the utmost importance of the event mixed codes usage. Under these circumstances, the social and cultural aspect of the society is reflected and there should be a process of observing such social and cultural aspect of the event. As a mass media, the people of society are mostly attracted to television. So, the reality of the modern social context is being re-created by the teledramas producers, as such teledramas are affected by the natural occurrences relevant to modern society. The other aspect of the context is that different types of mixed codes can make-out, in the real society and the modern teledramas as well. It must be observed this linguistic phenomenon as linguists on the social and cultural aspects of the community.

Methodology

The study sought to analyze the extent and impact of code-mixing in various teledramas on the Sri Lankan TV channels, Hiru TV, Swarnavahini, and ITN channels. We distributed a questinnier among a sample of thirty students and data analyzed to determine the impact of code-mixing on the viewers of teledramas. The sample selected for this research is 228 students belonging to the Higher National Diploma in English Program (HNDE) of the Hardy Advanced Technological Institute, Ampara. We told them, to fill the questionnaire based on the above TV channels related to code-mixing on media for a detailed insight into the code-mixing phenomenon. We told them also answers and responses will use to include only this research paper, and their names will not reveal. The samples for the study selected from the following categories out of the institution. A cross-section of television audiences, which included youngsters selected, from Kandy, Monaragala and Ampara to represent the areas of the most massive television viewing those who from the Hardy Advanced Technological Institute, following the HNDE course (The data collected during the period 2016-2018 relevant to the teledramas which telecast on respective channels as above mentioned).

The above samples show significant use of code-switching and code-mixing.

The questionnaire responds by the audience revealing paradoxical preferences in terms of language in that the Sinhala dominant youth audiences. In this context, as mentioned earlier, the Hardy Advanced Technological Institute students selected for the observation, with only paying attention to the Sinhala speaking audiences, as the research is based on the Sinhala-English mixed codes. The

study uses qualitative paradigms relevant to code-mixing and code-switching terms.

DATA ANALYSIS

According to the observation, there are various types of mixed codes in the modern tele dramas to illustrate different aspects. According to the questionnaire distributed, some of the students expressed the real vision of the mixed language in teledramas. In this chapter, it is better to analyze those ideas and evaluate social validity in the context.

What are your favorite teledramas with code-mixing language on Hiru TV, Swarnawahini and ITN channel?

| | |
|---------------------|-----------------------|
| Me Adarayai | Kutu kutu mama |
| Sulanga wage Awidin | |
| Ataka Nataka | Sata kapata |
| Full House | |
| Swapna | Uthum Pathum etc..... |

Also, asked,

What are the code-mixed (Sinhala-English) words and phrases used in the teledramas as mentioned above?

"Ada mata meeting ekak thiyana"

"Heta ape anniversary eka"

Ada api meet wemuda"

"eya hospital admit karala" etc.....

In gathering information, the students asked to take down some phrases and words in modern teledramas with mixed codes, and the students took down the above phrases in gathering hybridized languages in teledramas.

Furthermore, it emphasizes the student by answering,

Does the younger generation mostly attract them (code-mixing mentioned above words) in Sri Lanka?

"In modern society, the younger generation mostly likes to watch teledramas with code-mixing words. Because they get some words from those teledramas, also, they like to enjoy in their life watching those teledramas". It consolidates that the positive attitude on such a language among the teenagers which is depicting that 'How to affect teledramas with code-mixing for the youngsters in the society'. So, these types of teledramas are produced more and more by the teledrama producers as the teledrama producers identify the younger generation's psychological aspect.

Another student answered the questionnaire,

What are your favourite teledramas with code-mixing language shown on the Sri Lankan TV channels?

| | |
|-------------------------------|------------------|
| Sulanga wage Awidin (Hiru TV) | |
| Wassanaye premaya (Hiru TV) | Full house (ITN) |

What are the code mixed words and phrases which are used in the above-mentioned tele dramas?

"Breakfast eka gaththada?"

"Monada aluth information"

"Oyage birth day ekada?"

"Ko apata party?"

"Ada shop eka wahalada?"

"Mage mood eka upset"

"Oyage plan eka mokakda?"

"Oya mawa meet wenawada?"

Does the younger generation mostly attract them (above-mentioned code-mixed words) in Sri Lanka? How?

"Yes, because they use code-mixing in day to day life. Therefore, they have well knowledge, and they can understand various people in the world. So, we think our younger generation is mostly attracted by code-mixing language in teledramas." It states that the code-mixing and code-switching in teledramas are an essential part of their living condition and also, it reflects that mind of the modern youngsters which has been enchanted by the code-mixing languages in teledramas.

In reply to the same questioner, the following code mixed words in tele dramas contemplated the student.

"Garden eka"

"Mod eka"

"Dusbin eka"

"Nursery eka"

"Court eka"

"Marriage eka"

With the extracts mentioned above from the modern teledramas, it reveals that,

"The people of modern society addicted to code-mixing. So, they like watching teledramas with code-mixing language."

That is the vision of most youngsters in modern society, which can be regarded as modern youngsters' reality. At this juncture, it is clear that the psychological aspect of a young age. Under these circumstances, code-mixing words are mostly imitated by youngsters with a positive attitude on it in the context. The younger generation illustrates subcultural variations, this imitating condition of the lifestyle has well understood the teledrama producers and this prevailing condition is encouraging, to produce such teledramas that are mostly attracted to the teenagers.

Linguistic analysis

The lone English stems are inserted and followed by "eka" in most conversational patterns among the bilinguals. Clearly, "eka" is inserted in between the utterances. In this way, the insertion of bare forms from English results in the formation of hybridized nouns. On many occasions in the Sinhala utterances, "eka" is used as a suffix with the English words. Some words are taken from modern teledramas with "eka" can be illustrated as follows,

| | |
|-------------------------|----------------------|
| E.g. "Divorce case eka" | "Heta |
| ape anniversary eka" | ape anniversary eka" |
| "Garden eka" | "Mod |
| eka" | eka" |
| "Dust | bin |
| "Marriage eka" | eka" |

Normally, "eka" is used as a suffix with English nouns. Also, "eken" is used to reflect "by" in the communicative process.

| | | | |
|--------------------|-----------|------|-------|
| E.g. | "Bus | eken | awe" |
| "Bag eken gaththe" | | | |
| | "Bathroom | eken | nawe" |

It can be understood that “eken” is also used as a suffix with the English nouns to reflect the meaning “by” in day to day utterances.

Linguistic framework

Study the following hybridized words taken from the modern teledramas,

“Okkoma pass” “okkoma fail”
 “Okkoma lost”

The stems are integrated morphologically, syntactically, and semantically. Inclusion of helping verbs from Sinhala that creates compound hybrid or bilingual compound constructions in the context. Then, they can be analyzed as the insertion of Sinhala sentences based on CM typology.

Apart from them, there can be identified, English stem + the Sinhala verb patterns as corresponding compound verbs in Sinhala, which are often accompanied by either “karanawa” or “venawa”.

In this event, two types of helping verbs assist in incorporating English elements to create hybridized verbs. The helping verbs are combined with nouns, thereby providing more flexibility to the bilinguals in mixed discourse.

| Main verbs or Matrix compound verbs | Corresponding hybridized compound verbs |
|-------------------------------------|---|
| Hamba wenawa | Meet wenawa |
| Katha karanawa (Over the phone) | Call karanawa |
| Natanawa | Dance karanawa |
| Elavanawa (A vehicle) | Drive karanawa |

To consolidate the position, more examples follow,

“Hurt + vuna” “Apologize + kara”

“Play+karanawa”

“Pass + karanawa”

Observe also the productivity of the English verbs stem + matrix verb pattern in the following examples.

“Observe + karanawa” “Clarify + karanawa”

“Talk + karanawa”

The Sinhala helping verbs are also used productively to create complex constructions such as following,

“I love you kiyana” “All the best kiyana”

“Good night kiyana”

“Mama eyata wish karanawa”

The hybridized compounds are governed by the Sinhala elements, which is adjoined to the English nominal. Such cases are indicative of alter national CM. This is an extremely productive process and employed by most bilingual speakers in Sri Lanka.

| Joined elements | Examples |
|--------------------------------------|--------------------------|
| English nominal + verb | Permission + denna |
| English inflected verb + participle | Coming + da? |
| English v. stem + Sinhala helping v. | Call + karanawa |
| English N. V. + Sinhala V. | Vouchers sign + Karanawa |

One of the main purposes of hybridization is to expand and extend the vocabulary in the contact variety.

Apart from them,
 “Bill eka pay karanawa”

“kikilio tika picketing”

Pay attention on the above-hybridized phrases taken from the modern teledramas.

“Bill eka pay karanawa”

“N + eka + V + Karanawa

“Bill” is a noun from the English language, and “eka” is used as explained before, to contemplate the singular aspect of the noun. “Pay” is functioned as a verb. Then, “eka” and “karanawa” have been taken from the Sinhala language to convey the meaning in a powerful way with two languages.

Also,
 “Kikilio tika picketing.”

In this phrase, “kikilio tika” is reflected the plural form of the word “hen” and “picketing” is an English word which is illustrated the continuous pattern.

Furthermore, look at the morphological aspect of the following mixed codes phrases.

“Patient wa hospital genichcha da?”

In this phrase, “patient + wa” is depicted as the singular form of the sentence. The word “patient” has been taken from the English language, and “wa” is used as a suffix from the Sinhala language. Normally, “wa” is used to contemplate animated objects like man + wa, patient + wa, teacher + wa... Etc... Which cannot be used with inanimate objects like table wa, chair wa ...etc...

Also, it is illustrated that “hospital” is a noun, which has been taken from the English language and “genichcha de” is reflected in the interrogative aspect of the Sinhala language. It can be analyzed as follows,
 English N. + (wa) + English N. + Interrogative form of Sinhala.

“Api selfie ekak gamu da”

The word “selfy” can be regarded as a common word for all modern society languages. But the word is considered as an English word. So, only single English word can be seen in the sentence among the other Sinhala words. It can be analyzed as follows,

| | | |
|-------------------|---------|-------------------|
| “Api gamu” | selfie | ekak |
| (plu. N. Sinhala) | (sing.) | (Plu. V. Sinhala) |

So, the special feature of hybridized word formation is various types of methods can be identified in the context.

“Policien call kara”

In the above sentence, the police is an English word. However, to contemplate “from,” “yen” has been used illustrating the important morphological aspect of the word. Also, pay attention to the best part of the sentence as “call kara.” As was discussed before, the noun + verb (Sinhala) combination can identify in the context.

CONCLUSION

The purpose and aim of this research are, to identify the extent of code-mixing on the teledramas of the Sri Lankan Television channels. Due to the British colonialism in the

sub-continent, the prestige factor attached to English has risen, and TV advantages brought a striking and notable transformation in the linguistic image of Sri Lanka. The national language in Sri Lanka is gradually losing, its prestige and validity. English has embraced as a replacement for Sinhala in various fields. The occurrence of the mixed English words in everyday Sinhala discourse is increasing day by day. The reality of modern society depicted by the modern teledramas producers for the sake of their existence in the field. To consolidate that position, positive and negative aspects in the context illustrated in the thesis with the help of the various visions of some of the youngsters who engaged in the research. According to the ideas expressed youngsters, both positive and negative aspects can identify in the event of communication. The results concluded that tele drama is the most suitable source that conveys that message to the people, as the younger generation has attracted most of the teledramas in modern society. In this context, the harmful effects of this event (Using mixed codes in teledramas) should realize the main authorities and take quick steps to protect our mother tongue from other harmful forces. As members of society, we should support achieving the effort's of the main target (to protect our mother tongue). The collected data and analysis of the research reveal that Sinhala is undergoing in the face of the English language, especially in mixed code usage. However, there also can see the word exploitation for modernity and affluence. As a result of this, a new variety of Sinhala is emerging, where a change in structures, phonology, and usage can experience. According to the ideas of the young people in the society, most of English codes used in between Sinhala utterances not only because of aptness and fluency, but also, it illustrates that, the affinity for the language of prestige (English), which contemplates an emblem of socio-economic strength and the typical attitude of most of the young people in modern Sri Lanka. Moreover, it reveals that , while further validating the prevailing notion of English in Sri Lanka as an emblem of symbolic power and weapon, the findings of the research also reflected that code-switching and code-mixing in popular teledramas as an opportunity seized by their youth audiences to get more acquainted with the English language. This informal recognition of the learning factor associated with the youth audiences who are either minimally or in some cases, positively or even zero proficient in English, also appears to have had a significant impact on increasing the popularity of the present teledramas. In observing such issues, the young audiences' psychological aspect is essential as an exciting sense is chasing them, which can consider as the youth audiences' reality. In the context, the sound effect of those mixed codes of tele dramas is more attracted than the people's mother tongue. This research contributes to one of the most criticized, inevitable, yet highly frequent linguistic phenomena in post-colonial Sri Lanka, which is paying attention to Sinhala-English code-mixing in modern teledramas. In many aspects, the people of the country, mostly the younger generation, dominated by the code-mixing in teledramas to the main research question of this research.

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