

**INDIAN ENGLISH FICTION: READING AND REFLECTIONS: AN ANALYSIS****DR.BOLLA MALLIKHARJUNA RAO**

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**ABSTRACT**

*Today Indian English has undoubtedly been accepted as 'a variety of English' as viable as American English or British English. Indian English is a cover term used to refer to the forms of English used in India for creative writing. It has a special Indian tone, sensibility, vocabulary and to some extent syntax. English is an acquired language to all the Indian writers writing in English. They are naturally faced with many problems. They find difficulty in presenting Indian consciousness, thoughts, scenes, reality, culture, beliefs, etc. And it is quite clear from their writing that they are successful in bending the English language for their purposes of creative writing. Indian English writing are known as Indianness of Indian English. There lies the unity of the Indianness among all the Indian writers writing in English. The Indian English writer faces a special problem because of his situation. He writes in English which is not his own language, and it is, perhaps not the language of his readers. The writer's mother tongue will come into play. And also the characters in his fiction do not know English. For this he translates or transcribes their words, emotions or gestures which are peculiarly Indian. Therefore, the style of each and every Indian English writer is distinctive. They constantly try to wrestle or experiment with English language. Experimenting with language means finding new, natural and startling means of expression. The experimentations of Indian English writing have two main aspects - interpolations and literal translations. There is nothing arbitrary, chaotic or unmethodical about the experiments by writers. The history of Indian English can be traced to the period of colonization. English came as the source of western education but remained here as our socio-cultural link with the outsiders. The intelligentsia adopted it as a medium of explaining us to the west, getting an access to the western liberal thought. Creative usage in English in India originated as the vehicle of Indian values and philosophy. Indian rusticity and way of life got reflected in the language and style. The present paper aims at Indian English fiction and its reflections in the sub-continent.*

**Key Words:** Indian English, Experiments, British India, Colonialism, Indian Authors efforts and so on..



Today Indian English has undoubtedly been accepted as ‘a variety of English’ as viable as American English or British English. Indian English is a cover term used to refer to the forms of English used in India for creative writing. It has a special Indian tone, sensibility, vocabulary and to some extent syntax. English is an acquired language to all the Indian writers writing in English. They are naturally faced with many problems. They find difficulty in presenting Indian consciousness, thoughts, scenes, reality, culture, beliefs, etc. And it is quite clear from their writing that they are successful in bending the English language for their purposes of creative writing.

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### **Reader Response Theory and Chetan Bhagat**

Literary criticism is not an abstract, intellectual exercise; it is a natural human response to literature. Literary criticism is nothing more than discourse – spoken or written – about literature. Reader-response criticism attempts to describe what happens in the reader’s mind while interpreting a work of fiction. This type of literary criticism recognizes that like writing, reading is a creative process. Reader-response critics believe that no text provides self-contained meaning; literary texts do not have meaning independently from readers’ interpretations. According to this school, a text is not complete until it is read and interpreted. Susan Suleiman says:

Some revolutions occur quietly: no manifestoes, no marching and singing, no tumult in the streets; simply a shift in perspective, a new way of seeing what had always been there. [We] have been witnessing just such a change in the field of literary theory and criticism. The words "reader" and "audience," once relegated to the status of the unproblematic and obvious have acceded to a starring role. [*The Reader in the Text*: ]

The early reader-response theorists are I. A. Richards, Louise Rosenblatt, D. W. Harding, James Britton, Walter Slatoff, Norman Holland, and others. Although these thinkers disagree on many of the features of reader response criticism, they agree that reader response criticism should pay attention to the areas of psychology, history, and sociology. In so doing, these critics make reading an interdisciplinary activity. These theorists believe that a text does not come to us wearing its meaning, like a campaign button, on its lapel. The reader-response critic argues that whatever meaning is and wherever it is found the reader is ultimately responsible for determining meaning. In reader-response criticism, meaning is no longer considered a given. It is not something ready-made, buried in the text, and just waiting to be



uncovered. Rather it is something produced in the act of reading through the unique interaction of the text and the particular reader doing the reading, at a particular moment, from a particular slant. Instead of what determines the meaning of a text? Reader-response critics prefer the question, who determines the meaning? The immediate answer is “the reader”, which in turn leads to further questions. When, where, why and how does the reader read?

Reader-response criticism is only one among many forms of criticism today that advocates a change in our understanding of meaning. A shift is taking place, away from a static, objective meaning bound to the text to a more subjective meaning experienced by the reader in the temporal flow of the reading experience.

The easiest way to explain reader-response criticism is to relate it to the common experience of re-reading a favorite book after many years. A book one read as a child might seem shockingly different when re-read as an adolescent or as an adult. The character once remembered favorably might seem less admirable while another character becomes more sympathetic. The book has not changed. However, our life experiences between the first reading and any subsequent re-reading can affect the way we respond to a story.

Reader-response criticism explores how different individuals see the same text differently. It emphasizes how religious, cultural, and social values affect the way we read and respond to a work of fiction. Of course, no two individuals will necessarily read a text in exactly the same way nor will they agree on its meaning. Rather than declare one interpretation correct and the other mistaken, reader-response criticism recognizes that different insights are inevitable. Instead of trying to ignore or reconcile the contradictions, it explores them. Reader-response criticism also overlaps with gender criticism in exploring how men and women read the same text with different assumptions. While reader-response criticism rejects the notion that there can be a single correct reading for a literary text, it doesn't consider all readings permissible. Each text creates limits to its possible Interpretations. We cannot suddenly change the setting, the way a story's plot unfolds, or redefine its characters.

Approaches such as feminist and deconstructive criticism have explicitly focused attention on the reader and the reading experience. They could be described as first cousins of reader-response criticism. Even approaches that claim to be text-centered – narrative criticism, for example – nevertheless talk a great deal about the reader and the experience of reading. Many kinds of biblical and literary criticism today are closely related to reader-response criticism.

Reader-response critics talk a lot about the reader and the experience of reading, but who is this reader, and what happens when this reader reads? Some reader-response critics like to study the responses of such average readers. An expert reader is someone who has received specialized training in order to be able to probe more deeply than the average reader. Although average readers are deeply influenced by the community, nevertheless their reading experiences are frequently personal and private. Such personal experiences can be very powerful to them.

Indeed, almost everyone who has learned how to read has had such personally meaningful experiences. However, even the most powerful of private reading experiences is limited, in



several ways. For one thing, it often hinges upon personal history or psychology. In such cases, others in the same community may not be able to share same experience. Everyone's knowledge of the world is limited. Everyone has biases and personal opinions. But average readers are often not aware of their own limitations and biases. Many of the average reader's experiences are based on presuppositions and opinions that have never been questioned or even acknowledged. The average readers may also be limited by having read only a narrow range of literature, perhaps a mere handful of favorite texts.

The expert reader, by contrast, believes that to read well one must first read widely and deeply. The more literature and more kinds of literature one has read, the better equipped one is to read with skill and insight. Moreover, expert readers try to be constantly aware of the limitations and biases of all readers, most especially their own. One of the best ways to learn about one's limitations and biases in reading is to submit one's reading experience to the scrutiny and criticism of other readers. The community of readers to which one belongs can render great service here. Average readers may challenge each other, but expert readers must do so. They probe, question, and challenge, not only the text they are reading, but other critics as well, thereby gaining greater insight into one another and into the text being read.

Other characteristics further distinguish the expert reader or critic. Unlike the average reader, who may or may not know about others' reading experiences, the expert reader makes it her business to know what other people have experienced as they have read. Critics also talk about imaginary, ideal readers of the texts they discuss. Because expert readers are conscious of participating in a centuries-long history of reading; when they are often thinking about an imaginary, ideal reader who is familiar with this entire reading history. Critics often write as if they themselves were all-knowing ideal readers, but this pose is always a fiction; no flesh and blood reader ever really becomes this imaginary super-reader.

### **Reception of English Language in India**

The history of Indian English can be traced to the period of colonization. English came as the source of western education but remained here as our socio-cultural link with the outsiders. The intelligentsia adopted it as a medium of explaining us to the west, getting an access to the western liberal thought. Creative usage in English in India originated as the vehicle of Indian values and philosophy. Indian rusticity and way of life got reflected in the language and style.

In the year 1813 the educative and civilizing initiatives became a part of the agenda that the British India assumed. The missionaries took the task of establishing printing presses that helped in the publication of dictionaries, translations, grammar. In 1780, India's first newspaper *Hicky's Bengal Gazette* was published. Private schools started imparting English education; established at Madras (1717), Bombay (1718) and Calcutta (1720) later leading to the establishment of the Hindu College at Calcutta, by Raja Rammohan Roy and his friends like David Hare and Sir Edward Hyde East in the year 1817. It became the Presidency College in 1855 making the path ready for establishment of such institutions imparting western education at other places.





The colonial experience of English writing had a number of hazards behind, it was thought English language came as an imposition of the foreign culture and religion and was strict initiation rather than experimentation on Indian soil and Indian ethos.

Gandhi came as the Messiah of Indian political, spiritual thought at a time when the country was under the veils of darkness. He was not professional writer. But his speeches, writings in *Young India* gave us the evidence of using the English language in order to link us with others inside and outside the country. The word *Satyagraha* took momentum out of Gandhi's ideology which has become popular everywhere outside in recent times. It is no doubt an English word now. The concepts and words like *Swaraj*, *Harijan* got introduced into the English vocabulary from the years of Indian Independence struggle. The main bulk of Gandhian writing in English appeared in his *Young India* and *Harijan*; the papers he edited. With Gandhi, Indian writing in English became functional. Gandhi made English suitable and simple for the Indian. A clarity and pointedness appeared unlike the pompous, Macaulayan richness of phrasing and complexity of structures.

Jawaharlal Nehru represented the elite political class with a very modern outlook and intellectual temper mingled with educationist views. While the Gandhian influence popularized 'Charkha', 'Khaddar', 'Ahimsa' and many such Indian notions outside India, with Nehru came the foreign Policy deep rooted in Indian soil and culture; the 'Panchsheel'. The most noteworthy thing about Gandhi is that he really made language a very comfortable means of communication; be it Hindi, English or Gujarati. *Young India* served the purpose of using the English language as the common Indian and made the people aware about the purpose and need of the hour. The introduction of English in India was no ordinary event. When English came to us, the world entered a new stage. India joined the brotherhood of the English-speaking world. The barriers of latitude, color and race were broken down; the east mingled with the West in the sphere of the mind; a great step was taken towards establishing direct human intercourse, and sweeping away national frontiers.

In the field of novel, Indian English writing gained the literary expression bent with typical Indian modes of imagination. The fiction of modern times cashed in on the Indian echoes heard in distant villages, the lifestyle of the common people required the language to be fitted into the colloquialism associated with them. For the first time Indians realized, English in India had to be made more open, more homely than the political intellectual spectrum. And novel gave the scope of writers to persist in their efforts of cutting the language, the medium at their ends, their specific cultural and social requirements.

The Indian scholars helped the Christian Missionaries in translating The Bible which was followed by the translation of western classics. Bankim Chandra's was the first effort that gave us our first English novel *Rajmohan's Wife* (1864). Regarding Bankim Chandra's writing, Annada Shankar Ray says:

*The chief question was how to restore the national self-respect. In Rabindranath's time, it was how to bridge the East and the West. In this dynamic age\_ it is how to identify ourselves with the common people. [N. Sharda: viii]*

Mulk Raj Anand and R. K. Narayan give a promise to Indian writing in English through their mastery in the form of Novel. Anand was a bit bitter, using swear words at times and entering



into political controversy. The use of English in Anand gives the impression of him as an angry young artist whereas Narayan has made English in India gain a local tone and color which he knew would best suit the themes that he chose from the Indian rusticity. There is first time a profound sense of humor, the practice of the comedy form in Indian English Novel, use of Indian cultural and superstitious codes in a language, ironical, satirical and very much Indian from all sides.

Raja Rao's attitude was to incorporate everything Indian, the theme, language and style into the English language as we have mentioned earlier from his *Kanthapura*. On style also he says there.

After language, the next problem is that of style. The tempo of Indian life must be infused into our English expression, even as the tempo of American or Irish life has gone into the making of theirs. We, in India, think quickly, we talk quickly, and when we move we move quickly. We tell one interminable tale. [Foreword to *Kanthapura*]

*Kanthapura* is a new variety of fiction, having a fusion of poetry, politics using typical Indian words like 'Vaisakh' and displaying the 'Kartik' festival as here: Kartik has come to Kanthapura ... with the glow of lights and the unpressed footsteps of the wandering gods; white lights from clay-trays and red lights from copper-stands, and diamond lights that glow from the bowers of entrance-leaves; lights that glow from banana-trunks and mango twigs, yellow lights behind white leaves, and green leaves; the night curls through the shadowed streets, and hissing over bellied boulders and hurrying through dallying drains, night curls through the Brahmin street and the Pariah street and the Potters' street and the Weavers' street and flapping through the mango grove, hangs, clawed for one moment to the giant pi pal, and then shooting across the broken fields, dies quietly into the river and gods walk by lighted streets... Kartik is a month of the gods... [*Kanthapura*, 1938]

There was a growing feeling that writing in English was a criticism of the Hindu society and its conservative attitude. It was because most of the novels saw through society and revealed the unrest out of the social inequality, hypocrisy and prejudice. Anthony Burgess says on the language while introducing an edition of the novel *All about H. Hatter* (1970) by G.V. Desani, a sort of creative chaos that grumbles at the restraining banks. It is, like the English of Shakespeare, Joyce and Kipling, gloriously impure. In the same novel we also find expressions daringly Indian like. In Sarad, Hemant, Sisir, in all seasons alike, sheltered under a canopy fan-shaped, of the lily and the lotus, frozen flowers, frozen in a proud garden of the lily and the lotus-laden snow.

Some of the basic questions have been whether Indian poetry can be written in English, whether the Indian imagery and tradition could be expressed in the medium of English, whether such poetry written now-a days in English is really Indian and so on. And from time to time writers have also felt that there could be Indian motifs, responses, attitudes and trends displayed in the other language. The images of rain, lotus, peacock as we have seen them, the concept of renunciation, and detachment as our sages and intellectuals have perceived have been well put into the language we deal with. Deb Kumar Das says of the three languages available for tackling themes and traditions on an all India basis, with impartiality, his vote was for English; Sanskrit is dead, Hindi is a lexicographer's fantasy; and although English is



alien, it is at least a living language and can be shared by creative minds, not by grammarians or linguistic experts. Anita Desai talks of a marvelous elasticity and expressiveness in the English language. P. Lai affirms, Without trying to be facetious, I should like we suggest that only in English can real Indian poetry be written; any other poetry is likely to be Bengali-slanted or Gujarati-biased, and so on.

*Only Indian writing in English can hope to attain the Indian flavor. I cannot imagine a Punjabi writing Bengali poetry, or a Maharashtrian writing Hindi poetry, but there are Tamilians, Bengalis, Punjabis, Gujaratis, Jews, Goans, and Sikkimese – all Indians writing in English on Indian themes for Indian readers. [Miscellany of Creative Writing]*

It is well realized that Indians across the country have found a creative self-expression through English. Deb Kumar Das again perceives the situation as The Indo-Anglian writer, in the sense of what he has to be rather than what he necessarily is at the moment, is a new faith in transition. He is the choice and the instrument of a phase of history which, in turn, is only a piece in the jigsaw of human events. What he can do; what he can say; what he can be; what he can achieve. These define him as no other facts or failings can. And on this are built hope, and commitment, and adventure. The whole point about the Indo-Anglian phenomenon, surely, is that it is a dialect of the mind rather than of the tongue. It is the focus of the minor, destinies in the Indian tradition, the classic Indian and the grafted western; and, in the ultimate analysis, may prove to be more real than either. [Miscellany of Creative Writing]

In retrospection, ever since the Indian soil saw the publication of Rammohun Roy's tract on *Sati*, our atmosphere got ready for the new generation of Indian English writing. Just like the Aryan inflow of Sanskrit and Muslim inflow of Urdu, English came as the vehicle of the West to us which in turn became our national identity and reflection. A culture is dynamic and healthy when it accommodates as well as makes room within it for another culture. Language is the most significant pan of a culture. So was the adoption of English in our main stream. For all practical purposes, from national conferences to business contracts, English has been an all India language and it is the language of the dominant minority since the trendy business community, political class and corporates promote its importance in their fields apart from the specialized use by the academics and professionals.

In the other commonwealth countries English has fared well though they have been free from the clutches of colonization and so has been the status of English in their national literature, medium and prosperity. The introduction of English in India is in fact the entry of *Renaissance* in India. Indian English today has a distinct space independent of the specific creative and critical writing in this area. The media and wide interaction among people of different places which is fast growing due to rapid industrialization, commercialization and scientific progress everywhere have enabled the atmosphere rely on the language in its different forms, the easily digestible, comprehensible and trendy manner of expression. Goffin Says:

*Anglo-Indian is, after all, merely a jargon, a few scattered limbs of speech, whereas Indian English though it began as, and still largely consists of 'ignorant English', does yet show signs of assuming an individual body, or at least a sort of ghostly life – an English far exiled from home. [Miscellany of Creative Writing]*



What the forerunners of Indian English dreamt of its status for the future has been a reality today when we get quite a large number of newspapers, periodicals, books, published, circulated across the country starting from the libraries to the small book corners. A. N. Jha had reported once,

May I, in that respect, venture to plead for the use, retention and encouragement of Indian English? Is there any reason why we need be ashamed of Indian English? Who is there in the United Provinces who will not understand a young man who says he is going to join the 'teachery' profession and who after a few years says he is engaged in headmastery? Similarly, why should we accept the English phrase, 'mare's nest', and object to 'horse's egg', as familiar in the columns of *Amrita Bazar Patrika*? Why should we adhere to 'all this' when 'this all' is the natural order suggested by the usage of our own language? Why insist on 'yet' following 'though' when in Hindustani we use the equivalent of 'but'? Must we condemn the following sentence because it does not conform to English idiom, even though it is a literal translation of our own idiom? I shall not pay a paisa, what to say of arupee..." A little courage, some determination, wholesome respect for our own idioms, and we shall before long have a virile, vigorous Indian English. [*Ceylon Daily Newspaper*]

Before being content in the established status of Indian English it is essential to see it under the framework of linguistic sciences as Kachru studies it in *The Indianness in Indian English*: We have attempted to illustrate that the distance between the natively used varieties of English and Indian English cannot be explained only by comparative studies of phonology and grammars. The deviation is an outcome of the Indianization of English which has, gradually, made Indian English culture-bound in the socio-cultural setting of India. The phonological and grammatical deviations are only a part of the process of Indianisation. [Kachru: 408-09]

Due to necessity the editors of the journals disclaim any intention to offer readable writing. The new compounds and derivatives in the field of science and technology are labelled ISV (International Science Vocabulary) now-a-days. The use of ISV has created an interest in the employment of abbreviations in present day writing. Since they save a lot of time and all languages use them and comprehend them their use is more appreciated. A large number of people print R.S.V.P. on their invitation card without knowing the source and significance, whether actually the originators, the French, have stopped using such expressions or not. The process of change of such abbreviations is very interesting to note. 'S.A.A.R.C.' became SAARC and then 'Saarc' in a chain and the 'Society for checking the Abuses of Public Advertising!' has become scapa: S.C.A.P.A.; SCAPA; Scapa. How many of the people know that 'FIAT' is the Fabbrica & Italiana Automobili Torino and 'PEN' as the club for poets, playwrights, essayists, editors and novelists.

The language is adapting itself to any kind of changing circumstance. There is a tendency to shorten long vowels and a drifting between voiceless and voiced consonants to suit the user and his needs English is taking the place of French as a second language in Latin America and some European countries. As a trade language its use is immense everywhere in the world and the influence it has had over the other national languages is a recent (after the eighteenth century) but lasting phenomenon. Over the centuries English has been just a





competitor among the European languages but at the world level it has strived to remain indispensable.

The text books designed for us at our preliminary learning level of the language has been giving importance to produce grammatically correct sentences and the notions of greeting politely, attend parties with proper language codes at such places. But recently things have taken a completely different twist. At the secondary level text books have been designed to teach the students the skills of listening, speaking, reading and writing and creative answers, compositions without any strict, imitative, fixed grammatical rules or patterns. Even in the class room the cultural nuances that motivate the teacher and the students have a greater say than how the textbooks are planned to be considered. So there is overlapping of languages, cultures, practices and also the manner of interpretations. When English is taught in an Indian context it acquires an *Indianness* at the lexical, structural and thematic levels for practical purposes. So even though a specific 'Indian English' has not been prescribed or officialized in reality what we notice is just the opposite, the teaching of a variety, not strictly British or Indian but in between the two Indian Writing in English (IWE) is now recognized as one of the dozen or more authentic voices that India has to express itself with. What was created once as the medium to rouse a nation for awakening, selfrespect and step ahead in history has now grown into a creative trend, generating literature and a whole way of life establishing a distinct culture of its own. Kachru remarks:

*In India the English language has blended itself with the cultural and social complex of the country and has become, as Raja Rao says the language of the 'intellectual make up' of Indians. It is the only language, except perhaps Sanskrit, which has been retained and used by Indian intellectuals in spite of political pressures and regional language loyalty. In certain ways the use of English as a link language (and the growth of Indian English) has for the first time created a pan-India literature (except of course, the earlier use of Sanskrit) which symbolizes the cultural and socio-political aspirations of Indians. [India English, a Study in Contextualization]*

Such a new culture of Indian English with its regional blends and variations in our country only adds to the other distinct forms; the American English, African English, Canadian English, Newzealandian English, Australian English, Caribbean English and so on. The result is a world literature in English out of the 'Global village' and Indian English comes a distinct phenomenon to it. Bruce King's Literature of the World in English (London, 1974) and (Kunapipi), a bi-annual magazine edited by Anna Rutherford, University of Aarhus (Denmark) which devotes its pages to new writing in English anywhere in the world, stand testimony to the globalization of English and acknowledgement of Indian English. At present we have successfully made use of the English language which we came in contact in past.

As a language we know English has borrowed a lot. So we agree to its status as a global language. When a nation expresses itself through a medium, it is its own as all its distortions, whims and socio-cultural codes are reflected in that medium, We have got a large body of creative and critical writing in this language, a number of newspapers and journals apart from its status as the intellectual, administrative vehicle. When different people put on the same dress differently it is the specific style that gives each its distinct worth and the dress belongs to the person concerned rather than its owner. The question is suitability and not imitation. Indian English is our suitable self-expression, our medium of self-employment and



modernization in the face of the world. So it is ours being ingrained in our lifestyle, an established and promising genre.

The trend of Indianization of the English language in the works of in has been well experimented and no one really bothers whether it is officially permissible to write in such a form of the language. It has been the practice today and may be the most acknowledged one and official one tomorrow. It is a kind of literary nationalism that we foresee. The category that seems to be more Indian than English in its use of the English language consists of a group who have created a form that expresses the Indianness of feeling and thinking, conversation in the Indian way, argument and curse, translating the Indian tempo into the English language as we find in Lal Behari Dey, Mulk Raj Anand and Raja Rao. Meenakshi Mukherjee considers Anand as "the first conscious experimenter" in puffing the Indian style into the English language. She also feels in her article *Style in Indo-Anglian Fiction*: The few writers who wrote novels in English in the early part of this century used language carefully, with stiff correctness, but always onscious that it was a foreign tongue and in the nineteen thirties the sudden and vigorous attempt to weild the language in a different way was marked by the experiment of Mulk Raj Anand followed by Raja Rao. [Mukherjee: 24]

Sochee Chunder Dutt gives the touch of Indian words directly translated to give a strange impression to the foreigner in his publication, words like 'straw-pallets' and 'low-house' although the exact equivalent of these words in English are available. In his novel *The Young Zewindar*, it is remarkably seen: It was a grand 'mela', and an immense multitude variously reckoned at from ten to fifteen thousand persons, were congregated within the mangogrove to celebrate it. There were all kinds of men and among them from the 'chasa' and the cowherd, who had taken short leave of their fields, to the Hindu 'Mohunt', and the Mahomedan 'Fakir' to take part in the festivity; and even the village girls and matrons had ceased working from the time at their 'dhenki' and with the 'Koola', though such immunity from their labor falls rarely to their lot. He has also used words like 'asirvad', 'goolmal' in the same novel.

Mulk Raj Anand's English goes steps ahead in showing signs of Indianness in rhythm of speech, the feeling, blessings and curses, and so on. The trend has been so that, while initially Anand used to give glossary and notes on the Indian terms used in his earlier novels, he later gave up the practice as Indian English had gained a status of its own by that time. But the use of distorted words, wrong pronunciations by the common man in India has been expressed by Anand's novels; words like 'Motu Car' (motorcar). In *Two Leaves and a Bud*, 'fashun' (fashion) and 'natus' (native) in *Untouchable*, 'injan' (engine), 'railgar' (Railway train), 'haspatal' (for hospital), in *Coolie*, at times evoke disgust in some critics as a device unnecessary to attract attention as the Indian Coolie never goes for conversation in English. But the point is different. The assertion of Indianness in language is something that matters. Anand's translation of Indian idioms and phrases is more significant qualitatively that has enriched the later trend in Indian English as can be seen here in *Coolie*: "Eaters of their masters! They have raised their heads to the skies! They think that just because they have prestige in this world they can do anything!" [P.54]. "Muno ohe Munooa O Mundoo! where have you died, you the evil star?" [P.5] "Are you talking true talk?" asked Munoo [P.139]. In your thought do you think it will be possible for me to get a job at the factory where you work?" [P. 153]. "Let us mention the name of God, and go on," said Hari [P.154].



It is definitely an innovative Indian style in writing. The language amuses the learned and acts exactly as the Indian way of cursing, suggesting, and coaxing happen in common people. Imitating such nuances into the English form retaining all the Indianness except the script is no doubt the trend today. Throughout his novels one finds abusive structures like ‘rape mother’, ‘rape sister’, ‘rape daughter’, ‘lover of your mother’, ‘illegally begotten’, ‘may your lives burn’, ‘may the vessels of your life never float in the sea of existence’, ‘may the vessels of your life be drowned’, ‘spoiler of my salt’, ‘eaters of their masters’, ‘son of a pig’ and direct Indian words like ‘Suar ka bacha’ and ‘Haram zada’. Other Indian curses and abuses also have been reported such as: ‘You of evil stars’, ‘You cock-eyed son of a bow-legged scorpion’ etc.

The Indian syntactic uniqueness is expressed in sentences like “The meaning of my life is my child” and “Your shoe on my head” in *Untouchable*. Anand says in his paper *Pigeon Indian*: I believe that Indian English writing has come to stay as a literature of Indian, because it is based on Indian English language of the most vital character like Irish English, American English, Welsh English, Australian English or Canadian English. [Anand: 70]

Raja Rao uses translations of Indian ‘identificational nominals’ into English at the risk of violating both English syntax and English collocation, as pointed Kachru. Here we find such cases in his *Kanthapura*; "Kannaya- House people", "Water fall Venkamma", "Temple Lakshamma", "Bhatta's wife chinnamma", "Coffee planter", "Santpur Patwari Venkatramayya", "Norse-Scratching Nanjamma" etc. Then, there are abusive terms like ‘Son of Concubine’, ‘I will sleep with your wife’, ‘you donkey’s husband’, ‘you bearded monkey’, ‘you parian day’, etc. In the same novel the use of Indian interjections, vocatives and exclamations can be seen: "He is the age our Seenu is, and he and Seenu were as, one would say, our Rama and brother Lakshmana." [P.13]. "He chenna, cried Range Gowda, turning towards the inner courtyard." "You had better go to the Big Field and see whether these sons of countries are planting well"[P.24]. "You can offer me a king's daughter, out never will I sell my soul to a pariah" [P.66]. "O Maharaja, we are tickers of your feet" [P.138].

*"But our Rangamma was as sane as a cow" and she only said, "One cannot stitch up the mouths of others" [P.138].*

About the above we can say it is a mechanical way of producing the Indian tone and words and structures. Similarly the rhythms of Indian ways of life and sensibilities can be seen in the same novel *Kanthapura*:

They said Moorthy would come by the blue bus that runs from Lallapuri to Karwar" and well said, "That will be when the Sun has passed over the courtyard," and we were at the village gate when the cattle had drunk the afternoon rice-water and gone, and pariahs were already there with blankets and coconuts and horns, and the weaver folk were there with silk upper cloth, and the potters with pots and the betel-sellers with betelleaves, and even lazy Range Gowda was there, rubbing his eyes and waving his turban to keep away flies and perspiration—so sultry was the day"[ P.166].

Also "And yet he was as honest as an elephant" [P.18].

*"More and more men followed him as they did Krishna the flute-player"*



Moorthy said, *alike Hanuman to Rama* [P.53].

*'But our Rengarrirna was as tame as a cow'* [P.138] and she only said, "One cannot stitch up the mouth of others." [P.138]

Thus the trend is already on its progressive, promising mode. English has acquired a distinctively Indian shape with the characteristics of an Indian language. The status today of such a language could be well traced from what Anthony Burgess says in his introduction to the 1972 Penguin edition of the novel *All About H. Hatter* by G.V. Desani: It is what may be termed whole language, in which philosophical terms, the colloquialisms of Calcutta and London, Shakespearean archaism, bazaar whining, quack spiels, references to the Hindu Pantheon, the jargon of Indian litigation, and shrill baba irritability seen together. It is not pure English; it is like the English of Shakespeare, Joyce and Kipling, gloriously impure.

Even though officially there is a stress on regional languages everywhere, the number of entry into the English medium schools, increase in books, newspapers at railway stations, book shops and libraries, the university system clearly shows the steady and established position that English in India has sought to occupy. To the question of its survival, what K. R. Srinivasa Iyengar says in his *Indian Writing in English* is relevant:

Most of our writers are bi-lingual, some equally proficient in English and the mother tongue, and some more in one than in the other. The background and the situations are usually Indian, but the characters may often be drawn from bilingual milieus. The need for exposing the values, varieties, and heartbeats of one culture in the language of another poses its own problems and there is doubtless the inner urge to render in English, the rhythms, idiosyncrasies, images, idioms and proverbs of the local speech. At a deeper level language transcends mere translation; the medium is the message, and the soul-charged piece of writing then acquires its own autonomy. [Iyengar]

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