Chapter II
Language, Literature and the Fictional World

To understand the language of literature, the consideration of how language functions in everyday conversation is of primary concern. Language, in general, is a medium of imparting and sharing information in the form of certain codes. It functions in a reciprocal system where the idea in a speaker's mind is translated into a meaningful message; the message is transferred via a channel and conversely the sounds or the meaningful messages are translated into meanings in the listener's mind. The process is generally referred as 'encoding' and 'decoding'. This can be represented in a better way through the following diagram:

![Diagram](image)

Fig. 2.1

The process in a spoken or a written discourse involves Semantics (the study of relationship between words and meanings), Syntax (lexico-grammatical choices-choices of words and grammatical choices involved in forming a sentence), and Phonology (sound patterns of a language represented by phonemes, stress, rhythm, intonation, etc.). In addition to these, a fourth level of linguistic organization, Graphology (an alternative way of realization to phonology in a written system), also
plays a prominent role in written communication. Leech and Short, through the following diagram, give a pictorial representation to show the difference between the ways a language operates in a written and in a spoken discourse:

![Diagram showing the difference between spoken and written language operations.](image)

Fig. 2.2

Leech and Short draw the broken line in this diagram to indicate that the phonology in a written text is realized 'by implication'.

However, this is not the end of how a language functions in spoken or written discourse. Since languages are open-ended in nature, describing a language as a code limits its functionality and practicality. Creativity with a language, for example neologisms and generation of new meanings, infringes the defined boundaries of that language in the form of the codes. A metaphorical meaning cannot be put in the boundaries of this code system. To Leech and Short, “If language is a code, it is a complexly variable code, adaptable to the innovative skill of its users” (97).

Languages vary in their codification of perceptual and conceptual phenomena. Conception and interpretation of the realities of life and experience are largely constrained by language use. Codification limits meanings to the SENSE only and forbids the interpretation from SIGNIFICANCE. Leech and Short attach special significance to the two terms: SENSE refers to the narrow sense of the basic logical, conceptual and paraphrasable meaning, and SIGNIFICANCE refers to the total of what is being communicated to the world by a given sentence or text (20).

The encoding and decoding process involved in language transfer in day to day conversation, as discussed above, is bound to the model of reality, which is in the form of knowledge, belief, judgment and understanding of the world in which we live. The same process involves in the message transfer via literature. Literature represents
what we call mock reality. Figure 2.3 makes the concept clearer. The model given in
the figure works well if the meaning is to infer only at the level of SENSE but it does
not make much sense if we do not construe the SIGNIFICANCE of a piece of literary
work. This is where stylistic values come into the role. In studying stylistic values, we
do not look for the meaning determined only by the code system but, in fact, we
precisely try "to determine the SIGNIFICANCES, which are not part of the code itself
but are generated in its use of code" (Leech and Short 98).

![MODEL OF REALITY]

Fig. 2.3

The equation, SENSE + STYLISTIC VALUE = (total) SIGNIFICANCE, represents
the idea. For a fuller understanding of this equation, a brief light on the linguistic
levels of language becomes obligatory.

2.1 Levels of Language

To have a careful look on the way the language in a given texture is structured, we
will have to go through the microscopic study of each level of language. A single
sentence will have at least the following levels:

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<tr>
<th></th>
<th>Meaning</th>
<th>Lexis (Word meaning)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Semantics (Sentence meaning)</td>
</tr>
<tr>
<td>2.</td>
<td>Grammar</td>
<td>Syntax and Morphology</td>
</tr>
<tr>
<td>3.</td>
<td>Sounds/Writing Shapes</td>
<td>Phonology (speech)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Graphology (writing)</td>
</tr>
</tbody>
</table>

Fig. 2.4
The first linguistic level that the above figure shows is useful only in inferring the meaning of a single utterance in isolation. The fact that sentences do not, in general, occur on their own, leads to make an assertion that these levels of specifications are, by no means, complete for the analysis of a contextually bound texture. The sentences in a paragraph/texture cohere with one another. Whether it is a literary text, non-literary text or a talk, sentences occur within a situational context. This propels us to look for other linguistic organizations such as inter-textuality etc. Leech and Short maintain that “in studying stylistic values, we are precisely trying to determine the significances which are not the part of code itself, but are generated in its use of code” (98).

For a fuller understanding of a text, in addition to lexical meaning (the meaning of a word in isolation, without paying attention to the way that it is used or words that occur with it) and semantics (the study of the meanings of words and phrases in a sentence), there is a need of studying meaning in context. A single sentence can have various pragmatic significances provided that the number of contexts it coheres with. When we write or talk to somebody, we, somehow, refer to previous texts and speeches to make the utterances meaningful in a given context. This helps the audience in getting context bound meanings.

We can never infer the meaning, which lies in an ‘allusion’, ‘parody’ or in a ‘pastiche’ without referring to the links, which frequently shift from one text to another. To make the point clearer, Short and Archer, in their tutorials on Stylistics, published on www.lanc.ac.in, give a representative example of the concept. They compare a well-known nursery rhyme, published by the Taylor sisters in 1806 in the Rhymes for the Nursery with a pastiche by Lewis Carroll, from Alice’s Adventures in Wonderland. The poems and their analyses by Short and Archer have been quoted here, as there seems no easier and better example of the concept than this.

Twinkle twinkle little star, How I wonder what you are! Up above the world so high, Like a diamond in the sky!  
(Ann Taylor 1782-1866)  
(Jane Taylor 1783-1824)

Twinkle twinkle little bat! How I wonder what you’re at! Up above the world you fly! Like a teatray in the sky.

(Lewis Carroll 1832-98)  
(“Intertextuality”)
This is very clear, even from the surface look, that the pastiche by Lewis Carroll cannot be analysed and interpreted until and unless we see it in the light of the nursery rhyme by the Taylor sisters. A brief analysis of the similarities and contrasts in the two rhymes goes like this:

The grammatical structure of the two rhymes is almost identical, apart from the changes in lines (2) and (3). The lexis is identical apart from the words italicized. The rhyme scheme stays the same (AABB), though the actual rhyme used in lines one and two changes. Both the poems use exclamation marks at line ends, though Carroll uses more and varies their position from line to line.

To create humour Carroll replaces the words ‘star’ and ‘diamond’ with ‘bat’ and ‘teatray’. There is a semantic oddity here: ‘bats’ and ‘twinkling’ are not connotatively connected to each other. The comparison between ‘stars’ and ‘diamonds’ in the nursery rhyme is appropriate whereas the comparison between bats and teatrays in the pastiche is ludicrous, though they may both seem like flat objects if seen from a distance against light.

Thus, it is clear that Fig. 2.4 does not give a comprehensive picture for analyzing the SIGNIFICANCE. Fig. 2.5, a modified version of Fig. 2.4, presents a better way for the analysis of the different levels of style in a contextually structured texture:

<table>
<thead>
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<tr>
<td></td>
<td>Semantics (Sentence meaning)</td>
</tr>
<tr>
<td></td>
<td>Pragmatics (meaning in context)</td>
</tr>
<tr>
<td></td>
<td>Intertextual features</td>
</tr>
<tr>
<td>Grammar</td>
<td>Syntax and Morphology</td>
</tr>
<tr>
<td>Sounds/ Writing</td>
<td>Phonology (speech)</td>
</tr>
<tr>
<td>Shapes</td>
<td>Graphology (writing)</td>
</tr>
</tbody>
</table>

Fig. 2.5

The figure suggests the inclusion of Pragmatics and intertextual references for the analysis of a literary or non-literary text, though these two linguistic organizations may be excluded for the analysis of utterances in isolation.

The next level of language analysis is ‘Grammar’. The grammar of a language positions and groups different lexical items to make up sentences. Syntax (the order in
which words and phrases are arranged) in English grammar is “pretty extreme in its extensive use of syntax, compared with most of the world’s languages” (Short and Archer, “Levels of Language”). Any slight deviation from the normal order in the grammatical structure of an English sentence brings change in the meaning. Grammatical relations can be expressed either syntactically or morphologically (through different forms and functions of words). In comparison to the most of the other languages of the world, English is more syntactic language than morphological. The tenses in English are distinguished by morphological formation of verbs. The only two tenses in English i.e. past and non-past, are expressed either by ablaut (for example make- made) or by the addition of suffix (for example change- changed). English affixes can change the syntactical function of a word by changing the form of that particular word (for example cancel – cancellation). Thus, grammatical level of English language refers to the morpho-syntactic analysis rather than only syntactic analysis.

At phonological level, we study distinctive speech sounds and speech patterns in a given situation. In spoken language, words consist of distinctive speech sounds called phonemes. Conventionally, phonetic spelling for a word is enclosed in slash brackets (/) but if a writer wants to suggest a deviated pronunciation of a particular word, it will be odd if the phonetic transcription of each of such words, along with their graphological recording, is given and at the same time it is not easy to give a comprehensible picture of phonetic representation through graphology. Many novelists have taken the challenge and the novelists under study in the present endeavour, especially Kiran has put many authors to shame in this regard. A set of alphabetical system is generally associated with the phonemes of English but the writers of the post-modern era are so creative that they, to suggest a different sound, tone and pitch, change the spelling of words, capitalize all the letters, change the font style and size of the phonemes of a single word, etc. The graphologically variant word “paaaaaaaaawww!” (49), which Kiran Desai writes in her sophomore novel *The Inheritance of Loss* is representative of the idea just discussed. Graphology studies written equivalent to the phonemic or phonological level in speech. Graphological variation, according to Leech and Short,
is a relatively minor and superficial part of style, concerning such matters as spelling, capitalisation, hyphenation, italicisation and paragraphing. Such matters, to a great extent, are determined conventionally by syntax, and become noticeably expressive only when a writer makes a graphological choice, which is to some degree marked or unconventional, such as a deliberate misspelling. (105)

2.2 Functions of Language

The idea can further be elaborated by having a look on the plurality of functions of language. As we have seen, authors make stylistic choices at three levels: semantic, syntactic and graphological, though the stylistic significance largely depends upon pragmatic and intertextual inferences. The values associated with the three levels of linguistic choices are largely confirmed by what Halliday and Hasan calls “metafunctions” (21) of language. Halliday talks about three fold functions of language: Ideational, Interpersonal and Textual. In our day-to-day conversation, we adapt the language in order to make it suitable for use and situation and so is the case with a literary work where language use is situationally and contextually conditioned. The three fold functions represent three coexisting ways in which we adapt the language. The ideational function represents the ‘reality’ of a speaker’s knowledge and experience of the world, which is transferred to the hearer/listener. The interpersonal function guides a speaker or writer to make the language fit for the situation and the social conventions. The third, the textual function refers to the appropriate linguistic construction of an utterance in a way that it does not create a barrier in the decoding process on the part of hearer or listener. The idea can be well represented through the following diagram:

(A) PLURALITY OF CODING LEVELS

| Semantic | Syntactic | Graphological |

(B) PLURALITY OF FUNCTIONS

| Ideational | Interpersonal | Textual |

Fig. 2.6

(Leech and Short 109)
There are strong associations between linguistic levels and linguistic functions, though the one to one correspondence between the two may be missing. In fact, when we differentiate a literary text from a non-literary text, the two things are often viewed quite separately. Whereas the linguistic levels see a language as a cognitive coding system, the functions talk about the way this system is used or exploited for communication purposes. It is in the sense of SIGNIFICANCE that the three-model function of Halliday is in strong connection with the linguistic levels.

A look on the functions implied in a sentence can open the door of textual analysis with an emphasis on the intention of the speaker and the adverse or positive effect of it on the hearer/listener. Thus whereas the three linguistic levels we discussed above are taken into consideration for the study of ‘stylistic variation’, the three functions are helpful in fetching out the ‘stylistic value’ of a given text. The amalgamation of the two certainly leads to a better interpretation of a literary text. According to Leech and Short,

> The stylistic values of literature cannot be adequately explained in terms of a need-oriented view of language. The function of literature being primarily aesthetic, we must search for explanations of stylistic value — of why this linguistic choice is made rather than that — in terms of considerations internal to the work itself. (110)

Since the purpose of the present study is to discuss the stylistic variants and stylistic values in the select novels of Anita Desai and Kiran Desai, a brief light on the language used in fiction becomes obligatory. The axiom given by David Lodge in his one of the most celebrated critiques, *The Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel*, attracts our attention: “the novelist’s medium is language: whatever he does, qua novelist, he does in and through language” (xiii). However, the type of language used in fiction is quite debatable. Some critics distinguish it from the language of science and technology while others distinguish it from the language of poetry and so on. The dividing line between the language of poetry and the language of fiction has been the centre of attention of the debate. Lodge cites Richard to make the distinction clearer. He says:

> In Richard’s scheme, ‘the supreme form of emotive language is poetry’, while referential language is typified by scientific description. The novel, however.
comes nearer to the latter than to the former in the formal character of its
group, which is prose; and this has been a source of much confusion about
the genre’s literary identity. (8)

The language of fiction can be nearer to the “referential language, typified by
scientific description” in the sense that scientific language/description is concerned to
the linguistic process of generalisation while the language of fiction is mock scientific
one. If novelists follow only the rules of “scientific description”, their “creations” will
not be fictitious at all and there will not be any need of any literary critical theory. The
stylistic SENSE (semantic and syntactic) will serve the purpose. But the fact that the
analysis of fiction is not just the mechanical counting of nouns, pronouns, clauses, etc.
but, in addition, we look for SIGNIFICANCE also, necessarily makes an assertion
that the language used in fiction is based on “selection and artificial arrangement”. This
artificial arrangement is not peculiar only to poetry, as Lodge also puts it:

If ‘the studied selection and artificial arrangement’ is not peculiar to poetry,
but not to be found in prose, where else is it to be found? The answer seems to
be: in long works which may or may not conform to the formal definition of
‘poem’, but which contain some ‘poetry’. Novels might come into this
category, for they gather themselves up into periodic surges of ‘poetic’
intensity, buttressed by passages of less intense but still ‘studied’ and
‘artificial’ language. (10)

Here Lodge seems to be against Richard’s scheme. The scheme does not seem to
cover the wide range of language selection in the modern fiction, for example,
‘emotive language’ is of prime concern in the novels of Anita Desai.

Another important discussion on the language use in fiction can be found in
Greenwood. According to Greenwood, “the details [of descriptive particularly in
fiction] are surrogates [...] for the mass of observed detail which would have been
there in actuality” (qtd. in Lodge 48). Comment of Lodge on the observation of
Greenwood really gives an insight into the language of fiction:

The selection and ordering of these surrogates must have an aesthetic motive
and an aesthetic effect, though both writer and reader may be to some extent
unconscious of the processes involved. Criticism, of course, is only competent
to deal with what we can be made conscious of. But we must utilize our resources to their extreme limits. (48)

The word ‘surrogate’ refers to the concept of the mock reality. Leech and Short also maintain that “the only thing which matters in fiction is the illusion of real experience, and a scientific description, if anything, distances us from that illusion” (123). Almost the same idea can be traced in Bateson and Shakevitch (1962). According to them,

The functional or linguistically significant elements in a work of realistic prose fiction—those which determine our understanding and evaluation of the characters and actions involved—emerge out of a ruck of non-functional, descriptive particularly and the points at which they emerge ‘should not be detectable’. (qtd. in David Lodge, 48-49)

Lodge does not agree with the last idea quoted in the above quotation, though he is ok with the rest. He puts the agreement and rejection in the following words: “This last cannot be literally true ... However, what is really meant—and it is a valid point—is that the novelist characteristically takes pains to disguise the fact that he is manipulating language to aesthetic ends” (49).

Language has the power of imitating the reality. The novelists often describe the events in the form of mock reality or in the form of simulations. They exploit the language to meet the purpose. It is in this sense that fiction is quite different from the other written forms, for example a legal document, a historical sketch, a scientific description, etc. Imitation of the type of language spoken in a particular society or class, which the implied reader is supposed to recognize and observe, helps a novelist to achieve realism and authenticity. Lodge authenticates the idea in the following words:

Modern realistic fiction, however, concerned to imitate a world in which the public language is imaginatively impoverished, will tend to compensate by loading its indirect representation of consciousness with a more sensitive and complicated verbalization of experience .... (50)

Fiction writers often impoverish the language by making their characters use dialects, sociolects, idiolects and registers so as to achieve realism or mock realism. In the following section, we will discuss these issues under the rubric ‘Language Variation’.
2.3 Language Variation

A language varies according to its use and according to certain linguistic traits of its users. Though the prescriptive approach to language might suggest that there is only one correct form of a language which each of its speaker should be bound to speak, the descriptive approach to language will suggest that a language may have many varieties. There are many Englishes (varieties of English) in the world, for example British English, American English, Australian English, etc. The language variations may be in the form of 'dialects' or in the form of 'registers. Leech, Deucher and Hoogenraad differentiate the two in the following words: "While the term dialect is convenient to refer to variation according to the user, register can be used to refer to variation according to use (sometimes also known as 'style')" (9).

2.3.1 Dialect

OALD defines the term 'dialect' as "the form of a language that is spoken in one area with grammar, words and pronunciation that may be different from other forms of the same language" ("dialect"). Short and Archer call dialects "semi-permanent language varieties" ("Style and Style Variation"). The dialects are semi-permanent in the sense that people, after rigorous practice, can change their dialectal linguistic habits. Short and Archer give an example of Eliza Doolittle of G. B. Shaw's Pygmalion. Eliza is from an East London working class background and speaks Cockney dialect. Prof. Higgins, a character in the play, based on famous phonetician, Daniel Jones, works hard to train the girl to speak Standard English and eventually the girl gets the accent, lexis and grammar of Standard English.

Certain geographical locations, social classes have certain linguistic traits. The variation in pronunciation, lexis and grammar from the standard variety of a language gives birth to a dialect. A comparison between standard Hindi with Awadhi, Kannauji or Brajbhasha, etc. and between standard English with Yorkshire dialect, Lancashire dialect or Indian English, etc. certainly bring linguistic differences into light. These differences may be because of the geographical location, the social milieu or the social class speakers of a particular language belong to.

Which variety of a language is standard and which one is non-standard is quite a debatable issue. Whereas the majority of non-linguist mass of people maintain that
BBC English and English as spoken or prescribed by university professors is the most proper or standard English, linguists are of the view that BBC English or English spoken by the educated class is also a dialect as it is also related to a class despite its higher status and widespread use. In fact, Standard English itself has many varieties, for example British English (divided into Northern and Southern varieties), American English, Australian English, etc.

2.3.2 Register

Register in Linguistics is defined as the style of a piece of writing or speech, which is generally considered good or appropriate in a given situation. Whether we speak a standard version of a language or one of its dialects, in our day-to-day conversation, we are involved in a more rapid language variation than dialect variation. The way we use a language is always determined by the situation, context, time, place, etc. The lexical choice, syntactic structure, pronunciation and tone we use vary when we communicate with our seniors and when we communicate with our juniors. The language we use in a formal setting is different from the language that we use while chatting with our intimate friends. It is very typical that the language we use when we speak is quite different from the language we use when we write. The language of literature differs from the language of scientific essays. The language of a novel varies from scene to scene, situation to situation and character to character. Consciously or subconsciously, our way of communication, depending on situations, changes many times in a day. Thus, the language variation, which varies from minute to minute and is situationally conditioned, is referred to as register. Leech, Deucher and Hoogenraad categorize ‘register’ as per the categories of language use in a given situation (9-11). They are:

2.3.2.1 TENOR

The tenor in linguistics is characterized and ascertained by the degree of formality or informality in a given social situation. The degree varies with the kind of relationship there is between the speaker/writer and the addressee/audience; how polite or impolite, formal or informal we are. The class. status and the type of relationship we have with the person we are talking to, determine all these things. In this regard, Leech, Deucher and Hoogenraad suggest that “a speaker has to know which is the
right kind of language to use in which circumstances, though sometimes the wrong choice may be made deliberately, for humourous or sarcastic effect” (9).

2.3.2.2 MODE
The language changes according to the medium we select to communicate. At the interpersonal level, when we communicate face to face with somebody, we do not speak everything. To fill the gap of what is left in spoken language we take the help of non-verbal clues, for example gesture, posture, eye contact, facial expression, proxemics, chronemics, haptics, paralanguage, etc. While we talk over a mobile phone, we can take the help of paralinguistic features of a language, for example intonation, rhythm, tone, etc. However, when we send the message in written, the task, if not impossible, is a very difficult to achieve. In writing, say Leech, Deucher and Hoogenraad,

... only the visual channel is available so that the effect of intonation or 'tone of voice', cannot be conveyed, except, in part, by graphic means such as exclamations and question marks. Written language usually involves the additional characteristic that the addressee, who is not present, cannot respond immediately, and this has an effect on language. (9)

2.3.2.3 DOMAIN
The subject matter and the function that the language is used for, affect the style to a great extent. A major stylistic difference can be traced in the books written for science and technology and fiction books, in the language used in advertising from the language used in a legal document, etc.

2.4 Language Variation and the Mock Reality
Variation in language use certainly brings realism in a fictitious creation. Novelists use language “to simulate rather than simply to report, what is going on in the fictional world” (Leech and Short 128-29) to copy the reality. The concept of reality in the fictional world is different from the concept of reality in the other forms of written discourse. Leech and Short maintain:

Of course, in rendering conversation, a fiction writer is in a very different situation from that of the detective or legal reporter giving an actual transcript
of words spoken by real people; there is no specific real speech event against which the report may be measured as a more or less accurate record. But fictional speech may aspire to a special kind of realism, a special kind of authenticity, in representing the kind of language, which a reader can recognize, by observation, as being characteristic of a particular situation.

(129)

There is a strong association between dialect and symbolism (used to typify or to universalize) and between idiolect and verisimilitude (evoking reality by particularising). Variations in the speech of characters from the perceived standard language of the author open the door for the analysis from the point of view of satire and humour.

It is the language variation in terms of dialect and register, as discussed above, that the sixth chapter, ‘Tradition and the Deviation’, is based on. Since the chapter focuses the use of Indian English/Hinglish as a variation of English, according to its use and the user or in terms of TENOR and DOMAIN, in the select novels under study, a discussion on the Indian English/Hinglish also becomes obligatory here.

2.5 Indian English/Hinglish

Braj Kachru’s “Three Circles Model” (1985) is one of the earliest studies conducted on the use of English in India. He categorizes English into three types of Englishes based on their use in different geographical locations of the world. His ‘Three Circle Model’ refers to ‘Inner Circle’, ‘Outer Circle’ and ‘Expanding Circle’. The study shows that there are three reasons of the worldwide recognition of English: (a) migration (inner circle, for example Australia where English is spoken as a first language), (b) colonization (outer circle, for example India where English has got the status of a second language) and (c) importance of English as a lingua franca (Expanding circle, for example Japan where English is used as a foreign language). Indian English, according to Kachru, is one of the varieties of the Outer Circle. It functions as a lingua franca in the multilingual environ of the Indian subcontinent. In India, different geographically defined speakers speak English in their own particular styles. The particular linguistic habits of Indians speaking in English allure linguists to look at the usage of English in India as a different variety. Some call it Indian
English while others call it Hinglish but none of the two officially written or codified till date. The linguists have tried to define IndE in their own way. In this regard, recent studies by Chandrika Balasubramanian (2009) and Andreas Sedlatschek (2009) provide a clear picture.

Balasubramanian conducted a study on the usage of the term, which came in the form of a book, entitled, *Register Variation in Indian English*. The book is an intensive empirical study of Indian English. Its main focus is on the process of Indianization of English in India. The author of this great book admits: “A definition of Indian English is as elusive as a definition of any other variety of English such as British or American English. There are simply too many variables to neatly define the English used in India as a single variety” (233).

Sedlatschek, in his comparative study entitled ‘*Contemporary Indian English: Variation and Change*’ calls Indian English an “institutionalized variety” signaling a move from Indian English to Hinglish. “IndE shares the status of an institutionalized variety with a wide range of functions in society, signs of nativization in structure and use, and the emergence of local usage norms” (7).

In India, English has become a status symbol. People speak in English whenever or wherever they think it to be good to ‘beguile the time’ for they want ‘to look like the time’, though, there are a few Indians who abide by the rules of Standard English usage. Except a few purists, people in India speak in English as it is in their intellectual and intuitional faculty.

According to Kapoor and Gupta (1991), in the multilingual (for Kapoor and Gupta, a multilingual in India is the one who is able to communicate in English) environment of India, English-knowing people speak in their mother tongue with the members of their family and relatives, they speak in the regional language with the common people, but as soon as they enter a building, influenced by ‘mall-culture’, they speak English (qtd. in Sedlatschek, 21-22). Mehrotra (1998), taking usage of English in India in another way, identifies nine domains where English is used extensively. In addition to the traditional established domains— “trade and commerce”, “administration” and “education”, he identifies six more areas where English is used consciously or unconsciously. The areas are: “family”, “recreation”, “hotel and restaurant”, “sports”, “politics” and “religion” (qtd. in Sedlatschek, 21).
It is very obvious and natural as well, as Kapoor and Gupta (1991) also put it, that we, in most of the situations, converse in the mother tongue in our family and with those who are on intimate terms with us. But the fact that English has become an indispensable part of our life, a person from India, literate or illiterate, educated or uneducated and whether the person uses a vernacular, dialect or any standard language, consciously or unconsciously, tend towards the amalgamation of English words, phrases and sometimes complete sentences into the target language. This is where the word ‘Hinglish’ – a macaronic use of English and Hindi, takes birth.

Sean Coughlan in an article for BBC News Magazine defines Hinglish as “a hybrid of English and south Asian languages, used both in Asia and the UK - now has its own dictionary” (“It's Hinglish, innit?”). He adds that Hinglish is a language “in which English and the languages of south Asia overlap, with phrases and words borrowed and re-invented” (“It's Hinglish, innit?”). Deep K Datta-Ray defines Hinglish as a “vivacious mixture of English and native tongues. Hinglish is a dialect pulsating with energy and invention that captures the essential fluidity of Indian society” (“Tryst with Modernity”). Zareer Masani, a writer and a broadcaster, in his article “English or Hinglish – which will India choose?”, says, “Hinglish, for all its occasional breakdowns of communication, is an authentically Indian hybrid.”

Much is not known about the first person to use the term ‘Hinglish’, however Wikipedia, gives credit to Karan Kumawat, though no source of information is available. The credit for introducing the term, according to Kasbekar, goes to Shobha De, who “has accepted credit for introducing ‘Hinglish’ ... although the trend was originally started by the late Devyani Chaubal, a much feared film journalist who signed her gossip columns as “Devi”. De borrowed Devi’s techniques in Stardust” (93-94).

The trend of mixing two or more languages together in Indian literature can be traced back to the thirteenth century; Amir Khusro (1253-1325), Indian musician, scholar and poet, played an important role in the rise of the Urdu or Hindustani language. Then, in fifteenth century, Kabir (1440-1518) contributed to this effect. His language use is referred as “panchamel khichri” (qtd. in “Sparsh”). Harish Trivedi, in the “Foreword” of the recent critical study Chutneyfying English (2011) cites “bana bag koop tadaag sarita”, a line from Goswami Tulsidas’s (1497/1532-1623) the
Ramcharitmanas. In the quoted line “each word comes straight from Sanskrit, except one from Persian—baagh, a formal garden, for the good reason that perhaps that kind of geometrically laid-out garden too came to us from Persia” (Trivedi xxiv).

Ayodhya Prasad Khatri (1857-1905) extensively mixes Hindi and English in his ghazals. Trivedi also quotes a representative stanza of ‘English in Hindi’ form one of Khatri’s ghazals:

Rent Law ka gham Karen ya Bill of Income Tax ka?
Kya Karen apna nahiin hai sense right now-a-days.
Darkness chhaaya hua hai Hind men chaaro taraf
Naam ki bhi hai nahiin baaqi na light now-a-days
or
Ja ke London mein badal daalenge nation apna.

(qtd. in Trivedi, xxiv)

He concludes Khatri’s observation of five types of linguistic divisions of Hindi: Theth (mainstream Hindi), Pandit’s (Sanskritized Hindi), Munshi’s (Hindustani advocated by Amir Khusro), Maulvi’s (full of Arabic and Persian words) and Eurasian Hindi (a mixture of Hindi and English).

It is the Eurasian Hindi or Hindustani English/Hinglish that the analysis in the sixth chapter is based on. The aim is not only to count inclusion of transliterations, literal translation and creativity with the language in terms of lexical and syntactic deviation but also to have a closer look on the cultural and political factors responsible for such usage (pragmatics) by the authors under study also. This is what Ismail S. Talib observes Indian English to be:

Indian English is not simply a matter of conveniently importing into English a sufficient number of italicized Indian words, but there are serious cultural and ultimately political considerations at work when the writer resorts to code-mixing. (Talib 147)

Salman Rushdie, Upmanyu Chatterjee, Arundhati Roy, Kiran Desai and many more have extensively used this form of Hinglish in Indian English Fiction. Though, the seeds of Hinglish were planted long ago, at the time of the trio — Anand, Narayan and Raja Rao, the growing plants of the combination of parallel structures of Standard
English and Hinglish are extensively seen in the fiction written in Post-independence era.

Originated from the banters on streets and on college campuses, Hinglish has become a medium of bridging the generation gap between the old and the young, and cultural and linguistic gap between the east and the west. It paves the way for adopting English and at the same time not showing the sassiness for the mother tongue.

The popularity of Hinglish in India can be justified by the concerned news headlines in the leading English newspapers published from India as well as from abroad. For example, the *Times of India*, the best selling English Daily in India, is full of the kind news, reviews, articles and columns. Some of the headlines reads: “Ladies and gentlemen, it’s Hinglish” (July 8, 2005), “Oxford speaks bindaas Hinglish” by Rashmee Roshan Lal (Aug. 11, 2005), “Hinglish is English only, no?” by Bachi Karkaria (August 20, 2006), “Hinglish to take centrestage at MICA (Mudra Institute of Communication, Ahmedabad) meet” by Vasundhara Vyas Mehta (Dec.15, 2008), “Hinglish. It’s got Aux, boss!” by Anuja Chauhan (Jan. 11, 2009), “Hinglish is in vogue in PU (Patna University, Bihar)” by B K Mishra (June 12, 2011). “MHA allows use of Hinglish in official work” (Oct. 13, 2011), “Hinglish is official (Oct. 14, 2011), Prefer 'hinglish' words over pure Hindi translation: Govt.” (Dec. 05, 2011). (All these articles can be accessed online by clicking the link <http://articles.timesofindia.indiatimes.com/keyword/hinglish>)

The most interesting news can be read in *The Telegraph*, posted by Dean Nelson. The headline of the news – “British diplomats in India to learn ‘Hinglish’” makes us believe in the proverb – ‘history repeats itself’. “The move”, writes Nelson:

marks both a return to colonial practice when young East India Company officers first learned to speak Hindustani, Urdu and Persian ahead of their postings, as well as recognition that English is no longer the favoured language of India’s political and business elites. Recent years have seen the rise of powerful politicians and new billionaires in Uttar Pradesh, Bihar and other states who either do not speak English or pepper it with Hindi phrases they feel better capture their meaning. (“British Diplomats in India to Learn ‘Hinglish’”)
Sedlatschek, in his recent survey on the type of English used in India, also points out the move towards Hinglish. In his study, he finds:

IndE users borrow words and expressions from Indian languages (e.g. lakh, crore, bandh, gherao, hartal, rasta roko), create new words (e.g. upgradation, speed money, timepass, senti, funda, hydel, incharge) and use existing words with new variety-specific meanings and functions (e.g. ticket, meet, to take out 'to lead', hi-fi 'posh', mediopassive uses of release). IndE users have also carved out their very own usage preferences for individual words and compounds that are less common elsewhere in the English-speaking world (e.g. parliament session, sympathy wave, telephonic conversation, thrice, upliftment) or have been dropped there altogether (e.g. lectureship, to chalk out, to chart out). (311)

The move refers to the unique feature of Indian English, extensively shown in the Bollywood film *English Vinglish*. There are many Bollywood movies like *Jab we met*, *War Chor Na Yaar*, etc. with their titles in Hinglish. Such titles are suggestive of the type of language used in the Bollywood industry. The advertisement industry in India routinely blends the two languages: the Pepsi slogans 'Yeh Dil Maange More' (This heart desires more) and 'Yehi hai right choice, Baby' (This is the right choice, Baby), McDonald's 'What your baana is?' (What is your excuse?), Domino Pizza's 'Hungry Kya' (Are you hungry?) and Priyanka Chopra's persuasive appeal in a shampoo advertisement- 'Come on girls, waqt hai shine karne ka!' (It is time to shine), etc. all are contributing to the move in their own way.

Not only the film and the advertisement industry, but the print media and literature, especially Indian English Fiction, have also played their pivotal role in promoting and popularizing the above discussed macaronic use of English in India. In his study of 'The Parallel Press Corpora from 1978 and 2000', Sedlatschek finds that gradually, Hinglish is getting popularity even in Indian quality newspapers in English. He concludes:

India's quality newspapers were starting to use informal loanwords such as filmy, masala, baap, chalu and zindabad around the year 2000, whereas no such informal item could be traced in the 1978 data. This finding suggests that informal loanwords might slowly be gaining in acceptance among Indian
journalists, a small but sure sign for the stabilization of the local IndE usage norms at the turn of the millennium. (312)

Literature is the mirror of society and language is the medium of expressing values and ideologies of particular society/societies in literature. For the sake of realism, when an author deviates from the standard norms of a language, in most of the cases, it is an act of deliberation. Literary authors, in general, bend the language for their own benefits; they deviate from the standard norms of the language, borrow the words from the languages of the societies they talk of and create new terminologies. In this regard, the observation of Z. N. Patil on the mastery of creative writers whose mother tongue is different from English, deserves to be quoted here:

The creative users of English as a second or foreign language are proficient in that language to the extent that they possess it. Make it their own, bend it to their will, assert themselves through it, rather than submit to the dictates of its form. They take possession of the language, turn it into their own advantages, and make it real for them. This is what mastery means. (41)

Patil, citing Nelson, adds: "... all non-native writers of English literature write with an accent, 'as it were'. From the level of lexical redefinition to that of stylistic features and discourse arrangement and speech functions, the text is marked as non-native" (41). Novelists, to situate themes in its geographical locations, often consciously bend their characters to unconsciously deviate from the standard norms of the language the novel is written in, to mix up the lexical items of the local language(s) in the target language, or to make them use literal translations, etc. Talking specifically about Indian English Fiction, Patil observes, “Characters in Indian English novels, for example, are producers of unconscious deviation. On the other hand, creative writers are conscious creators of deviation from standard variety of English” (40).

This is what directs our attention to observe the subtle stylistic nuances in terms of Hinglish or macaronic aspect in the select novels of the Desais. The chapter devoted to this kind of analysis weighs the observed stylistic nuances against the language purists, and collects proofs for Kiran Desai's attempt to further her mother's initiation for contributing in the development of Hinglish, a language (lingua franca) now spoken by more than 350 million speakers across the globe. The analysis also focuses on Kachru's (2005) observation of the gap between "the perceived norms" of British
English prevalent in South Asia and in the other parts of the world and the reality of its users:

In South Asia, as in other parts of the world, there is a difference between linguistic behaviour and the idealized norm. Traditionally, for historical reasons, southern British English has been the norm presented to the South Asians through the BBC, a small percentage of the English administrators and some teachers. In the written mode the exocentric norm came in the form of British literature and newspapers. In reality, there is a wide gap between the perceived norm and the performance of users. (55)

2.6 Fictional Sequencing

The relation between language use and the fictional world helps a reader to understand the presentation of sequences and the narrative structure used in a fiction. Fictional sequencing is related to the textual functions of language used in a fiction. A fictional narrative progresses gradually towards a complete knowledge of actions, events, characters and places presented in a novel. “So, every novel is, in a way, not a single mock reality, but a whole cumulative progression of mock realities, each chapter, paragraph and sentence being incremental to what has gone before”, maintain Leech and Short (142). This is why one of the major choices that a fiction writer makes is that of the sequencing. According to Leech and Short (141-144), the three major types of sequencings, through which a novelist presents the narration, are chronological, psychological and presentational.

The CHRONOLOGICAL SEQUENCING is a very common and dominating method of storytelling. A is presented before B because B happened before A. The order suits well in the narration where the events are to describe in the order in which they occur. Anita Desai’s Where Shall We Go This Summer? (1975) is a good example of chronological sequencing. But if the story is told from fictional point of view, the most important sequencing factor is not objective chronology, but PSYCHOLOGICAL SEQUENCING where “artistic choice on the fictional plane consists not only of judging what details to include and which to withhold, but also of judging at what stages to disclose information” (142). Though presented in chronological sequencing, the fictional narration of the Where Shall We Go This
Summer?, like the other novels of Ms Desai, is written more apparently on psychological perspectives.

In the PRENTATIONAL SEQUENCING, authors have choices to consider for "the appropriate order in which the reader should learn the elements of the fiction" (Leech and Short 143). This method can go side by side with chronological and psychological sequencing. It is the business of novelists, at points in a narrative, to make their readers certain and confident of some events and uncertain of others and this is what moves the story and keeps the interest of readers alive. In all the three aspects of sequencing, the ways novelists hold the information reflect their artistic sense. On the type of sequencing an author should adopt, Leech and Short cite B.J.F. Meyer (1956):

The best order of presentation, if one wants to facilitate the reader's processing of information, both in fiction writing and in general expository writing, is to go from elements which presuppose the least prior knowledge to those which presuppose the most. (143)

Leech and Short (143) add that "when this order is abandoned, we can be sure the author has some good reason for doing so".

2.7 Discourse Structure and Fictional Point of View

Novel, the most complex genre, has at least three levels of discourse, which can be multiplied at times. This three level of discourse, according to Mick Short, should necessarily be there, "because there is a narrator-narratee level intertwining between character-character level and the author-reader level" (251). Position of the narrator being the only source of description, adds the meaning to the interpretation achieved through textual description. The important thing to be noticed here is that the particular impression formed by the events and actions in a story may give different meanings, if viewed from another point of view. That is why Simpson is of the view that, be it reader's impression, flavour of the story or its structure, everything is determined by "the sort of narrative framework it implies" (26). The textual clues in a novel suggest us the perspective from which a story should be analysed.

Though it is almost difficult to know everything about the reader, however, we can assume that authors and readers share many things in common. Referring to Wayne Booth's (1961) term 'IMPLIED READER', Leach and Short assert:
Because the author can assume knowledge which any particular reader might not necessarily have, we have to conclude that the addressee in literary communication is not the reader, but what Wayne Booth has called the 'mock reader', or what can be more conveniently termed the IMPLIRED READER', a hypothetical personage who shares with the author not just background knowledge but also a set of presuppositions, sympathies and standards of what is pleasant and unpleasant, good and bad, right and wrong. (208)

Just as there is an implied reader, there is an implied author in literary communication. Leach and Short, again referring to Wayne Booth (1961), say: "So there is what he [Booth] has called an IMPLIED AUTHOR between the author and the text. Otherwise, we would have to ascribe automatically the views expressed through a work to the author himself" (209). Besides implied author and implied reader, we have narrator and interlocutor also. Thus, discourse structure in fiction, can extent to the four layers of communication. The following figure clearly shows it:

Novelists write novels with the aim of not only informing the readers about a particular fictional world but they have the motives of creating rapport with their readers, which Leach and Short (206) refer to as "an identity of viewpoint whereby
the contents of the fiction will be interpreted and evaluated in an appropriate way.” Creating the rapport with the readers is not an easy task because, in literature, in comparison to the other forms of discourse, for example spoken form, a little can be assumed about the readers and their knowledge of the context the novel is referring to. This is why the point of view has become one of the major measures for assessing an author’s genius and this is perhaps the reason that the writing mark schemes used for National Curriculum Assessments in England “encourage the awarding of marks for the use of viewpoint as part of a wider judgment” (“Point of View (literature)”).

According to Short and Archer, “the reason that criticism of the novel has largely been the criticism of viewpoint is that prototypically the novel has the most discourse levels and so the most viewpoints to take into account” (“Discourse Structure and Point of View”). Therefore, to put forth their points clearly, novelists try to say the same things in a number of ways and thus point of view is the perspective from which the reader views the events in a story. Point of View in literary communication is expressed through I, II and III person pronouns in the following ways:

**First Person View:** In the first person point of view, the narrator is the character within the story. Either this method can present a very clear picture of the world being discussed or it may create a misleading situation. There is a very less opportunity of interpretation by the author and it helps authors from not overburdening the readers with their ideological perspective. First person narration is the most reader friendly. It creates rapport and intimacy between the narrator and the reader. In fact, the first person narrators share even such secrets of their life with the audience, which they may hesitate to share with their dear ones.

The first person view is best suited for “blunted human perceptivity” (Talib, “Introductory Notes”) as the author, on many occasions, remains unaware of the incidents going on, of which the reader is aware of. That is why narrators always take themselves to be right in their viewpoint and approach but, in fact, the situation may be just the opposite. This often results in the ironic situations.

**Second Person View:** Rarely used second person viewpoint gives authors full control over what they want to give and what they want to conceal from the reader. There is scarcity of literature written in the second person narration. This style is generally observed in the non-fiction, for example self-help books.
Second person point of view creates a grating effect. It destroys the literary taste of the readers. Though a few, it has its own advantages. It makes the readers feel as if they are a character in the story. The ‘you’ is often accompanied with the first person pronoun ‘I’ and thus the author succeeds in creating emotional comparisons between thoughts and feelings of ‘you’ and ‘I’.

**Third Person View:** Most commonly used third person point of view using third person pronouns i.e. ‘he’, ‘she’, ‘it’ or ‘they’, provides, in comparison to the other two forms of narration, greater adaptability and flexibility. Though third person singular pronouns ‘he and she’ are very common, however, the amalgamation of singular and plural in a story has greater frequency, depending on the number of characters involved in a scene. Commenting on the advantages of the third person point of view, Leech and Short write:

> The first advantage of this third person form is that the absence of an ‘I’ invites the reader to assume that there is no explicit ‘you’. The narration is therefore presented to the reader directly, without an intermediary. The lack of an ‘I’ also invites the reader to collapse the addressee side of the novel’s discourse structure, so that implied author and the narrator become merged. It is for this reason that most third person-narrators are, for the purposes of the fiction, omniscient: because they stand in the place of the implied author, they take on his absolute knowledge. (213-214)

Third person point of view can be categorized on two perspectives: one being on the basis of the representation of the world i.e. subjective/objective and the other being on the basis of the knowledge of the world.

**Conclusion**

The chapter began with a discussion on how a language works in every-day discourse and in a literary discourse; it differentiated how a language used in isolation works differently from the way it is used in a context, and showed how language variations found in a literary work, especially in fiction, create different mock realities. It discussed different aspects of Indian English/Hinglish as a variety of English. Then it, in relation to what was discussed in the preceding sections of the chapter, discussed
the different ways a novel can be structured and the different implications of the point of views expressed in the three different persons.

Since the primary data for the analysis in the second part of the thesis is to be taken from the works of the writers of Indian origin, Anita Desai and Kiran Desai, the next chapter is devoted to a brief discussion on Indian English Fiction and Indian women novelists with special emphasis on the two authors under study.
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