CHAPTER - 5
USE OF LANGUAGE

Language and words are how we encapsulate meaning. Hence, if you control language, you control thought.

Words are little capsules of meaning. They are symbols upon which we hang bagsful of inferences and understanding. We think in words and sentences, and without language (and sign language follows rules of grammar as much as verbal language) our ability to understand and think would be far, far less.

When something new is discovered, then we give it a new word. This separates the new thing from other things. Having a separate word makes it a separate thing, with different meaning.

Philosophers and scientists create new words to indicate that they have discovered something new. This effect is also used by those who want to give the impression of having discovered new knowledge. If I talk about the universarium of time, you might be forgiven for thinking I have discovered something new and valuable.

The reverse can also be done, in that existing words can be redefined to have different meanings. Teenagers and advertisers regularly do this, and superlatives from many different domains have been pressed into new service. 'Fabulous' means 'like a fable'. 'Fantastic' means 'like a fantasy'. And so on.

Using old words for new meanings creates exclusivity for those 'in the know' and allows them to talk openly amongst those who do not know and appear either to be talking normally or talking non-
sense. Either way, it permits in-group conversation that not likely to threaten other people. It also creates a duper’s delight at having a 'secret language'.

Using special words and language can lead to significant influence and control of other people.

Words contain and trigger emotions. Think about swearing, children, crime, movie icons and more. With a few choice words, it is possible to evoke most emotions in other people. Power words are a typical example of this.

Controlling words thus also controls emotion. The use of evocative words alone is enough to change people. And when you have created the meaning of the words yourself, including the emotional content, then you have even further control.

Groups and leaders often keep special words for use only within inner circles of power. These then become symbols within the inner group of its exclusivity and also become attractors to others who want to join the inner group and learn these special words.

The meaning of the special words may be revealed in careful illuminating rituals, where people who are being elevated within the order are given the power of understanding this new language.

When you seek to convince, persuade or otherwise change other people’s minds, the language you use is extremely important. Each word is a little packet of meaning from which the other person infers understanding. It gets even more complex when words combine in the semantics of entire sentences.

- Figures of speech: Subtle use of language.
• Metaphor: Using other words to describe this one.

• Modifying meaning: Changing meaning to change minds.

• Parts of speech: Lots of detail on using nouns, verbs, etc.

• Persuasive language: Particular methods of persuading with words.

• Special language: Used in conversion and retention within groups.

• Using syntax: The structure and types of sentences.

• Using punctuation: Subtlety that changes meaning.

**Figures of Speech**

Figures of speech (or *rhetorical tropes*) are ways of using words that may seem unusual but have a specific and desired effect. Read as 'normal words' they often break normal rules of grammar, but can be nevertheless understood. They are common in poetry and eloquent speech.

• What are figures?: It’s about shaping.

Some words that may fall into the general ‘figures’ category are more rhetorical or other devices. Anyway, here is the big list of figures of speech and related terms:

**Social Language Use (Pragmatics)**

You have invited your friend over for dinner. Your child sees your friend reach for some cookies and says, "Better not take those, or you'll get even bigger." You’re embarrassed that your child could speak so rudely. However, you should consider that your child may may not know how to use language appropriately in social situations
and did not mean harm by the comment.

An individual may say words clearly and use long, complex sentences with correct grammar, but still have a communication problem - if he or she has not mastered the rules for social language known as **pragmatics**. Adults may also have difficulty with pragmatics, for example, as a result of a brain injury or stroke.

It is not unusual for children to have pragmatic problems in only a few situations. However, if problems in social language use occur often and seem inappropriate considering the child’s age, a pragmatic disorder may exist. Pragmatic disorders often coexist with other language problems such as vocabulary development or grammar. Pragmatic problems can lower social acceptance. Peers may avoid having conversations with an individual with a pragmatic disorder.

**Learn more on this topic: Pragmatic Language Tips**

If you have concerns about your loved one’s social language use, visit ASHA’s Find a Professional.

Syntax is the name given to the rules of structuring of the parts of speech to create clauses, phrases and sentences to create meaning.

- **Sentences**: The basic complete unit of communication.
  - Using simple sentences: for clear meaning.
  - Using compound sentences: for rich detail and (maybe) confusion.
  - Using **irregular sentences**:
  - Using **statements**: to establish facts, express feelings and appreciate others.
• Using questions: to acquire information and cause thinking.
• Using commands: to gain compliance.
• Using exclamations: to grab attention and evoke emotion.
• Clauses: The basic structure used in sentences.
• Clause arrangement: Subtle changes of arrangement and meaning.
• Phrases: Even smaller parts of sentences.

All use of language can act to persuade, and there are many other pages in the language section of this site that include persuasive elements. This page adds more focused and specific techniques to change the minds of other people.

• Assumptive Adverb Opener: Obviously, it works.
• Final Impact: Put the impact at the end of the sentence.
• Hidden Commands: Burying commands in sentences.
• Intensifiers: increasing the emotional impact of a statement.
• Object Focus: Focus on the object and let the subject slip by.
• Power Words: Words that have special meaning.
• Pronoun Language: I, you and so on add power.
• Punch Words: Words with impact.
• Sensory Language: Language that evokes senses.
• Short Sentences: Like this. That work. Of course.
• Temporal Language: Changing time and hence meaning.
• Trivializing Words: Deflating what others say.
• Using Pauses: Adding power with very largely nothing.
**Manju Kapur**, a noteworthy story teller who without linguistic trickery presents the post modern novel in a traditional narrative manner. *Difficult Daughters* manifests autobiographical data and dimension in its syntactic norms. The novelist herself asserts that "**conflict between daughter and mother is inevitable and I suppose I was a difficult daughter. The conflict carried on through generations because mothers want their daughters to be safe. We want them to make the right choices—'right' in the sense that they are socially acceptable. My mother wanted me to be happily married, I want my daughters to have good jobs”¹ (IWE : TLD p.78).

The novelist begins the novel in an unconventional manner with a cryptic statement : "**The one thing I had wanted was not to be like my mother”² (IWE : TLD p.79). The gamut of the story revolves around Ida, the narrator and a divorcee, Virmati her mother gets herself engaged in marital knot with professor for love, and Kasturi, her grandmother who comes to terms with a difficult daughter, Virmati. The crucial problem of the novel is the troublesome life and sad demise of Virmati, the central character. Ida wittingly expresses that she would not like to be a replica of her mother as her mother did not imitate her own mother. So, the novelist in her narrative scheme weaves the plot of the novel and tells the story of Ida’s mother ‘Virmati’. By giving full honour to Virmati’s will, her dead body has been consigned to flame. Virmati in her life time used to utter "**that someone will value me after I have gone.”⁴⁷⁷(DD p.34)

The story moves ahead when Ida, the ever lonely daughter visits Amritsar and peeps into the past of ther mother’s life. She comes
to acknowledge the guthood of her mother and her typical motherhood looking for her daughter's safety.

Apparently the novel does not seem to profess or propagate feminist outlook but there is an undercurrent feminine point of view which gives serious touch to the story. Pallavi Rastogi rightly argues:

"kapur never permits Virmati any assertion of power of freedom. Because even as she breaks free from old prisons, she is locked into newer ones. Her relationship with the professor, for instance. As second wife she must fight social ostracism outside the house, and compete for the kitchen and conjugal bed with Ganga, the first wife, inside it."\(^4\)(SANET P.78)

Difficult Daughters has undeniably an autobiographical tinge and touch. Pallavi Rastogi rightly focuses the autobiographical elements in the novel:

"Like Virmati, Manju Kapur was born in Amritsar and teaches in college. Her family were victims of partition and was Arya-Samaj's like Virmati's family, Manju Kapur's father too was a professor, like Virmati's husband. Manju Kapur admits that she herself had been a difficult daughter for the mother whose priority was marriage and she, in turn wants her daughters to have good jobs."\(^5\)(SANET P.76)

Throughout in the novel Ida's declaration echoes that she does not want to be like her mother. The novelist scrutinizes a pertinent and persuasive subjects like self-affirmation, man-woman relationship, and family-feud and above all the mother-daughter conflict and
contradiction. The novel without any literary snobbery deals with a daughter’s reorganization of her fractured and fragmented past hanging on her mother’s story. The writer has all the fact and fineness of the great classical masters like Dickens, Jane Austen and Emily Bronte in creating and producing efficacious result. women with substantial light being focused on the reality of the relation between gender and socio-historical processes, as Seema Malik writes between gender and socio-historical processes, as Seema Malik writes:

"History of women may not necessarily be the same as the history of men. The impact of cataclysmic event like partition on women was much different and more traumatic and enduring than men. The word partition is inadequate to encompass the myriad meanings this event has for women or to even approximate the many levels of experiences that they lived." *(FYIWE p.174)*

Women under the patriarchal pressure and control were subjected too much more burnt and social ostracism. They were discriminated and were biased in lieu of their sex. The life women lived and struggled under the oppressive mechanism of a closed society were reflected in the writings of women writers in the Post-Colonial India.

With this fabric at the backdrop Manju Kapur has knitted her novel *Difficult Daughters*, through this novel the writer imposes on her fiction a shape which gives expression to her own view of a changing world.

Manju Kapur without any linguistic jugglery and gimmickry presents, the postmodern novel in a traditional knit narrative design.
Her novel 'Difficult Daughters' manifests autobiographical data and dimensional structure to its syntactic norms. The texture of the novel has been knitted and knotted around a Punjabi family women of consecutive three generations. The writer Manju Kapur voices her joys and hopes by using rich and colorful expression of colloquial Punjabi language and creates a cultural context of her plot. Though the main narrator in the novel is the author herself, but Ida the daughter of the protagonist Virmati is the storteyller. The narrator seems distanced form her mother in time and space and yet as Alka Singh writes "Virmati remains a vibrating presence all through Ida's life"\(^7\) (DIWWSFI p.133), Ida appears to the readers as if there is no strange character in the novel with whom the narrator is not familiar with. In the words of Alka Singh:

"This is also realized by her familiarly with the characters"\(^8\) (DIWWSFI p.134) innermost thoughts and feelings, her knowledge of past and present and her presence in locations where characters meet in total privacy. In addition, what makes this novel compelling reading and distinguishes it from other tales of adulterous love and romantic intrigue is the sympathy and intergrity with which the author and Ida reconstruct the past of Virmati.

Ida starts narrating the tale with a very crypic statement "The one thing I have wanted was not to be like my mother". This statement makes the reader go "curious and naturally it makes them to explore and analyze what propelled her to deliver a statement to this effect of why she did not like to be like her mother and relate the answer to the larger issue of patriarchy"\(^9\) (DD. p.78).
The novel *Difficult Daughter* is about a woman torn between family duty, and the desire for education and illicit love. *Difficult Daughters is a first rate realistic novel*. To Meenakshi Mukharjee *Difficult Daughters* has been hailed as an impressive novel while Bibi Shah calls it. A novel about female desire and entrapment about compromise and complains and Nira Gupta says that it is an extremely readable novel. To Uma Parameswaran *Difficult Daughters is a story of victimization*.

The narrator Ida goes to Amritsar to identify her mother roots from relatives who say *"what is past is past, don’t bother about it, have another parahtha"* (DD. p. 92) Ida relives her mother’s life. Virmati is the eldest of the long chain of children born to an ever-pregnant mother. In a way the protagonist’s life is smeared under the pressure of family responsibilities. Her childhood is lost in being a young mother to her siblings this, however does not diminish her desire to study. Virmati’s desire to study is attributed to her cousin Shakuntla’s influence. *"She was so keen to study, bap re!”* Freedom associated in traveling, entertaining, reading, learning and attending to academic deliberations thrills the ignorant mind of Virmati, *"I want to be like you Behnji”*.... blurs Virmati. Shakuntala is no more a poor, unmarried older cousin but she is respected much because of her smartness, education and of all for her independent attitude. By associating with Shakuntala, Virmati gets the opportunity to realize how much she hated the idea of a housewife. These ideas churn the mind of Virmati and makes her revolt against the family traditions that ultimately coincides with a break in the generations *"old joint family.”*
Virmati’s grandfather is forced to pension off his older son and the family shift residence from the old ancestral house in the heart of the city to a new one. With separate apartments "what he thought was a final solution, finally turned out to be the beginning of a long chain of partitions."(DD p.25)

The new education and close observation of the life of Kasturi (Virmati’s mother) generate a new urge and emotion in Virmati to get herself free from the bondage of patriarchy that denies or deserts her freedom and choice. Education in itself is viewed as a modernizing force and as an agency of change. The education verses marriage argument is reiterated many time in the novel, but with Virmati getting permission to study further, one is forced to accept that the changing times brought more and better educational opportunities for women. Nurtured under the shade of Arya Samaj whose cult and values taught that that home are not at all different from those insisted upon at home. Virmati’s life according to her mother is only meant to be a wife and a mother, are the consciously inculcated idea of the Indian feminine role.

Virmati does not seriously view the point of education and profession as means to achieve individual freedom. But on the other hand Shakuntala though hails from the same background is intelligent enough to chalk out and shape up her own life, by making use of her education and very firmly resists the family’s pressure for her marriage by making her priorities in life clear, she wins her independence.

In the Patriarchal Indian Society marriage is a means of deliverance from being socially condemned, and it relieves a woman from
the sense of insecurity and uncertainty. To the older generation, marriage is no reason to rebel, it was accepted as a part of life’s pleasure, and was a phase of initiating certain Dharmas associated with social and religious institutions. Of course love was not the prerequisite or a desired basis for marriage. If Virmati’s mother Kasturi, and Ganga (Prof. Harish Chandra’s first wife) seeks pleasure in domestic updoings, Virmati struggles between the physical and moral; the head and heart. Finally she gives way to her heart and body. Virmati is engaged to an engineer initially but series of incidents propel the family members to postponed the wedding. This incident paves way for Virmati to begin an illicit relationship, with the married Professor living next door. Virmati undergoes the trials and tribulations of a love that has little hope of social acceptance. The Oxford returned professor finds little to share with his undeducated wife and is unable to resist the charms of Virmati, who is innocent and hungry for knowledge and love. Virmati who appears “flower like against the back drop of male students the Oxford returned professor forces himself into her mind and heart by spreading her anguish and desire at her feet”13 (DD. p.102).

The novelist has portrayed the protagonist as a woman caught in the conflict between the passions of the flesh and a yearning to be a part of the political and intellectual movements of the day. Under the shade of a friend Swarnalata, Virmati attempts to analyse the communal tension involved during the Indian freedom struggle. As Gurpyari Jandial aptly writes....

"With Swarnalatha, Virmati attends the Punjab women's student's conference. Here she seems and hears women who
exude confidence and strength. She listens to them as they explain the meaning of the flag, the importance of freedom for the development of human spirit, impact of war, human right, strikes, academic freedom, rural upliftment, language etc."\(^{14}\) (DD p.96)

Virmati in course of time finds herself to be inapt and inadequate and memories of the stolen moments she shared with professor; leave her not concentrating on the issues being spoken about. Understanding her mind Swarnalata makes an attempt to make her realize how she is wasting her life, in mistrusted relationship she says:

"Marriage is not the only thing in life, Viru. The war, the Satyagraha movement because of all these things women are coming out of their houses-taking jobs fighting, going to jail-wakeup from you state dream."\(^{15}\) (DD p.139)

Caught in the whirlpool of misplaced passions Virmati spurns marriage, attempts suicide and bears confinement. Sometimes Virmati thinks about him as a man who is already married and a traitor to his wife can never give happiness to any women. He is a worldly person caught in his won desires. She is agitated when she realizes the hopelessness of her illicit love when Ganga is pregnant for the second time.

"How could it be true? Man professing his love for her on one hand and making his wife pregnant on the other. At this juncture decisively and brusquely, she cuts him saying : you think you can do what you like so long as you go on saying you love"\(^{16}\) (DD. p.112).
Virmati blooms into a 'New Woman' where she displays marvellous strength of mind in over coming her dejection she is "strong to bear the pain, silently, without anyone knowing:’\textsuperscript{17}(DD. p.101). However inspite of her initial revolt against the family and firm stand against the professor, she succumbs to his implorations and passion in Lahore where she goes to continue her future studies. "Loss of virginity pricks her conscience but then she overcomes the guilt by rationalizing it as outmoded morality’\textsuperscript{18}(DD. p.114).

Virmati unwed pregenacy makes her grow stale in building and boosting her initial confidence. The initial tenacious and assertive self gradually wanes away. She says in helpless :

"...As for me, I know, I have failed in my duty and I will be punished one day. Nobody can escape from their karma. May be what is happening to me is part of it, and there is no use protesting.”\textsuperscript{19} (DD. p.84)

She understands her position and meaninglessness of her activities she is being involved with. Her emotional dependence on the professor constantly evades the question of marriage, stops her from doing anything that he disapproves. \textit{May be I could be like Swarna from the inside secretly} Further she feels that Swarnalata is involved in "meaningful activities” and is doing activities related to freedom movement and women’s emancipation but what was that she doing she was thinking about her own love while her entire Nation is entrapped by the feat and fever of freedom Struggle.

The Novelist portrays the real attitude of the Professor who intellectually enjoys the best of the two words. His wife Ganga attends
him as a maidservant, fulfills his everyday needs, keep his house tidy and his clothes washed and Virmati satisfies his academic urge.

Though Virmati succeeds in marrying the Professor, who very reluctantly administers the occasions, the protagonist is given a parish status and faces exclusion from hearth though she dares to cross one patriarchal threshold, she is seen caught into another where here free spirit is curbed and all she does is "adjust compromise and adapt" in fact Virmati wants to carve a life for herself, to some extent. As Seema Mallik observes:

"To some extent she even conveys a personal vision of womanhood by violating current social codes yet she lacks confidence, self-control, and farsightedness and is physically and intellectually dependent on a superior force."120 (IWE p.175)

Ms. Kapur has brought out how male ego-centricism blinds men to the situation of women, who may be placed in agonizing circumstances on account of their relationship with men.

"Kapur never permits Virmati any assertion of power or freedom. Because even as she breaks free from old prisons, she is locked into never ones. Her relationship with the professor, for instance while it does provide an escape from a loveless arranged marriage, it is itself furtive and claustrophobic offering only a stolen togetherness behind curtained windows, even years of studying and working alone do not give her the confidence to strike independent roots and grow. She hovers uncertainly at the edge of each new world never entering, lest the professor should call and not find her near. Eventually,
marriage to he-man of her choice is no triumph either. As a second wife, she must fight social ostracism outside the house, and compete for the kitchen and conjugal bed with Ganga the first wife, inside it.²²(IWE p.110)

Virmati struggles through the "winds of misfortune" in her love for the professor she has a constant longing for self autonomy but her search for freedom is otherwise proved to be self-deceptive horredous and meaningless. The novelist aims at projecting through her Virmati that when an Indian girl marries according to her own wish it spoils her prospects in both the worlds. Virmati thinks that she is responsible. Using the traditional narrative thread, Manju Kapur has invigorated the English language to suit narration of what she felt about her women and their lives in post modern India in a culture where individualism has often remained an alien idea and marital bless-the women’s role at home is a central focus. Dora Sales Salvador (356), in her note to her Spanish translation of the novel, appropriately stresses: ‘Kapur emphasises the efforts made at that time by numerous women who, while demanding equal opportunities, equal access to education and life-opportunities going beyond convention, were a visible force in the non-violent resistance to the British’. Home’s narrative structure. The book’s first 150-200 pages are freeflowing. Some characters (like Sona and Rupa) are more important than others, but by and large the effect is that of an omniscient narrator wandering into each of the rooms in the large house in turn, spending time with each of the characters; we are privy to the thoughts and personal conflicts of a number of people. But then, in the second half, Kapur decides to focus her narrative on Nisha and this slightly diminishes the effect. Nisha’s
story--a failed affair, her struggle for emancipation--is interesting and well-observed enough in its own right, but it feels strange to be suddenly cut off from some of the earlier threads (Vicky’s sudden disappearance is particularly jarring).

It has a contemporary setting, but marks a return to traditional Indian milieux, in the shape of the conservative world-view of the Banwari Lals, a joint family of traders in the clothing business who live in Karol Bagh, a commerical district of Delhi. 'Home' deftly interweaves the lives and (mostly arranged) marriages of several generations of this family--by their own admission, a collective of “old-fashioned people” (“Raju was allowed a glimpse of the girl, though his opinion was the least important. What did the boy know of life, that he should be allowed decisions?”(IWE p.111). The central interest is the abortive revolt of one of the younger members, Nisha, who strives after a love-match—with a boyfriend who buys up elite students’ tutorial papers to win her underserved academic success at college and briefly runs her own fashion mail-order business from the family’s basement, yet in the end cannot prevail over custom and tradition.

Gestures are formed by movements of the facial muscles, head, limbs or body. These movements may express or emphasize a thought, feeling, or mood. They may accompany speech or may be used in the place of speech as found among deaf-mutes, among people who do not know each other’s language, or among those who have taken a vow of silence and so on. In addition to their use as an accompaniment to speech and their use as an independent means of communication (in place of language) between individuals and groups, gestures are
also frequently used in the aesthetic acts, in the theatre and dance, and in religious and/or secular ceremonies.

There are at least three major divisions—use of gesture as an accompaniment to oral language; use of gesture by itself as the language, as in the case of deaf-mutes; use of gesture as an independent means of communication, an addition to the use of oral language, as in the case of sign language used by American Indians.

There is also another category in which use of gesture either as an accompaniment to oral speech or as an independent system of expression is elevated to the aesthetic level and is exploited in aesthetic arts. Finally, use of gesture in all the above is resorted to for both social purposes and purely individual goals.

Within the realm of social purposes, use of gesture for expression relates to establishment of interpersonal ranking, good manners, communication/communion with gods, maintenance of social identity, etc.

Gestures are as natural as human speech. They precede human speech, in the ontogeny of language, coexist with human speech and continue to be in existence and use even when the human speech is lost in the individual.

In their phylogeny, one finds gestures in some form or another among all animals, performing the function of both individual and social steering mechanisms, and also gestures appear to have preceded vocal language in the phylogeny of communication systems.

A child starts employing gestures much earlier than her use of language; the early stages of language acquisition does in fact consist
in the acquisition of a variety of communicative 'gestures' that cannot be clearly distinguished as completely vocal. While vocabulary choice, in later years, is and could be taught, instruction in the comprehension and use of gestures is generally minimal, most societies taking these as more natural than speech and leaving these to be mastered unaware. Their (the societies) function is seen more in reshaping the 'natural' gestures, to keep these under some social regulation rather than teaching the gestures, per se.

Regulation and suppression appear to be crucial processes in so far as the use of gestures is concerned. The child is governed in her early attempts at communication more by the gestures and facial expressions of the caregivers than by the vocal language of the latter.

The gesture-like elements of oral speech, such as the tone of voice and intonation patterns, come to aid the child in its comprehension slowly. This recovery of information via gestures continues all through life, and where speech is proscribed, or is not yet made when the interaction begins between two individuals, or when the interactants are unable to use speech, it is the gestural expressions that reveal the state in which the interactants are placed.

In the most intimate moments, speech takes a back seat and gesture has the total control. Also when an individual has not the particular word at his command at a particular moment in his own language, he resorts to gesture. He may resort to gesture for effects as well, even when he has the world.

Second language learners and users, and those who are placed in an environment where they do not know the language or know it
only partly, often resort to gestural communication, in a very natural manner.

When a gesture is made, more often than not, we tend to reply to it in some appropriate gesture, rather than in speech. We switch over to gestural communication, on our own, when we start conversing with the deaf and dumb. We may have never done it before;

When gestures accompany speech, they may or may not convey specific meanings. Many individuals have the habit of exhibiting gestures which may have no meaning in themselves or bear any meaningful relation to the utterances in speech.

These generally have the function of indicating that a speech utterance is in progress. These individuals will use some gestural movement or another whenever they speak.

The vast majority of us do this without being aware of the gestural motions we make. In another dimension, when gestures accompany speech, they may have the function of supporting the meanings conveyed by an utterance in speech or may even express a meanings which will be deliberately left out by the utterance in speech, to be expressed only by the gestural expression.

In addition, a gestural motion or a series of gestural motions alone may form the ‘utterance’ in a communication, with speech playing no part at all. That is, the speech is absent and the communication is carried on only with and by the gestural motions.

In the categories where gestural motions do convey a meaning of their own, the processes of gesturing take several forms. We give below some of the forms that are generally identified in Indian
contexts:

We point at the object, we indicate the cardinal directions, regions, body parts, colors, personal, and demonstrative pronouns using this process. These objects are generally present everywhere. Indication is a very basic gesture and is a very useful and effective process for identification.

This basic gesture is not found in most animals, perhaps because the gesture requires some cognitive identification skill, although the process of gesturing itself is made simple by the physical presence of objects indicated. Note further that both at the religious and social levels, gesturing at is very much regulated and kept under control. We have already pointed out how the socialization processes in Indian contexts insist on children producing their speech utterances without resorting to gesture at objects they try to refer to in their speech utterance.

may have never used gestures under such contexts, but, in spite of the novelty of the situation, we do choose sings that are in some way concreete and picturesque.

We try to interpret the sign language of the deaf-mutes also based on the assumed similarity of the outlines they make with the objects around and/or objects known to us. People disordered from their normal status or those congenitally disordered, and have disabilities of various sorts are also known to engage themselves in some sort of gestural communication.

When individuals remain in solitary confinement, either voluntarily or by force, or by forces of circumstances, often they start
communication via gestures when they come out of their solitary confinement. The individuals who have lost their speech (the aphasics) are known to use gestures for communication. Thus, there is some gestural communication potential in every one of us latent and ready to be used as and when the occasion arises.

Gestures are found in all cultures and in all stages of growth of cultures. Secondly, gestures are found used by the disordered people also. Thirdly, even when the language is lost, as in aphasic conditions, people do use gestures for communication. Fourthly, gesture is used by the congenital deaf-mutes who are not exposed to language at all.

Thus, gesture may accompany speech or may be used as a communication mode independently, and is found in all people. While gestural communication, thus, is found among all people, social conventions regulate the quantum, quality, the frequency, and the contexts of occurrence of gestures.

In some societies, gesturing is associated with lower social status; in some societies, if gesturing is not made, communication is not considered spirited and appropriate. Education and higher social status require measured tones, clear utterances, soft voice and less gesturing in many Indian societies. Imitation of another’s idiosyncratic behavior is allowed in the absence of the other for ridicule, humor, and identity purposes. In the especially when such imitations provoke laughter in others.

Demostrative gestures (indicating objects and individuals, who are placed away from the interactants) are avoided. Children are advised to avoid using gestures while talking. Man has assigned differ-
ential functions for both oral languages and gesture in his communication activities. We shall see the details as we proceed. It is sufficient here to state that, in humans, gestures get very much involved in the conduct of social behaviour.

Manju Kapur’s *Difficult Daughters (1998)* intuitively appears to be a highly lucid and readable novel but this intuition needs to be verified on the basis of somewhat objectively verifiable criteria. *McCutchion*, a very important old critic of IWE, remarks about the use of the English language, *"The fascination of Indian Writing in English lies... in the phenomenon.... of literary creativity in a language other than the surrounding mother tongue."* He (15), further, adds about the use of dialogue in IWE works:

*"It would require very exceptional gifts and total bilingualism to express directly in English the lives of people who do not themselves speak English"*\(^{23}\) (*IWE : SLITP p.20*).

He also goes on to say that under the English language surface there lies a radically different Indian mind. Rollason (2008) interprets this as a constant and creative tension between medium (English language) and content (Indian mind). This suggests that an IWE fiction appears to be the result of a process of translation. Dora Sales Salvador (2001) goes a step further and finds *"literature written originally in English [as] a sort of transcreation"*\(^{24}\) (*IWE : SLITP p.39*). Rollason (2008) finds the concept of transcreation very closely related to the issue of Indiansiation of English by creative writers. Raja Rao (5) also talks about the same idea of Indiansisation in the preface to his novel Kanthapura:
“English is not really an alien language to us. It is the language of our intellectual make-up like Sanskrit or Persian was before. We are all instinctively bilingual, many of us in our own language and in English. We cannot write like the English. We should not. We can only write as Indians.”

Difficult Daughters is rich thematically also. It has been appreciated as Kapur’s commendable effort to peel away, even if partially, the silencing layers of historical time. Besides, various critics and reviewers find it highly lucid and readable. To illustrate, Nira Gupta-Casale (2000) considers it ‘an extremely readable novel. ‘When an informal survey was done, several university teachers working in the area of IWE confirmed Gupta-Casale’s opinion intuitively. This paper, therefore, is a modest attempt to explore several factors, including the range of transcreation or Indianization, responsible for the novel’s high readability and lucidity.

Here it may seem apt to mention Kapur’s high concern for the use of language in Difficult Daughters. In an interview with Jai Arjun Singh on 9 August 2008, she mentions a small incident which may tell a lot about her perfectionist attitude to language used in Difficult Daughters. After having the novel refused by one of her potential publishers on the ground of its meandering quality, she removed 30,000 words from the manuscript. She later confesses that when she gets a choice between not getting published and the pain of cutting, she selects the pain of cutting as it will definitely cause ‘the lesser pain’.

Readability (or lucidity) of a text is usually determined on the basis of some mathematical calculation or by using word-processing software. There are several popular readability tests like Gunning Fog
Test and Flesch Readability Test. **Gunning Fog Test** takes into account the number of words in a paragraph, the number of sentences in the paragraph and the number of words having three and more syllables. This test implies that short sentences written in plain English achieve a better score than long sentences written in complicated language. **Flesch Readability** Test measures readability by taking the number of words in an average sentence and the number of syllables in an average word. In this test the higher the score, the easier the text is to understand. So, a score of hundred implies that the test is very easy to understand and a score of zero means that the text is extremely difficult to read. However, in this paper, the readability has been discussed in a somewhat non-technical sense. Here it has been associated with lucidity, flow, and the ease one experiences in reading the novel.

One of the sources of high readability of the novel appears to lie in the extensive use of Hindi and Punjabi words in the novel. These words have been derived from different areas of experience. In fact, the English used by Manju Kapur is geared towards expressing a distinctly Indian sensibility. Therefore, her English has definitely a local flavour. This variety of English (i.e. Indian English), though, has been frowned at by purists, like Nemade (31) and Kimbahune (1999). Namade (31) considers it as a temporary and rootless phenomenon which is reflected as ‘parrotry’ (33) and ‘mimicry’ (p.36). He, further, makes a great prophecy that no Indian writer in English can ever enjoy a position of eminence as his writings lack national culture and national language (36). On the same line, Kimbahune (80) quite brutally comments that the novels like a Suitable Boy and The God of Small Things belong to the history of politics of publishing houses rather than the history of literature. However, we find its excellent defence
in scholars like Quirk (1972) and Bandyopadhyay (2007). Quirk (:51) discovers Indian English as a self-respecting and established variety of English and Bandyopadhyay (2007) finds it a specific variant of International Standard English. Her analysis of specific IWE texts for her Ph.D. dissertation proves that IWE text is generally marked by many sociolinguistic features, like Indianisation of vocabulary, loan translation, use of repetition and linguistic creativity. She (3) asserts her opinion in the following way: 'The term "Indian English" refers to the variety of English which is learnt and used by a large number of educated... Indians as a second language.... Indian English has the status of an Indian Language, serves the international role of communication with the global community of nations and intra-regional roles of link language among people of diverse linguistic backgrounds.'

Manju Kapur’s novel is full of instances of Indianisation of vocabulary, loan translation, use of repetition and linguistic creativity as discussed above with regard to Indian English. She voices her joys and hopes by using colourful words of colloquial Punjabi and creates a wonderful cultural context for her novel. An example of this linguistic creation can be witnessed in 'the devotion with which the native Punjabi extols the soul-satisfying virtues of butter and lassi' (Gupta-Casale): (i) The milk had a thick layer of malai, yellow, not white, like nowadays. And when food was cooked, ah, the fragrance of ghee! At this point, words fail them. "I had grown up on the mythology of pure ghee, milk, butter, and lassi, and whenever, I came to Amritsar, I noticed the fanatical gleam in the eyes of people as they talked of those legendary items Perhaps, if I could have shared that passion, the barriers of time and space
would have melted like pure ghee in the warmth of my palm”.

The source of high readability can also be accounted for in terms of Manju Kapur’s use of code-switching and code-mixing devices. Sarangi has tried to examine how far various sociolinguistic concepts, including code-switching (moving from one language in the same utterance), role-relationships (the structuring of dialogue according to the speaker’s different roles in society) and turn-taking (the social conventions deciding who speaks when) occur or recur in IWE works. Here we have attempted to explore only the use of code-switching and code-mixing in Difficult Daughters. A thorough investigation of the use of these devices reveals that Manju Kapur has used them extensively at the lexical and syntactical levels to express herself in a better and satisfying way. Her use of these devices seems to be governed sometimes by the non-availability of an equivalent word in English and at other times to make the context or narration more realistic. In the sentence, “A woman’s shaan is in her home”, Kapur’s choice of ‘shaan’ instead of ‘pride’ lends this expression a homely and realistic touch. Her use of Hindi/Punjabi words represents a vast area of experiences, but it is remarkable that these Hindi/Punjabi words are mostly concrete ones as opposed to abstract ones. Here concrete words refer to the objects normally perceived by our sense organs.

The high lucidity of Difficult Daughters is also facilitated by the narrative technique used in the text. The major part of the story is told by the author herself as she appears to be omnipresent and does not take part in the story. This type of narrator is called ‘heterodiegetic’ (Genette 255-6). Only a very small part is narrated by Ida, Virmati’s daughter, who is a participant also. A narrator of this type is
labelled as ‘homodiegetic’ (Genette 255-6). Ida starts narrating the tale with a very cryptic statement: “The one thing I had wanted was not to be like my mother”\textsuperscript{28}. From this very point readers get curious ‘to explore, and analyse why she did not like to be like her mother and relate the answer to the larger issue of patriarchy’ (Bala and Chandra). Surprisingly enough, the book ends as it began with the angry Ida’s comment:

\begin{quote}
This book weaves a connection between my mother and me, each word a brick in a mansion I made with my head and my heart. Now live in it, Mama, and leave me be. Do not haunt me any more.”\textsuperscript{29}(SIW p.259)
\end{quote}

In this way, the novel appears to form a complete circle and this circularity gives a direction, continuity and speed to readers. Ida takes over the narration of the tale at different points in the novel, but only for a very brief period and this breaks the monotony in the reading of the novel. Ida starts the story in Chapter 1 wherein she talks about her dead mother just after her funeral at Delhi and then she reaches Amritsar where she starts piecing together her dead mother’s past, but as she has been able to provide only a small aspect of her life, we get the remaining big part of the story mainly by the author. Ida takes up the job of a narrator again in chapter 9. She long with Kailashnath, goes to the college where her father worked for a very long time and her mother’s love affair bloomed with Harish. Thereafter, she again starts telling the story in chapter 17 (second part) wherein she meets Swarna Lata Sondhi, the roommate of Virmati during her Lahore days, to explore some more facets of her mother’s personality. Later, she tries to reconstruct the story in chapter 19 (second part).
Here, she comes to know how Swarna Lata helps her mother to get rid of an unwanted pregnancy. Further, in chapter 23 (second part) Ida talks to her Masi about her mother’s marriage and in chapter 25, she is trying to pick up the loose threads of her mother’s marital life. And finally, at the end of the Epilogue, she becomes autobiographical and bids farewell to her mother’s memory.

The reader develops a bond of trust with the author who is the main narrator in the novel. Her omniscient nature can be felt by her presence as a storyteller in about 250 pages of the novel, which runs into 259 pages. This is also realized by her familiarity with the characters’ innermost thoughts and feelings, her knowledge of past and present and her presence in locations where characters meet in total privacy. In addition, what makes this novel lucid and distinguishes it from other tales of adulterous love and romantic intrigue is the sympathy and integrity with which the author and Ida reconstruct the past of Virmati (Gupta-Casale).

Mukul Kesavan, a famous novelist, commends *Difficult Daughters* as ‘a first rate realistic novel’ (Bala and Chandra 106). A close analysis of the novel reveals that realism also promotes a high degree of reliability, and realism, to a large extent, is realized in ‘verisimilitude’ and ‘credibility’. Cassirer (144) defines art as ‘a continuous process of concretion’. Leech and Short (156) explain this definition in the following way: ‘The sense of being in the presence of actual individual things, events, people, and places, is the common experience we expect to find in literature’ and this very aspect of the illusion of reality is called of being participants or observers
themselves. For example, Virmati's traumatic experience of unwanted pregnancy mitigates the gap between reader and participant, at least for a short while

"Quickly she calculated dates..... She was certain she was pregnant. With this certainty, the nausea came again, ripping through her throat, salivating her tongue. She thought of all the house she had spent over her practical files, her teaching charts, .... What would happen to her BT now?"\textsuperscript{30} (DD. p.141)

Verisimilitude is closely connected with another aspect of realism called credibility. Credibility is "likelihood or believability of the fiction as a 'potential people are making in the house after Virmati fails at her FA examination. She does not give importance to the success in the examination.. instead, she strongly believes. "..... it is the duty of every girl to get married"\textsuperscript{31}. Her belief lends credibility to the novel because the same belief was a part of Indian consciousness till some years ago.

To conclude, we may say that the novel is brilliant not only because it is "about female desire and entrapment, about compromise and compliance"\textsuperscript{32} (Gupta-Casale) but also because of its great lucidity triggered by Kapur's use of code-switching and code-mixing devices. Besides, the third person narration contributes to develop a great bond between the author and the reader. In addition, Manju Kapur's sincere effort to make the novel realistic also makes the text highly lucid and readable. Home's narrative structure. The book's first 150-200 pages are freeflowing. Some characters (like Sona and Rupa) are more important than others, but by and large the effect is
that of an omniscient narrator wandering into each of the rooms in the large house in turn, spending time with each of the characters; we are privy to the thoughts and personal conflicts of a number of people. But then, in the second half, Kapur decides to focus her narrative on Nisha and this slightly diminishes the effect. Nisha’s story – a failed affair, her struggle for emancipation – is interesting and well-observed enough in its own right, but it feels strange to be suddenly cut off from some of the earlier threads (Vicky’s sudden disappearance is particularly jarring).

It has a contemporary setting, but marks a return to traditional Indian milieux, in the shape of the conservative world-view of the Banwari Lals, a joint family of traders in the clothing business who live in Karol Bagh, a commercial district of Delhi. "Home" deftly interweaves the lives and (mostly arranged) marriages of several generations of this family – by their own admission, a collective of “old-fashioned people” (“Raju was allowed a glimpse of the girl, though his opinion was the least important. What did the boy know of life, that he should be allowed decisions?”). The central interest is the abortive revolt of one of the younger members, Nisha, who strives after a love-match - with a boyfriend who buys up elite students’ tutorial papers to win her underserved academic success at college - and briefly runs her own fashion mail-order business from the family’s basement, yet in the end cannot prevail over custom and tradition.
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8. Ibid., p.134.


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25. Ibid., p.54.
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