Chapter 3

Hinglish in Literature
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While literature in India is very ancient because it is the land of Upanishads, Vedas and the great epics, Indian English literature is the result of the East West encounter. The literary products in English belong to the colonial, post-colonial, modern, post-modern and the current periods. Each period is marked by the growth, innovation, inventiveness, originality and variety in the treatment of theme, style, language and narration. The genres of Indian English touches all the fields like fiction, poetry, drama, short stories, biographies, autobiographies, prose, journalistic writing, medical transcription, technical documentation, business management material and so on. Indian bookstores contain published material ranging from cookery books to expert commentaries and interpretations of higher spiritual and metaphysical thoughts. Indians combine original thinking with both Indiananess and global awareness. Most writers have a keener sense of language expression and delectable nuances of the regional aspects of Indian English.

Indian English Literature refers to the body of works by authors in India who write in English and whose native or co-native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian diaspora. Writers like Salman Rushdie came under this category. The very definition of the adjective “Indian” here is hazy. Many of these writers neither live in India, nor are Indian citizens. As a category, this production comes under the broader realm of postcolonial literature – the production from previously colonised countries such as India Though one can trace such writers in India to a century back, Indian writing in English has come into force only in the last couple of decades or so, as far as literature goes.

Many Indian writers started using English as their medium of expression. The multiplicity and diversity that were part of Indian social and cultural scenario was also applicable in languages.
Indians across the states of communication, moreover English as a language linked many other countries as well. Because of the colonial invasion English has gained predominance as a means of communication for many English medium learners that it supplanted their vernacular and made them comfortable only in the use of English. So English has come to represent the national identity of many Indian writers. Though language is that identity of a nation which shapes its destiny, in the context of Indian subcontinent English language has proved to be a touchstone to judge its potential and adaptability. India has changed as a nation state and as a society due to the incursion of English language; at the same time India has changed English language as well. Applied linguistics has bowed to the notion of social context, to the importance of culture, to the supremacy of discourse, to recognition of the significance of learner's culture. Journey of English language in India records all these notions. English became the medium of Administration and Education throughout the Indian subcontinent when Lord William Bentinck accepted a Minute written by Thomas Macaulay in 1835.

The rise of the Indian Writing in English is, at the onset, to be located historically. The first connection that we should be looking at is the introduction of the English language as a medium of instruction in India and the introduction of English literature as a subject in the Universities. Macaulay proposed the introduction of an Educational system in English medium in India. He wanted well educated clerks to become well oiled cogs in the wheels of English Government in India. Emphasis was laid upon the introduction of basis grammar and sentence structure so that government official works under British rule were properly done. Macaulay was joined by missionaries in their zeal to 'civilize' the natives. Missionary schools cropped up everywhere and the Anglicization of Indians started. When the Universities of Bombay, Calcutta and Madras were established in 1857, English became the primary medium of instruction.

The very first pamphlet written in English by an Indian appears to have been published in 1806. The first book to be published in English by an Indian, appeared before the end of the eighteen century, in 1794(Sake Deen Mahomed) but he was only one of many Indians who were
writing in English before the end of the eighteenth century. Though they do not seem to have published any volumes of work, they contributed to Calcutta periodicals at a time when Calcutta was second only to London in its importance in the Empire. Nineteenth century Calcutta was cosmopolitan, and swayed to breezes not only from Britain and the Continent, but also to breezes from as far away as Canada and the United States – which are geographically just about as far from India as it is possible to be. And yet Calcutta started benefiting from English education only in 1817, while the first school which taught English was actually started hundred years earlier, at Cuddalore, near Madras.

The revolution in Indian intellectual life was so complete by the 1830s that the first autobiography had already been published in English – Raja Rammohan Roy's. The first play in English, Krishna Mohan Banerjea's *The Persecuted* was published in 1831, and the first novel in English, Bankim Chandra Chatterjee's *Rajmohan's Wife* was published in 1864. Briefly, then, Indian writing in English goes back some two hundred years, and all the major literary forms had begun being practiced some one hundred and twenty years ago.

Prose was the first of the literary forms in Indian English literature, and it continues to be the largest and most vigorous form. Born properly with the reforming zeal of Raja Rammonhan Roy, and aimed at educated people all over the country, the astonishing and irritating flexibility of the language was hammered into an effective weapon of exposition, argument, and exhortation against the British by a long line of eminent patriots such as Brahmabandhab Upadhyay, Jawaharlal Nehru, and Mahatma Gandhi. More recent practitioners, such as Mr. Chaudhuri and Ved Mehta, have used it at least as effectively and creatively, if to quite different purposes.

As might be expected, poetry was the most important literary form of the nineteenth century, and through it is not of such central importance now, an ever-increasing number of Indian poets are writing and publishing in English. Fiction in English presents an opposite sort of line on the graph, when compared to poetry, for it shows a steadily increasing popularity at first, and now an
algebraic growth rate, both in the number of works published, and in the print runs of individual
titles. Drama in English is of course the last of the literary forms to flower and there have been
only some two hundred plays published in English over a period of 150 years. But then if drama
is to thrive, it is self-evident that it needs greater institutional and public support than any other
form of literature.

Indian writing in English can roughly be categorized into certain periods. The first of these is
roughly up to 1816, what might be called the ‘Pre-Roy’ period (i.e. before Raja Rammohun
Roy). It is during this period that the use of English by Indians was an individual aberration or
indulgence. The second period begins with Roy and is typified by him: it is marked by a steadily
increasing use of the language on the part of the growing nationalist class which was, during this
period, entirely English-educated. The third period begins in the 1930s with the arrival of the
three major Indo-Anglian novelists, Mulk Raj Anand, R.K. Narayan and Raja Rao. This
coincides with the final phase of the nationalist movement which for the first time in Indian
history awoke the masses of our peoples to their political rights and responsibilities. During this
time, India’s conception of caste, which had strangled social behaviour for some thousands of
years, was revolutionized, and Mahatma Gandhi’s Christianised and individual version of Karma
and Bhakti was gradually replaced by the philosophical and practical materialism and
individualism typified by the urbanizing and industrializing instincts of Jawaharlal Nehru, our
first Prime Minister.

Political expediency also made Indians accept English as medium of conversation. For a
country where dialect changes every 3 to 5 kms and language changes every 40 to 50 kms; the
introduction of a lingua franca (common language) became a necessity. English bridged the gap
between Hindi and various regional languages. Nationalists, revolutionaries and political
activists, who wanted freedom from British rule, were able to spread their thoughts among all the
like-minded people with the help of English language. For the first time, English language
brought a kind of unity, hitherto missing among diverse linguistic groups of India. Post 1947, the
language riots of 1960’s led to a ‘three language formula’, in which English was introduced as the chief alternative to any regional language. It was accepted as an ‘associate’ official language, with Hindi as official language. It also got the status of the official language of four states (Manipur, Meghalaya, Nagaland, Tripura) and of eight Union Territories.

English has a distinct standing within Indian society. It is used within the legal system, government administration, secondary and higher education, the armed forces, the media, business and tourism. It is a strong unifying force. Early teachers of ESL were English themselves. Students under them gained the knowledge of “an English” which was unaffected by mother tongue influence. These early students were taught “an English” which was used by English themselves. But for these first students of English teachers, English was their second language; so when they themselves started using or teaching English—mother tongue influences started showing.

To begin with the introduction of English at these levels had some interesting repercussions. What is pejoratively called “Babu English” today became the first offspring of the unholy encounter between the British English language and the unwilling Babu. The ‘art and craft’ and discomfort with which they used the language in the offices in course became a matter of derision. In the arena of literary studies too English began to assert itself.

The first Indian novel in English was Bankim Chandra Chatterjee’s *Rajmohan’s Wife* appeared in 1864. This novel was set in a Bengal village. Through a simple domestic story it highlighted the central concern: that of the virtue of renunciation over self-love. Salman Rushdie referring to the same sense of artifice and discomfort of the earliest users of the English language calls this first novel written by an Indian in English a ‘dud’. Bankim Chandra Chatterjee (1838-1894) who went on to attain a high stature as a writer produced other novels in his mother tongue, Bengali, of which *Anandmatha* (1882) and *Durgeshmandini* (1890) deserve mention.
The beginning of the twentieth century saw a gradual growth of the novel form in English in India. Romesh Chandra Dutt was an important figure writing at that time. He occupied important Government posts before retiring as the Diwan of the Royal Baroda State. He wrote six novels in Bengali, out of which two he translated into English: *The Lake of Palms* (1902) and *The Slave Girl of Agra* (1909). Both these novels were published in London and were hailed as writings with dense plots and vivid characterization. Some other writers of this era include: T. Ramakrishna who wrote *Dive for Death* and Swarna Ghoshal who wrote *The Fatal Garland*. Krupabai Satthianandan wrote *Kamala, A story of Hindu Life* (1894) *Bal Krishna, The Love of Kusama* (1910), *Sir Joginder Singh, Nasrin* (1915), *Rajam Iyer Vasudeo Shastri* (1905) and *A. Madhavan in Thillai Gobindan* (1916).

These are all historically valuable as links in this chain that was fast becoming the body of Indian Writing in English. However, one name that stands apart from this body is that of Rabindranath Tagore. It would be inapt to appropriate him as a writer of English because he wrote with equal felicity and grace in Bengali. As a matter of fact, he was not known as a writer alone but as an equally accomplished poet, playwright, and painter. He was above all a visionary, a man who conceived institutions like Vishwabharati and gave to the world an ingenious model of Education. *The Home and the World* (1919), *The Wreck* (1921) and *Gora* (1923) have all been translated from Bengali to English. However, the book that made Tagore a world literary figure fetching for him the highest honour that can be accorded to a litterateur, the Nobel in 1912 and more importantly is considered as a significant ground that provided a spiritual interface between East and West.

Having got rid of the English, the paradoxical Indians turned with a remarkable passion to the language of the people we had just expelled; our Constitution, adopted in 1951, was written in English, and recognized two official languages, English and Hindi, which the government has made determined efforts to promote. With this patronage, Hindi has made significant strides, and the number of publications has been growing steadily. But what is not often realized is that
the number of publications in English is also growing, both absolutely and as a proportion of all books published. Eight thousand of the seventeen thousand titles published in 1981 were in English, and comprised the bulk of our book exports worth £4.5 million. It is not surprising that India is among the ten largest publishers in the world; what is a little surprising, and very little known, is that India is now the largest publisher of English-language books in the world, after the United States and Britain.

But before we discuss the growth of novels as a literary form of English I will like to through some light on Indian Poetry form past to present. Indian English poetry is remarkably great. The pre-Independence poets expressed Indian themes in the Romantic and Victorian modes and adhered to their form and prosody as well as the post-independence poets manifests extensive experimentation, divergence from the conventional modes of expression and exercise of liberty in form and content, and use of language. The conflict between tradition and modernity at various levels- social, cultural, familiar, national and cosmopolitan is well marked in the works of these new poets. They also show the influence of western poets like Yeats, Pound, Eliot, Whitman, Hughes, Cumming, Platch etc. One of the most significant events in the post independence Indian English poetry is the rise of women’s poetic voice. The new women poet depicts the changing position of women in the modern Indian society. Their poetry is a complex blend of aestheticism and activism, representing women’s struggle to break out of the patriarchal taboos and attain an unbiased position of their own.

Indian English poetry is the oldest form of Indian English literature, which has the attained, both fecundity and excellence of cross monestry. It represents various phases development of our multitudinous cultural and national life right from the beginning of the nineteenth to the mid-nineties of the twentieth century. It has three phases of development. In the first phase there is a number of codevelopment which is responsible for generating Indian English poetry. The early pioneers-Henry Derozio, Michael Madusudan Dutt, Toru Dutt, B.M.Malahari, S.C.Dutt and R.C.Dutt-were the trend setters who began to poetize the Indian echoes in a foreign language.
Although their efforts were imitative and derivative of English poetry, they successfully gave a new direction to Indian poetry in English by writing on Indian history, myths and legends. This phase is called imitative phase. The poets of 1850 to 1900 were trying how to establish this part of poetry. They have followed the British Romantics and Victorian poets.

The second phase of poets is the assimilative. This period starts from 1947. They were compulsive nationalist seeking to project the reascent consciousness of India caught in the maelstrom of historical conflict and turmoil and change, and culminating in the attainment of political freedom in 1947, self-expression was all important to the poets of imitation self-definition, accompanied by heart-searching probing into the cultural inheritance became the genuine concern of the poets of assimilation. The early poets were projecting landscapes, moods, fancies and dreams, while their followers sought a more radical assurance of their sense of origins and their sense of destiny. Toru Dutt and Sarojini Naidu constitute a kind of watershed between these two phases, in that they share their predecessor’s individual nostalgia as well as their successor’s sense of crisis and quest of identity. Toru Dutt is the inheritor of unfulfilled renown and the saint poets. Swami Vivekananda, Swami Ramtirtha, Swami Yogananda, Sri Aurbindo and Rabindranath Tagore left a body of poetry which is glorious summation of Indian’s hoary cultural spiritual and methodological heritage which dates back to the Vedas, the Upanishads and the Gita. In their poetry they endeavoured to nativize English language in order to make it a befitting instrument for the expression of Indian sensibility.

The third is the experimental phase, which begins after the Independence. There has been a conspicuous outbreak of poetic activity demanding the urgency of national self-definition and reflecting a painful heart-searching.

Rajyalaxmi said:
Our models have been neither exclusively Indian nor British, but “cosmopolitan. Europe, Africa, America and Asia have all become a part of our cultural consciousness, offering impetus and stimulation. Our poets have been suddenly lifted from an exclusive to an extensive range of creative experience. They have been raised from a conservative to a cosmopolitan culture, to confront the new shape of things and acquire a new view of human destiny. The age has changed and requires a new image. This has been largely met by the poet.”

The modern Indian English poets have imitative Whitman, T. S. Eliot, Ezra pound, W. B. Yeats. They have also the guardian streets to the new Indian poetry. The new poet has their faith in a vital language to compose their poetry. Their poetry deals in concrete terms with concrete experience. The new poetry by Indian poets adhere their own principles. There is much experimentation in an effort to achieve modernity. Modern techniques derived from such English craft men as Eliot, Auden and Dylan Thomas, as well as from the film Industry and the advertising industry is being used.

Amalendu Bose writes:

Modern poets in their poetry are free to use English which is not mechanically but organically out of a natural inwardness which gives a poem its immediacy of experience. The poets of the modern time have been suddenly lifted from an exclusive to an extensive range of creative experience. They have been raised from a conservative to a cosmopolitan culture to confront the new shape of things and to acquire a new view of human destiny. The age has changed and requires a new change. This has largely been met by the poet.

They have no influence of the British poets and they have their aim at working in their own way. They prefer originality and experiment in word-craft intensity and strength of feeling, clarity in thought structure and sense of actuality, freshness, sensibility, concrete experience, trained intelligence and vitality are essential for good poetry.
Modern poets like Nissim Ezekiel, A. K. Ramanujan, R. Parathasarthy, K. N. Daruwalla, O. P. Bhatnagar, Jayanta Mahapatra, Kamala Das, Monika Verma, Gauri Deshpande and many others have revealed tension in their respective poems. Their poetry has in born Indianess. Modern poetry is full of ironic remarks. The new poets have used irony as a great weapon in their poetry. New poets like Shiva K. Kumar, Ramanujan, Daruwalla, Grieve Patel, Arun Kolatkar, Kamala Das, and I. H. Rizvi etc. excel in the use of the ironic mode. They have not the blind followers of British English. They have evolved a distinct idiom to express their voice. They have succeeded to nativize or Indianize English in order to reveal typical Indian situations.

Prof. A. N. Dewedi rightly remarks:

Ezekiel’s experimental poem, “A very Indian poem in Indian English”, clearly visualizes the reality of situation in Indian society. It enacts a Real situation for the use of Babu Angrezi or what we roughly call today “Indian English”.

In sum up, we can say that in the ancient period the body of Indian English poetry has certainly been greater during this period than in any preceding era. Professor P. Lal has brought out a book over 130 poets with the title *Indian Poetry in English An Anthology* in which he has composed selected poems of new poets. The poetry of this period ranges from personal emotion and lyricism to complex linguistic experiments, dry intellectual tone, pungent satire and nursery rhyme. It has a new note and a new urgency of utterance but even than it is not possible to escape this poetry completely from tradition. This penetrates deeper and deeper into the poet consciousness and influences their observations of the living present and past, thus runs into the present and shapes our future. Our racial traditions, issuing from the *Vedas, The Upanishads, The Ramayana The Mahabharta*, the devotional saint poetry, the great rivers of India, the treasure house of Indian myth and legend, the memory of our racial or local history, have shaped modern poetry Sri
Paramhansa Yogananda, Mahanand Sharma and Krishna Srinivas represent the mystical and spiritual tradition of India in their poetry.

But they are not mere traditionalist. Their poetry is a fine coalescence of tradition and modernity. Even poets like Nissim Ezekiel, A.K.Ramanujan, R.Parathasarthy, Arun Kolatkar, Jayanta Mahapatra, Gieve Patel, K.N.Daruwalla, Kamala Das, Shiva K. Kumar and many others can not completely get rid of tradition.[8] The modern poets deal with the concrete experiences of men living in the modern world but the concreteness of experiences is influenced by the aroma of the private life of the experiencing self.

P.K.J Kurup remarks:

“They are mostly concerned with themselves and the surroundings allied to them. Their poetry records the artist’s own life history and his struggle against himself. They centre themselves within their selves is an attempt to discover their roots, both as individuals and as cultists, and during the process of which Endeavour their poetic personality appears undisguised. Viewed in this perspective the poetry of most of the new Indian poets in English reveals a tension resulting from their acute self awareness and the restraint imposed upon them by the hostile environment and becomes a private quest for values and an effort to peer into the dark abysmal contents of the poet’s own mind.” (Rana)

So powerful has Indian English literature become that novelists who have won prizes for their work in Indian regional languages, such as Narendrapal Singh, have started writing in English: an exact reversal of the situation a hundred years ago when M.M. Dutt and Bankim Chander Chatterjee flirted with English before returning faithfully to Bengali.

Indian writers in English have now won every major literary prize: the Nobel Prize was won by Rabindranath Tagore in 1913, the Booker McConnell Prize for 1981 was won by Salman Rushdie. The Hawthornden Prize, the Commonwealth Poetry Prize, the Duff Cooper Memorial
Award, the Winifred Holtby Award of the Royal Society for Literature, the English-Speaking Union’s Prize for the Best Novel of the Year – all of these have been won by Indian. (Butcher)

The list includes names like Arundhati Roy, Arvind Adiga, Kiran Desai and many more to come. The versatility of the Indian writer is their result of their exposure to both English language and literature right from very early age. Further most writers are bi-lingual or in some cases they know more than one regional language.

Though a kind of uncorrupted and uncolloquialised English was used in the formal situation, the true Indian flavour enhanced Indian English writing by lending features of realism, regionalism, acceptability, character revelation, originality, post-colonial sub-version of the linguistic hegemony and the post-modern linguistic pastiche or potpourri, linguistic self-assertion of the once marginalized, linguistic hybridization, linguistic assimilation and a birth of new language form which can be called as ‘Hinglish’. With the incorporation of Indian accent, intonation, wrong syntax patterns and wrong grammar as used by the regional speakers of India, Indian writing in English has come to be accepted as a distinguished branch of study. The number of awards have highlighted Indian English literature in the global market and there by globalized ‘Hinglish’.

Columnist Karan Kumawat was the first author to use Hinglish in her work. Author Shobhaa De then began to use Hinglish elements in her books and columns in the Indian magazine Stardust. Other authors who have used Hinglish extensively in their novels are Salman Rushdie and Upamanyu Chatterjee.

Other than these writers R.K.Narayan and Vikram Seth come to mind when one thinks of how Indian English writers have managed to represent Indian characters using nothing but English with a mix-up of local tongue i.e. Hindi. Seth has needed to do this in only one novel but Narayan did this throughout his career. However, a close reading of Narayan reveals that he had
to face every dilemma of every translator. Narayan is aware of the challenge posed by his choice of language and said of his generation of Indian English writers that

‘often the writing seemed ...... an awkward translation of a vernacular rhetoric mode or idiom, But occasionally, it was brilliant’  

(Narayan 22)

This process of transmutation of English, he says, has served his ‘purpose admirably, of conveying unambiguously the thoughts and acts of a set of personalities, who flourish in a small town named Malgudi (supposed to be) located in a corner of south India’. This transmutation is brought about by a careful consideration of how to pollinate and bend English to an Indian and a Tamil reality. The referential world of these novels in terms of notions of kinship, respect, politeness, family structure, religious (and social) ceremonies, and belief system is Tamilian, Specifically the world of Tamil Brahmans. But it is also a world altered in various ways by the colonial experience. Hence, Narayan’s English is a language born in and constantly recreating itself in the interface of cultures—a rough interface, where language slips as much as it sticks. One of the few instances where Narayan allows Tamil to come in marked as Tamil (& he has quite a few stories where the clash of languages and cultures is explored, quite hilariously) is the short story “Annamalai”. It features a gardener speaking in Tamil to show not that he is empowered by the language but that he lacks basic knowledge of his profession:

If I asked, ‘what is this?’— ‘This’? He said, stooping close to it, ‘this is a poon chedi (flowering plant)’, and after a second look at it declared what I myself was able to observe, ‘Yellow flower.’ ......If he liked a plant he called it ‘Poon Chedi’ and allowed it to flourish. If it appeared suspicious, thorny or awry in any manner he just declared, “This is a poondu (weed),” and, before I had a chance to observe would pull it off and threw it over the wall with a curse.  

(80-81)

Otherwise Narayan’s straightforward strategy is to use English as far as possible. When that doesn’t work out, go for pan-Indian intelligibility by using Hindi words that have currency even
in Tamil country. And only when it fails the tests of people like him understanding without
difficulty, does he decide to move to Tamil. Take this instance:

He opened a small box and took out a dry dhoti and towel, a box containing ingredients for
making his forehead, and a rosary. (10)

The Tamil veshti becomes the Hindi dhoti and there is an English towel along with it. We are
not told how or with what Srinivas, the old man, is marking his forehead (in the very next
sentence, He proceeds to mark his head with a symbol!) but even more intriguingly the
traditional Hindu has a rosary in his hand.

The veshti is always Dhoti in Narayan’s work, for veshti would not be intelligible to other
Indian readers while Dhoti would be intelligible to all Indians, perhaps even to western readers.
But the upper garment worn with the dhoti creates a problem and Narayan nearly always uses the
Tamil term for it, as in this instance:

He wore a loose jibba over his dhoti........ (9)

The following example illustrates Narayan’s difficulties even more clearly:

At his tea shop he had been bare-headed; now he had donned a white Khaddar kulla, a long
mull jibba and a dhoti, and had a lace upper cloth over his shoulder – he had dressed
himself to come to town, I supposed. (111)

It is astonishing to note the way he switches code – khaddar cap, mull jibba, dhoti and a upper
cloth. He eschews the Tamil kulla for the English cap, though in conjunction with the Hindi
khaddar (which would have been intelligible across India). Indian English writers give the best
eamples of this kind of pressure and the resultant hybridity of their language.

Mulk Raj Anand along with R. K. Narayan and Raja Rao, is credited with establishing the
basic forms and themes of modern Indian literature written in English. At the core of his writing
is a humanist philosophy that incorporates elements of socialist, political and economic theory. Critics argue that his socially conscious works have shed keen insights on Indian affairs and enriched his country's literary heritage.

Mulk Raj Anand, speaking about the real test of the novelist, once said:

It may lie in the transformation of words into prophesy. Because, what is writer if he is not the fiery voice of the people, who, through his own torments, urges and exaltations, by realizing the pains, frustrations and aspirations of others, and by cultivating his incipient powers of expression, transmutes in art all feeling, all thought, all experience - thus becoming the seer of a new vision in any given situation. (Dhawan 14)

Anurag Mathur is another Indian author and journalist mainly known for his 1991 novel *The Inscrutable Americans*. In the review of the novel “*The Inscrutable Americans*” published in epinions.com the reviewer highlights with the statement:

“The best part of the novel is the intermingling of the Hinglish (Indian English) with American (American English) in which the subtlety of the English Grammar as only the British understand is horribly massacred. So we have Gopal shooting statements.” (Epinions)

Though these writers nativised English and Indianized its flavour, the term ‘Hinglish’ is not associated with their writing. A vast array of Indian writers has introduced Indianness in diction, imagery and culturally and regionally loaded linguistic variation. It was since the meteoric appearance of Salman Rushdie that English began to be noticed as ‘Chutnified’. The inexhaustible variety of utterances, the multitudes of heterogeneity available in India has resulted in the metamorphosis of the language from English to Hinglish.

When Bamkinchandra Chatterjee wrote ‘*Rajmohan’s wife*’ in 1864, critics viewed is as wrong cultural leap because the use of English there failed to portray the firmness, gravity, elegance and
vigour of the vernacular. The present day writers, on the contrary, use a properly chutnified English or Hinglish to achieve a spicy mixture of culture and language. Unlike English, the use of Hinglish successfully captures the life and culture if India. Indian English is presently acclaimed for its innovation in language, the radical new approaches and the present of Hinglish. India as a country is ridden with boundaries—boundaries of caste, community, class and languages. Even within one state the language used has many dialects, idiolect, varieties of diglossia and registers. The true essence of all these features can only be captured by the legitimate mixture of English and the regional languages. This proves the fact that the languages do not exist in water tight compartments; they are organic things and when placed alongside each other, always interact. In fact, language feeds on each other and if they didn’t they would die. The Indian English writers therefore have employed the techniques of mixed language.

Indian English fiction has always been responsive to the changes in material reality and theoretical perspectives that have impacted and governed its study since the time of its inception. At the earlier stage the fictional works of the writers like Mulk Raj Anand, R. K. Narayan and Raja Rao were mainly concerned with the down-trodden of the society, the Indian middle class life and the expression of traditional cultural ethos of India. At that time, even to a much later stage when writers like K. S. Venkataramani, Markandaya, Bhabani Bhattacharya, Chaman Nahal, Ruth Praver Jhabvala, Nayantara Sahagal, Arun Joshi, and Khushwant Singh wrote, Indian English fiction concentrated on the depiction of social reality of the times.

Consequently, Indian English fictional scene has become variegated, complex and thematically richer. The writers settled abroad and the ones who divide their time between India and abroad have contributed much to this rapidly developing sub-genre of English literature. Now Indian English literature no longer remains limited to the writings necessarily of the sons of the soil. It has broadened the scope of fictional concerns of these writers from purely Indian to the global and transnational.
The diaspora writers in particular interweave the Indian and the global that marks the emergence of cultural mix at a mass level in the times impacted by globalization and unprecedented growth in the field of technology and communication. Their writings show how the developments in one part of the world have immediate and wider impact in different parts of the world. Their fictional works become more significant for giving expression to cross-cultural encounter from a different perspective. The writings of Bharati Mukherjee, Jhumpa Lahiri, Anita Desai, Kiran Desai, Kavita Dasvani, M.G. Vassanji, V.S. Naipaul and Hari Kunjru, to name a few, provide an inside view of the problems faced by the displaced people in their adopted homes in a way that questions the traditional understanding of the concepts like home, nation, native and alien. These writers contest essentialist nature of the difference between cultures premised on binary division informing the east and the west. Whereas the earlier writers depicting cross-cultural encounter often created stereotypical forms of life and characters to mark the essential difference between the cultures, diaspora writers often contest fixed notions of identity and stable norms that govern life at home and abroad. Diaspora fiction highlights an altogether different attitude of the people from the earstwhile colonies in the postcolonial times.

Postcolonial perspectives have also impacted the critical and the creative aspects of Indian English fiction. How the colonial rulers created a particular image of their subject races to perpetrate their hold on them forms an important feature of the emerging forms of narrative.

Contemporary writers hailing from the previously colonized nations, particularly India, explore forms of life that existed during the British rule and expose the subtle strategies employed to make the colonized people take their subjugated position as something natural and transcendental. These writers also bring out the functioning of almost the same power politics that defines the relations between the power wielding people and the people kept at the margins even after the end of political imperialism. A number of contemporary writers fictionalize these aspects of life and the postcolonial critics analyze and expose the way colonialists propagated constructed reality about different societies and cultures as the reality. The theoretical
perspectives used for the purpose are usually based on the insights provided by Michel Foucault, Edward Said, Homi K. Bhabha and the other postcolonial thinkers. All these ideas contest monolithic, unitary and totalitarian views about reality and its understanding. The study of literary works is taken up to find how the writers have presented experiences of the colonized people. The variety of life that forms the subject matter of postcolonial creative and the critical writings also includes different forms of oppressed human existence even after the end of British Imperialism. It points out the colonialist nature of the native rulers and challenges the essentialist understanding that treats certain races as always the colonizers and the others as fundamentally free from such cultural traits. The postcolonial fictional writings often provide a revisiting to history and contest its existing interpretation. The fiction writers often mix fact and fiction to re-examine the earlier happenings, incidents, views and assumptions. Their major concern being the nature of reality that existed during the colonial period, these writers often concentrate on the political and social happenings with a view to contesting the academic or the accepted versions about them. In the process these writings use the historical facts and references to persons and places to subvert the earlier discourses. The fictional polemics in such writings is often premised on the ideas that treat history as something constructed, hence a kind of fiction. The major function of these writings is to expose and criticize the subjugation of man by man in all its forms. Therefore, the critical stance used by post colonialists turns extremely relevant in the works concentrating on the decolonization of the social groups oppressed in the name of class, caste, gender and race. Instead of objective and realistic, this kind of fiction tends to be purposive and political as it involves the assertion of specific views in the name of giving voice to plurality, multiplicity and heterogeneity informing life.

Another theoretical perspective that asserts multiplicity, heterogeneity, and plurality in sociocultural reality and the world of ideas relates to Bakhtin’s insights about dialogic nature of discourse and significance of interactive voices. His insights in terms of heteroglossia, polyphony and dialogism have provided new ideas for the understanding and analysis of fictional works. Earlier a fictional discourse was understood to be governed by the singular perspective of
the narrator or the author or some dominating character. All the fictional details were supposed to move towards a unified world view presented in a work of art. All other voices were subordinated to the governing consciousness of the author or the character assumed to carry the ideas of the writer. In the changed scenario, reality presented in a novel as well as the world view of the characters form 'polyphony' of voices. Sometimes even the characters subordinated to the predominant voices in a novel represent multiple valid voices. These ideas have challenged the unitary nature of reality, the authority of the omniscient narrator and presence of a centralized perspective. It points out a decisive shift in the understanding of reality and its presentation in fiction. As reality is no longer treated to be unitary and singular, the meaning of a work of art too is no longer considered to be ultimate, complete, and total and limited to the intended meaning of the writer that he can convey in authoritative terms.

The use of Hinglish in Indian writing may also be a conscious way of asserting postmodern values. Like all ideas of fixed notions and stable patterns were challenged, language especially the supremacy and correctness of English language is challenged by hybridity. The ideas contesting stable and fixed nature of reality and rejecting the possibility of complete and ultimate understanding of reality along with the insights provided by existentialists who challenge the existence of essential human self and reality, thinkers like Foucault, Derrida, Jean Francis Loytard, Frederic Jameson, form what is commonly considered postmodernist perspective. Their approaches their views taken collectively contest originary, unitary and transcendental nature of reality and the concepts like humanism, idealism and other overarching systems like spiritualism, Marxism, humanism, etc. used to make sense of human experience. The reality and ideals like truth, justice human self and identity are treated to be constructed and contextual. By implication, the stable, pre-given and fixed nature of values stand contested. In the study of literature it displaces the canonical view about culture and literature. According to these ideas the difference between high and low serious and popular culture and art is constructed and fictional. It is not only the supremacy of the western culture over the oriental but also the language of the colonizors was considered to be the superior. One can recall the proud declaration of Hord
Macaulary who said that one shelf of European books are enough to replace all the literature of
the east. The life in the mainstream or kept at the margins or periphery has equal relevance and
significance for art. These theoretical views have impacted the thematic as well as the formal
features of literary writings, particularly fiction. According to these frameworks a work of art is
not supposed to follow set literary patterns and parameters. It has encouraged experimentation in
fiction writing. Consequently, a shift from traditionally accepted standards and forms of life to
the popular, and marginalized forms of life, and from fixed literary norms of presentation to
altogether new, striking and wonderful has resulted. So we can expect experimentation in
language as well.

Indian writing in English began to depict the lives of ordinary people. The unalloyed pure
English sounded incongruous in the mouth of ordinary characters. It was thus an aesthetic
necessity to use the hybrid language according to the need of plot, character and thought. Many
works of regional writers were translated into English as the need to use a mixture of the regional
and English terms was urgently felt by the translators. This was also the case in the diasporic
writing. The term 'Diaspora' that also includes displaced people even within their own country.
The promise of comfortable and prosperous life acts as a great pull for the people particularly
from the Indian sub-continent to settle abroad.

There are differences between the migrant novel in vernaculars like Punjabi and the novels
written in English about people's lives in an alien land. It is observed that whereas the Punjabi
novel about diaspora life explores the hardships faced by the illiterate and semi-literate, farm and
industrial labour the novels like *The Namesake* are mainly about the problems that the educated
middle and upper middle class people face in their adopted homes. Novels like *The Namesake*,
bring out the hardships and tensions that immigrants undergo in their adopted homes in general
and in the western countries in particular. Other diasporic novels include larger ethnic,
demographic changes and cultural and economic conflicts. The diasporic experience faces the
assimilation of cultures. Yet when the writers express them nostalgic feelings for the homeland
they are bound to express their longing for food, dress, place, friendship patterns, workship
patterns, games, and rituals etc. which need specific Indian term to strike the correct note. Here
language of the homeland is not only a mean of recalling past memories, but also a mean of
relocation on the imaginary recollection of home through languages. Language also heals the
wound of alienation caused by the diasporic existence

Diasproa writing mostly constitutes the works by the writers settled abroad. Exception to this
can be seen in Manju Kapur's novel *The Immigrant*. She depicts the immigrant experience
without herself being one. How her novel offers a counter narrative to the ideas often expressed
in fictional writings concentrating on diasporic experiences. It gives a highly pragmatic approach
of the immigrants who willingly leave their native places tempted by a promise of bright future
or as an escape route out of some economic or personal problem. They do not leave their earlier
homes under political compulsions or due to hostile circumstances that result in forced exile.
Therefore, these people's desire to settle abroad is completely the result of their own conscious
choices. They are ready to make all sorts of compromises to fulfill their dreams. The sense of
alienation, discrimination and being marginalized is not as harrowing and painful for them as it
is for the people who have to leave their country against their wishes.

Bakhtin, a great literary theorist introduced the concepts of 'heteroglossia' and the dialogic
nature of discourse are used to represent the co-existence and interactive role of plurality of ideas
presented in a work of art, particularly in diasporic novels. The presence of multiple valid voices
can be seen in Amitav Ghosh's novel 'The Shadow Lines. These voices always stand in a
dialogic relationship that makes the novel polyphonic. Consequently different shades of reality
and ideologies find expression through multiple consciousnesses. The simultaneous co-existence
of different literary and artistic motifs highlights the hybrid nature of the novel. His *River Of
Smoke* also reflects the coasts of China where different growth from the various corners of the
world meet for the purpose of trade. The different groups have to be distinguished by the
peculiar nuances in their dress, food and language. The identity of any person is made by these
three distinctive elements. The language used by these people gradually emerges into a hybrid language.

(Singh)

Sukanya Sami in her blog categorises Indian writer into two categories as: Rushdie Type and Bhagat Type depending on sales of the book or connection with the audience which is further referred as best seller.

The Rushdie type

Novels and stories on serious contemporary issues with fluent and verbose English or poetic style, for people looking for a thought-provoking, knowledge-enhancing and debate-ensuing experience, most of whom (barring students) are natives, western, people of Indian origin in the West, or highly educated upper class Indians living in India.

Salman Rushdie is in the forefront followed by Jhumpa Lahiri, Arundhati Roy, V.S.Naipaul, Kiran Desai, Vikram Seth, Khushwant Singh, Rohinton Mistry, Amitava Ghosh, Shashi Tharoor and Aravind Adiga. A bit of research shows that most of them have lived a large part of their impressionable age outside of India. Also, though Salman Rushdie, Arundhati Roy, Jhumpa Lahiri and Aravind Adiga have been recipients of the Booker prize, they are typecast as their subjects mostly include gender inequality, marital difficulties, poverty and corruption in India and lack of experimentation and other subjects

The success of these writers has had a corrupting influence on Indian writing in English and this has made British and American publishers pick novels that will sell in their markets. According to an article published in the New York Times, written by Manu Joseph, Aravind Adiga's White Tiger received mediocre reviews in India and the characterization and portrayal of Indian cities was considered naïve and inaccurate. But the book went on to become the Booker prize winner. Indian writers spending impressionable years in US and Europe can tell Indian stories in a way that entices foreigners, irrespective of the fact that they might showcase an
inaccurate and unreal picture of India. The use of Hinglish also entices the readers as something novel and attractive.

The Bhagat type

‘Mass litera-tainment’ - for readers looking for a quick and entertaining read with everyday experiences and stories presented in simple language, witty style with which most people can connect. These are the first books some of their readers would have ever read, priced reasonably by publishers. The readers come from all corners of India (but India alone) – students, casual readers, first time readers who are too afraid to pick up a heavy (literally) book and finish it, or think it’s too risky to invest on expensive books and never be able to read it without sleeping through it. The aim is to tell a simple story and make the reader laugh or at least smile, not THINK. The language too is captivating because of the Indianized English.

Chetan Bhagat was the one who was a pioneer in this style of writing. He broke the monotony of the Rushdie types and connected with Indians in the language they speak and others followed. He has created this category in India. They are populist writers whose books are bestsellers – Chetan Bhagat, Advaita Kala, Karan Bajaj and others who have attained success because they treat their stories exactly how masses in India want them to be treated. The current scenario is that though a lot of Indians understand and speak English, it is Indian English that they are comfortable with – simple words, ‘Hinglish’ sprinkled in most books with education, romance and modern culture as backdrops and this is what is given to them.

As one can see, there is clearly a large market for both the types of books – it’s a ‘different strokes for different folks’ scenario. As Irving Wallace once said “Every man can transform the world from one of monotony and drabness to one of excitement and adventure” and what better way to do it than taking readers to a magical place that they have not experienced before. Both categories authors definitely demand for its experimentation in themes- adventure, crime, science, despair, war, love and more.

(Chillibreeze)
“Language is no barrier to writing a novel,” author Animesh Verma told the Indian Express newspaper in a 2010 interview, a statement that caused many novelists and book lovers to recoil in disbelief. Indeed, many of India’s young – and best-selling – authors are no longer aspiring to write Booker-worthy novels. Instead, they’re writing free-flowing narratives on the travails of daily life in second- or third-tier Indian cities that resonate with the millions that live in these oft-forgotten towns.

In an answer to a question to Rashmi Bansal, a writer, entrepreneur and a youth expert says:

Most people I interview speak in a mix of English and Hindi. That is the way we think and speak in day to day life. I choose to retain some Hindi words and phrases because it captures the voice of that person, adds a desi flavor, makes them more ‘real’.

I feel confident that the majority of my readers have a working knowledge of Hindi, so why lose the beauty of a particular phrase through clumsy translation? However, in the Kindle edition of “I Have a Dream,” which is for an international audience, I have added a Hindi to English glossary.

Incidentally, this English-with-a-smattering-of-Hindi has been my style of writing since my days of working with the Times of India. At that time, it really used to irk the old-school editors. Now, of course, all mainstream Indian newspapers accept it and use it quite liberally.

(Rashmi Bansal)

Rashmi Bansal is the author of two bestselling books on entrepreneurship - Stay Hungry Stay Foolish and Connect the Dots. Stay Hungry Stay Foolish features the stories of 25 MBAs who left lucrative jobs to follow the rough road of entrepreneurship. The book has been translated into 8 languages. Rashmi’s second book, Connect the Dots focuses on non-MBA entrepreneurs. Her third book I Have a Dream, on social entrepreneurs, released in June 2011.
Rashmi is co-founder and editor of JAM (Just Another Magazine) as well. She writes extensively on youth, careers and entrepreneurship on her blog Youth. Many of these barely-edited books, written in a colloquial style and the mishmash of Hindi and English known as Hinglish, are quickly outpacing sales numbers of Booker winners, selling hundreds of thousands of copies in a country where the benchmark for achieving best-seller status, until now, was a meager 5,000 copies.

Mr. Verma’s novel “Love, Life and Dream On: An IITian’s Story of Romance,” which was published by Srishti Publishers in January 2009, was an immediate hit. Rujuta Diwekar is another author who writes in “Mumbaiyya English”, an English riddled with slang unique to Mumbai. Her first book “Don’t Lose Your Mind, Lose Your Weight” (Random House, 2009) has sold over 200,000 copies and her second book was given an initial print run of 75,000 was also followed by the same rule of writing.

Compare that to Aravind Adiga, whose Booker-winning “The White Tiger” only had an initial print run of 30,000. Not bad for an author who claims to have read only three books in her entire life. Ms. Diwekar’s first publisher, Random House, initially launched her book with 5,000 copies. When the publishing house asked her to edit her style to a more international, less informal tone, it didn’t sit well with her, she told Outlook Magazine, and she switched to Westland, a less prestigious house, soon after.

“There are so many diet books I come across which you have to read with a dictionary by your side,” she said in in a recent interview.

It’s an exciting (or frustrating, depending on your point of view) time in the Indian publishing industry. Local authors, who seemingly don’t want to be bogged down by rules of grammar and spelling, are not only nabbing big publishing deals starting at 100,000 rupees (about $2,090) or more, but huge print runs, as well.
Literary elites sniff that these books are of poor quality. The language and story lines tend toward 90's-style Bollywood masala, with shallow characters playing out absurd plot lines. The books, unfortunately, remain largely unedited. In this way Hinglish finds wider reading public.

Rashmi Bansal, author of three books including “Stay Hungry, Stay Foolish,” which sold 300,000 copies and was translated into eight languages, said in an interview with Outlook magazine in July 2011. “It doesn’t bother me as long as I’m reaching real people.”

Despite having self-published her first two books, in contrast with Ghosh, whose trilogy sold for approximately 4,400,000 rupees at auction, she does reach more small-town readers than does Ghosh, whose success and literary talent still affords him more prestige among elite or literary circles than it does with a lay reader.

Chetan Bhagat, of course, is where it all started. Named one of Time magazine’s Top 100 for the year 2010, “his tales of the lives and loves of India’s rising middle class have made him the biggest-selling English-language author in India’s history,” the magazine said.

His book “Five Point Someone,” released in 2004 by Rupa & Co, opened the floodgates for publishers to sell cheap mass-market paperbacks that could be read in one sitting. These books told Indian stories in a language the average Indian could understand, and at 100 rupees, were priced low-enough to be affordable to the average middle-class youngster.

Yet, the grammatically forgiving style may also have been the point. In India, approximately 100 million people speak English. However, most of this English is spoken in a heavily accented, localized and informal style. By incorporating this style, authors have connected with readers who were eager to find books that spoke to and about their lives rather than those from diaspora writers whose struggles they couldn’t identify with.

At the top of this wave are small publishing houses like Expression Publications and Srishti Publishers, as well as newer ones like Westland. And in true Indian fashion, where success
follows, superstition can’t be far behind. For Jayanta K. Bose, the publisher and owner of Srishti Publishers, it is rumored that it is essential that the titles of his company’s books be only 19 characters long.

Indianized English brought specific change in style. A large number of factors like diction, syntax, sound patterns, imagery, metaphors, irony, proverbs etc. are included in the analysis of style. Indian authors introduced major changes in their works by introducing any one or many of the above mentioned factors because the social class of the speaker, the occasion and location are to be kept in mind while choosing the style. Since the context of the Indian English literature pertained to the Indians, the language chosen by the author should be capable of reflecting the values, beliefs and ideas of the people living at a particular time in a particular society. The authors thus give a lot semiotic resource such as language, gesture, images, music, food, drags and everyday objects including furniture’s etc. All of these carry culture values and significance. The text thus reflects the social reality.

Professor Jagdish Batra writes in his book article ‘Style and Narratology: An Overview’

“In this regard, the efforts of Mulk Raj Anand to Indianize English are widely recognized. His translation as well as his transliteration of native words including swear-words, misspelling of English words, use of hybridization, duplicatives etc. have beautifully evoked the local colour”.

(Batra 30)

The same article mentions that Raja Rao in Kanthapura “makes superb use of the rhythmic oral tradition, complete with digressions”.

(30)

Professor Jagdish Batra comments that some landmarks in the field of narratological choice have been left by such as:

“G.V. Desani known for his verbal pyrotechnics; Anita Desai for her poetic prose, Arundhati Rao for her neo-navitization of English, Salman Rushdie for his ‘chutnification’
follows, superstition can't be far behind. For Jayanta K. Bose, the publisher and owner of Srishti Publishers, it is rumored that it is essential that the titles of his company's books be only 19 characters long.

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Thus Indianization of English language becomes a necessary attempt to reflect the social realities. When we analyse further we may also understand that Hinglish is specifically used to serve the special purpose of the authors. Anurag Mathur uses the intonation patterns and syntactical deviations to create humour. The intention of the author is perhaps to render authenticity, irony, cultural specification and so on. Hinglish next serve as a tool of acceptability. It differentiates the English used by the educated members of society and the others. So the authors use Indianized version of English as spoken by these characters. The urban youth and their hybrid language may look unacceptable if spoken by the elders of the society. So the choice of language point out the speakers' personality, age, social status and so on.

Situations also decide the choice of language. The youth speaking among themselves may use a thorough mixture of Hindi and English while they may switch to a refined version of English in a class-room, office or formal occasions depending upon the dignified needs of the situation.

The use of Hinglish in a text also may serve to give new information about the character. The Punjabi intonation or the south Indian accent as reflected by the speaker gives us the information about the speaker's place of belonging. Amitav Gosh's *River of Smoke* uses Indian, Chinese, English characters. The way they speak English characterize their place of origin. Further the interconnectedness of speech serves as means of cohesion. Hinglish serves to provide freshness of expression because of uncommonness. The non-native creative authors used Hinglish as an attempt to reinvent the English language. They needed a modified language to carry the weight of new cultural experiences. Indians attempting to speak English transfer the rules of grammar from one language to the other. This may be consciously or unconsciously done. Characters in Indian English novels fashion their languages to their needs.
Writers like Roy and Rushdie possess such proficiency in English that they are able to bend it to their will, assert themselves through it, rather than submit to the dictates of its form. It can be seen as the post colonial resistance to linguistic hegemony. What Chinua Achebe, the Nigerian writer says is suitable in the Indian context:

"I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in communion with its ancestral home but altered to suit its new African surroundings."  

(Achebe)

With this in view we can understand why actual Hindi words are incorporated into English while referring to kinship terms, dress, food, items, customs, rituals, tradition, festivals, social structures, roles and relationships which are culture specific.

Another factor to be considered is the attempt to subvert the colonizer’s language. It is like the post modern resistance to linguistic invasion. So authors like Roy took full liberty with the grammar, semantics and vocabulary. It is an anti-establishment revolt against the purity of the Standard English with its authoritative rules of do’s and don’ts.

"Thus she uses grammatically wrong and incomplete sentences, ignores punctuations, clubbing and distorting words as also reversing their order."  

(Hooda 86)

Roy’s repetitions of words, use of bold alphabets within words are not only an attempt to localize English, but also an implication to free the language from the shackles of ‘Oxford’ rules. She twists, smashes and squeezes English to fit the tongue of characters.

"This subversion by Roy from the trodden path is a forceful effort to make the language more native".  

(86)

Most young Indians write in English/Hinglish not because they aim to sell their product in the global market but because English is their natural mode of communication. As far as the speaker of English is concerned, India ranks just after UK, USA and Australia. The educated Indians are
more fluent in English than in their mother tongue or vernacular. As a result, adapt code switching or code changing even while communicating in everyday verbal transactions. So when this section of society reads the books by the latest writers they appreciate the use of Hinglish as a mark of identity. Parents from rural areas of lower middle class sections or poor urban areas send their children to English medium schools because of the many benefits resulting from the knowledge of English. Due to this factor, English is spoken by many Indians. As they are localizing factor which influence the syntax, grammar and the vocabulary of English, a lot of vernacular words freely gained currency. This Indianization of English has rendered it a particular flavour and so it’s kept as a mark of identification like a food, dress, worship patterns and social etiquettes of Indians. There is also a remarkable growth in the number of English dailies, periodicals and publishing houses. English songs and movies are viewed by many. Such popularity renders a status of local communicative language to English rather than a foreign language or a second language. The young reading public are not necessarily governed by the academic rules of literary criticism when they write a novel. So the novels written by the recent writers are accepted, appreciated, and popularized by the young reading public. Urbanization and globalization, English medium education, internet facilities, access to global market, India's vast spread communities settled in foreign countries as students, employees, business people and other categories also welcome these books as if to quench their diasporic thirst for the nostalgic recollection of the native land.

Indian English writing after the mid-seventies, the eighties were marked by the slow inclusion of Indianized English. The present publications of Indian have two distinctive categories; those which are written by a class of literary writers whose books get prestigious national and international awards. Such books are criticized, reviewed and even included for literary discussion of theme, style and theories. There are yet other types of books whose existence is ignored by literary cities but are unforgettable by the publishers because of the vast circulation. It is the second category which strictly uses linguistic hybridization more fluently,
naturally and spontaneously than the literary books. The popularity of the second category is increased also by the fact that some of these books are made into films.

A number of Indians living abroad have also popularized Indian terms. There are a quite large number of areas where the Indian influence leaves and indelible mark on the westerners. Added to all these there are translations of vernacular fiction, poems, stories and the like. The dictionaries have included Indian terms and in this way Hinglish is not alien to the western audience. Tourism also brings in a huge number of people who visit Indian cities. Because of these the literary products find it easy to fuse Indian language and English. Though in the earlier stage of Indian writing in English, a glossary was printed to explain the exclusive Indian terms, the present day publishers do not add a glossary. This latest trend makes one to wonder if Hinglish has really become so global that it does not need any special explanation.

When English as a language of communication was introduced in India, people like Macaulay wanted only a tribe of interpreters, Indian in origin and English in thinking. The role of these English learners was to be a bridge between the British and the natives. It was never imagined that Indians would one day conquer the world of literature by producing treaties in flawless English. The present day writers can aesthetically bend the language and twist them to produce an entirely ornamental, stylish or realistic text that reflects current speech habits of Indians in India and abroad. The rate of rich inclusiveness of Hinglish is not a sudden occurring. Writers in English have tried to use the vernacular terms without hesitation in an attempt to capture the true essence of the speaker. So when we analyse the use of linguistic assimilation, it will become evident that Hinglish is gradually gaining more popularity.

Now, India is emerging as a great literary force in the century. The modern generation has able to continue the great heritage of the older generation with new perspectives. Almost all the genres of literature- poetry, drama, novel, prose and non-fiction are flourishing everywhere. Literature in India has been survived only because of the interested readers, curious critics, encouraging publishers, and above all talented writers- a changing society from orthodoxy to
modernity, traditionalism to scientific views and modification of various conventions. A 'New' India has been projected everywhere in modern Indian English literature.

Few decades back, Indian writing in English was not able to create a sense of curiosity because of the lack of spread in abroad, especially in English speaking countries. Now, the will and determination of the Indian authors have made them quite popular not only in India but in abroad also. They are of 'majority' for which they were aspiring for a very long period.

Their name and fame have crossed the border and they have universalized themselves because of their qualitative and voluminous output. Among different genres of literature, again novel writing is in dominant form. Almost one hundred forty years after the publication of Bankim Chandra Chatterjee's novel, 'Ramohan's Wife' in 1864, writing in English in India has achieved a respectable position. Prof. R.S. Pathak rightly observes in this direction:

'Ever since the publication of Bankim Chandra Chatterjee's novel Rajmohan's Wife' in 1864, Indian novel in English has grown by leaps and bounds in respect of bulk, variety and maturity. In the first half of the 20th century, the arrival of Mulk Raj Anand, R.K. Narayan and Raja Rao in Indian English Literature provides everlasting life to authenticity of the portrayal of characters, systematic plot construction and projection of a variety of themes in novels. Anand is much concerned with the social problems of tradition and orthodox Indian society. His works are concerned with the pathetic condition of under-privileged, down-trodden, underdogs, and untouchables of Indian society. Specially, his two novels- 'Untouchable' and 'Coolie' are much concerned with the burning problems of Indian Society. Untouchable is the macrocosm of Indian Society in terms of highlighting one of the evils of social set up. The novel, although experimental in nature, presents the various ups and downs in the life of Bhakha, an untouchable who works in cantonment area. The novel is an account of only one day in his life, but that day is quite eventful. The novelist narrates the three events of his life, the attempt of molestation of his sister Sohini by Kalinath, his encounters with Mahatma Gandhi and his participation in the
hockey match. The real beauty of the novel lies in the projection of Anand’s ‘humanism’ which refers to the ‘transformation’ through the process of technological development.

His second novel ‘coolie’ is the microcosm of Indian Society in highlighting the problems of starvation, exploitation, suppression of human emotion and inequality rooted in Indian social condition. If Anand is more concerned with social reality, R.K. Narayan is more concerned with psychological realism of the Indian society. All the novels of the R.K. Narayan are the plight from mundane to special. His novels like Swami and Friends, The Bachelor of Art, The English Teacher, The Dark Room, Mr. Sampath, The Financial Expert, The Guide, The vendor of Sweets, the painter of Signs, Waiting for the Mahamta, the world of Nagraj, etc., are his wonderful creation. In all these novels, the Writer R. K. Narayan presents the hopes and aspirations, failures and frustration, and emotions and passions of ordinary human beings of the Indian society are praiseworthy. His projection of themes of love, human relationships and economic concerns are justified in all these novels. His characters are wonderful in depicting the different colours of Indian life,

On the other hand, Raja Rao is much concerned with the ‘Metaphysical journey of man’ in this world. His first novel ‘Kanthapura’ throws lights on the certain events related to ‘Freedom Movement’. His novels are much concerned with the intellectual and spiritual journey of human beings in the midst of economic upheaval. Thus, we can see various problems of Indian society in the novels of Mulk Raj Anand, R.K.Narayan, and Raja Rao.

There is considerable development after 1980 in Indian novel in English. The novelists like Amitav Ghosh, Vikram Seth, Upmanyu Chatterjee, Shashi Tharooe, Rohinton Mistry, Firdaus Kanga, Raj Kamak Jha, Pankaj Mishra, Arundhati Roy, Chetan Bhagat, Aravind Adiga, etc., have shown considerable interest in presenting various facets of Indian life in broader perspectives. They present the Indianness in their novels. The concluding two decades of the 20th century witness the emergence of a large number of Indian novelists in English. Shashi Deshpandey, Deepa Mehta, Namita Gokhale, Vikram Seth, Amitav Ghosh, Chetan Bhagat etc.,
are able to maintain their identity by showing strong hold on theme and style both. Amitav Ghosh's cultural pluralism, or 'cross-border culturalism', Pankaj Mishra's concept of 'traditional conflicts', Chetan Bhagat's 'easy going life disturbance', Aravinda Adiga's 'cobweb of human struggle' Rajkamal Jha's 'individual broodingness', Vikram Seht's 'cultural dualism' are some of the well known concepts on which a large number of novels have been written. The contribution of third generation is considerable and voluminous.

Modern Indian English novelists are much interested in the presentation of modern man's disillusionment in the world of intellectual and spiritual void. The modern man is surrounded by multiple problems and is too difficult for him to survive in such conditions. A large number of modern Indian English novelists are concerned with the questions of alienation, rootlessness, boredom, disillusionment and sorrow caused by 'conflicts'. All these novelists are preoccupied with modern man's struggle for survival in this world of speed and barrier. Almost all the modern Indian English novelists are preoccupied with thought of identity. Their characters are much concerned with the question of identity. Prof. R.S. Pathak rightly remarks:

'The modern man has shown a serious concern for the spiritual malaise of modern life, and the search for identity has been one of his chief preoccupations.'

In Indian English writing, the problem of identity is linked with 'Indianness'. The Indian English writers suffer from two serious problems - firstly, they want to search their identity in Indian, and secondly, they want to establish themselves in the vast domain of world literature. The modern Indian English writers are in the state of dilemma in the presentation of cultural identity, they are always in conflicting position to 'locate' themselves.

In the last ten years, the novels like Khushwant Singh's 'The company of Women', Salman Rushdie's The Ground Beneath Her Feet', Raj kamal's The Blue Bedspread, Pankaj Mishra's 'The Romantics, Chetan Bhagat's Five point Someone One night @ the call center' 'Three Mistakes of My life' Kiran Desai's 'Inheritance of loss' Aravinda Adiga's The White Tiger' are
able to project the various facets of life in India in the era of globalization and rapid development.

Khushwant Singh's *The Company of Women* may be considered as the 'blue' film in the form of fiction although he tries to make this novel readable by attaching the theme of AIDS with the life of Mr. Mohan Kumar. Salman's *the ground Beneath Her Feet* is an ample example of the intermingling of love, sex myth, modernity and materialism. Apart from the theme of love, the novel is also full of political events concerning to various scams in recent times in Indian politics.

Thus he presented the Indianness in his novels. Rajkamal jha's 'The Blue Bedspread' throws lights on the family relationship which is fighting within for the survival of decorum and tradition. But the novelist shows us the degrading and dehumanizing fabric of modernity in which there is no questions of respect and devotion, demarcation and limitation and understanding and flexibility. Chetan Bhagat's three novels 'Five point someone', 'One night @ the call centre' and 'Three mistakes of my life' shows the faulty exams system, to hear the inner call and socio-political of the Indian society.

Kiran Desai's *Inheritance of loss* tells the story of Jemubhai Popatlal Patel, judge living out a disenchanted retirement in Kalimpong, a hill station in the Himalayan foot hill and his relationship with his granddaughter Sai. Aravind Adiga presents the Indianness in a very lucid manner. Adiga's *The white Tiger* is a wonderful tale told by the white tiger himself. It seems to be the account of the ups and downs in the life of Balram Halwai's journey from the world of darkness and backwardness to the world of light and development.

Indianness is the key feature of Indian writing in English. The modern Indian English writers also try to maintain the same in their creativity. Indian English novelists in the 21st century are more interested in the presentation of life beyond life. Conflict, clash, cultural anarchy, loss of faith in morality, depression and bewilderment of the modern generation on the one hand and on
the other hand, cultural plurality, human life in relation with globalization, commercialism and universalism etc., are some of the most important themes presented by the modern Indian English novelists like Amitav Ghosh, Vikram Seth, Upmanyu Chatterjee, Shashi Tharooe, Rohinton Mistry, Firdaus Kanga, Raj Kamak Jha, Pankaj Mishra, Arundhati Roy, Chetan Bhagat, Aravind Adiga. (Vaghela)

The novels of Chetan Bhagat are quite popular though he is criticised by the literati. It is the reading public who welcome the type of books written by him. Publicity is further promoted by Twitter and Facebook comments. Publishing houses aim at the ordinary readers and bring out paper back less priced editions. When the theme matches the language chosen by the writers, then the swelling success of the book is quite assured. In this way the present day young writers of bilingual or multilingual Indian communities and metropolitan cities write they choose to communicate in Hinglish. The bestselling authors are “no longer aspiring to writer Booker-worthy novels. Instead they are writing free-flowing narratives on the travails of daily life in second-or-third tier Indian cities that resonate with the millions that live in these oft-forgotten towns.”

Chetan Bhagat burst into the Indian literary scene in 2003 with his Five Point some One, a thrilling tale of some IIT students, which shook the nation with its jarring iconoclastic details from the inside of one of India’s most prestigious educational institutes, IIT, and with its equally enthralling method of telling the tale that runs at a break-neck speed, yet with a carefree indolence never seen before. Since then the man had found a Midas touch with his next three books-One Night at the Call centre(2005), Three Mistakes of my Life(2008) and Two States(2009)- proved to be the hot picks of the readers not only in the railway wheeler stalls but also in the established bookshops. With his books becoming the ‘unputdownable’ hot picks of the internet-crazy generation, the creator have secured for himself a place in the entertainment haven of India, Bollywood, writing screenplays of films, frequenting the talk shows and the reality shows. Many of the reviewers, whose notes have been carefully placed on the cover pages
of the paperback editions of the books by the author and the publisher to highlight the success of
their product, attribute this astounding success of the books to Bhagat’s thrilling narrative skills
that speak the voice of new-found generation. In his narrative expertise, Bhagat is looked upon
as a pioneer of the new form which is perfectly fit to bring about the issues of the multilingual
generation.

‘Bhagat has touched a nerve with the young Indian readers and acquired almost cult
status’- International Herald Tribune

‘Chetan is also responsible for a seismic shift in Indian writing in English’- "The
Hindu"

Chetan Bhagat’s arrival in the world of Indian English fiction coincided with a time when the
presence of a vibrant media culture and the growth of a corporate structure in the urban and
semi-urban Indian society was effecting changes in the reading tastes, especially for the younger
generation whose incorporation into the corporate design were only increasing. The speedy
proliferation of the internet as the new medium of acquiring knowledge as well as a huge source
of entertainment brought in newer discourses of value system both at the personal and the
societal level. These changes have resulted in the formation of new cultural codes which again
condition the factors of standardising the popular tradition and their representation.

His narrative swings effortlessly back and forth using the ‘flash-back’ technique. His ability to
put together details with such lucidity and vividness before the readers, betrays his awareness of
the montage. Bhagat’s language, too, that is largely in sync with fast narrative pattern, addresses
the changing pattern of the culture industry. His narrative is full of what is called ‘chutnified’
expressions, inter-language code-switching which is common on the internet circuit. Use of
expressions like “screw you”, “testosterone-charged men”, four-lettered words, immediately
make the American diction-affected generation identify the tone. Besides this deliberate
patterning of the narrative and the diction, Bhagat's approach towards the issues he addresses, is part of his wonderful choreographing skill. (Banerjee)

Rushdie *Midnight's Children* has been variously described as a postmodern novel, Postcolonial novel, a novel which uses the techniques of magical realism, metafiction and historiography. Having won the Booker Prize, the novel has attracted the attention of many critics for its remarkable use of language and the blending of history and story, fact and fiction as well as reality and surreality. While the novel has been acclaimed as one of the most ingenious and fascinating forms of writing in the modern age, not many critics have focused on the use of lexical items in the novel. It is my argument that an examination of the lexis of *Midnight's Children* within the ambit of Stylistics will add new insights not just to the novel but also to lexicology. Salman Rushdie's use of the expression "chutnification" epitomizes his style in the novel. "Chutney," an Indian side and tangy dish, is used in adding flavour to the main course of any meal. "Chutney" itself is a noun form and is understood as such in English. By affixing "-fication", Rushdie changes this Indian word into an English, "chutnification," meaning "transformation". The use of the term also reveals the tendency by Rushdie to make the language used in the novel tangy, more flavoured, and exciting. The exploration of the lexical inventions in *Midnight's Children*, is therefore, crucial to comprehending his inimitable style as well as their relevance to the growth of language. *Midnight's Children* burst upon the literary scene in 1981 with a Booker prize astonishing every reader with its broad sweep of history of the Indian sub-continent together with a hitherto unseen style of narration and language. Even after nearly 28 years of its publication, *Midnight's Children* attracts the attention of scholars from different parts of the world. It has been described variously as a fantasy, a history, an autobiography, a political novel, metafiction and also a novel that depicts a quest for identity.

An analysis of the language of the novel has been undertaken as well; one critic, Marc C. Conner (1997:1) describes *Midnight's Children* as one of "confrontation of languages, literary forms, nations and ultimately history". He believes that Rushdie plays out the confrontation at
multiple levels which include characters, plot, theme, and even narrative form. For Gillian Gane (2006) the main difficulty in the novel lies in the impossibility of determining what languages the characters in the novel are actually speaking. She claims that "the English language itself is the magic radio by means of which meaning becomes accessible in Midnight's Children".

According to Gane (ibid), Sternberg (1976) explicates the difficulty of representing vernacular languages in a novel written in English, adding that writers conventionally use a standard uniform language eliding linguistic diversity within literary texts which he calls "the homogenizing convention". But if novelists choose to depict the polylingualism of the characters, they use four different strategies, which are:

- Selective reproduction which is "intermittent quotation" of the original heterolinguistic discourse as uttered by the speaker, such as a minimal unit which may be called a "mimetic cliché" ("Parbleu" French, "Damn" English, or "Donnerweiter" German).
- Stylised mimesis which is an imitation of verbal transposition which is a superimposition of the grammatical patterns of the source language unacceptable in the target language operating at any level.
- Conceptual reflection which retains the "semantic mapping of reality."
- Explicit attribution where the character is explicitly stated to speak in a vernacular, such as, "Mr. X said in Hindi....." but the words are in English.

Gane (ibid) uses Sternberg's model to evaluate exhaustively the use of language in Midnight's Children. However, although she points out the use of certain expressions in the novel, she does not focus on the lexical elements of the text. Rustom Barcucha claims that Rushdie has created a language of his own that "transcends any English that has been spiced with Indian words and expressions". Clark Blaise (1981) similarly asserts the irreverence of Rushdie's dialogue which she says, "reads like hip vulgarity - yaar -of the Hindi film magazine". For Agnes Scott Langeland, Rushdie's has created a magical and humorous Indian blend of English. Michael
Gorra praises Rushdie for making an English prose an “omnium gatherum of whatever seems to work, sprinkled with bits of Hindi, eclectic enough to accommodate cliche, unbound by any grammatical strait jacket”. For Feroza Jussawallah the “dialect in the novel is ‘Cliched’, stereotypical speech of the Eurasian, niggerised class” and she states that Rushdie is merely recreating a style already created for the specific purposes of a parody. Robert Fraser states that it is English as a “unitary language binding the novel together”.

As is evident from the remarks given above, while a lot of critics of the novel have pointed out Rushdie's remarkable extension of the English language, their comments have fallen short when it comes to the analysis of lexis and lexicalization in *Midnight's Children*.

Rushdie uses an amazing variety of linguistic hybridization. Some interesting Indian words used by him are the following: Cousin Ji, Sister Ji, Pajamas, Channa vendors, Lathi stick, House wifery, Biriyaniis of determination. Chand ka tukda etc. He has used Indian words for gods (Ganesh and Hanuman) dress (Dupatta and Kurta) food items (Lassi and Khichri), words of Indianism as Filmi, No fair and certain Indian expression such as Arre baap (expressing disappointment or shock), Wah wah (expressing appreciation), Joonoo-moono (expressing love and affection). Another kind of Indian expression which is typically Punjabi (one region of India) is the repetition of a word with a new root, for example Writing shiting, Club shab and Pagal Zagal.

Further, in the novel *The Indianised Words* assume an important role because they contribute to the Indianness of the novel which is seen not just in the use of Indian words and expressions, but also in the creations of new words and expressions. In a lot of instances these words are deviant, but they can be understood easily because of the way they have been formed. It is, therefore, possible to construct a grammar of lexis of a novel through identification of their use in the novel as has been illustrated. Salman Rushdie extends the English language to create a new idiom which holds tremendous possibilities for the future.

(Sarla 11)
(Arundhati Roy's *The God Of Small Things* is another Booker Prize winning novel which incorporates Indian words. ‘For me language is a skin on my thought and was thinking of way of telling... I wrote it... the way an architect designs a building’, says Arundhati Roy about *The God Of Small Things*. The novel is remarkable for the linguistic innovations about which Shomit Miller says, ‘the book uses language in a way that is rare... very rarely do you get someone who can tear apart the rules and give you something that is fresh and not pretentious’.

‘Roy stretches the English language in all directions’, says Rosemary Dinnage in the *New York Review of Books*. ‘With extraordinary linguistic inventiveness, Roy funnels the history of South India through the eyes of seven year old twins’, Gillian Beer, chairwoman of the Booker judges said’.’The story she tells is fundamental as well as local; it is about love and death, about lies and laws. Her narrative crackles with riddles and yet tells its tale quite clearly.’ Arundhati Roy twists and reshapes language to create an arresting, startling sort of precision.

In *The God Of Small Things*, Roy uses a variety of English and that’s why she is successful to communicate to the world the culture she represents. The beauty of her novel lies in the use of Indian English and the varieties of techniques she uses. Roy uses English, which very often deviates from the standard conventions- use of words and sentences from regional language, the use of capital letters, use of italics, subjectless sentences, topicalization, faulty spellings, single word sentences, change of parts of speech, clustering of adjectives, nouns and deviation from normal word order etc.

Roy uses Malayalam, the regional language of Kerala, her native state. There is also the coarse Kottayam dialect of Malayalam. The first Malayalam word is ‘Veshya’, inspector Thomas Mathew retorted Ammu saying that Kottayam Police didn’t take statements from Veshyas or their illegitimate children which mean Prostitutes. The word ‘Punnyan Kunja’ used for Reverend Ipe which means ‘Little blessed one’. The word Mundu Dhoti is of Malayalam. Murlidharan, a levelcrossing lunatic counted the numbers-onner, runner, mooner, mean one, two, and three. The phrase, ‘Ruchi Lokathinde Rajavu’ refers to comrade K.N.M.Pillai’s unsolicited contribution
which became a permanent feature on the Paradise Pickle, labels. It is used as the literal translation of 'Emperors of Realm of Taste'.

Malayalam slogan uttered by workers- Thozhilali ekta zindabad means 'workers of the world unite'. The title of the Kathakali performances, Karna Shabadam means Karna's Oath, Duryodhana Vadham means the death of Duryodhana. Madivo and mad aayirkkum means must be enough. There are the words and phrases like ivodya means here, Modalali means landlord. Poda patti means 'go dog'. Eda Cherukka means 'Ay! Fellow', Orkunnilley means 'don't you remember?'. Chacko saar vannu means Mr. Chacko has come. Ickilee means 'how sad' Kando means 'can you see?' Sundherikutty means 'beautiful girl' Meeshas means 'moustaches'.

Ramho maduram means very sweet. The other instance of Malayalam words are found in the closing page of The God of Small Things: Naaley means Tomorrow. There is a use of Malayalam kinship terms like 'Kochamma,' 'Pappachi' and 'Mammachi,' 'Chachen,' 'Chetan and Cheduthi,' 'Ammaven,' 'Appoi and Ammai', and 'Ammachi'; and also words like 'Mon' and 'Mol'. 'In Malayalam, Mol is Little Girl and Mon is Little Boy.'

Other Malayalam words are items of apparel or ornament such as 'mundu', 'chatta', 'mundu and kavani', and 'kunukku earrings', as well as items of food that are of special appeal to the Malayalee palate like 'chakka vilaichathu', 'kappa and meen vevichathu', 'idi appams ... kanji and meen' and 'avalose oondas'. Words, like 'chenda', 'koojah', and 'mittam', are also used without any special effect to draw the reader's attention to them.

By using Malayalam words, phrases and lines from folk songs and film songs, Roy creates a typical Kerala background in the novel. The substitutes of these words, phrases and songs with their English counterparts might fail to create the cultural background of Kerala. Thus English is defamiliarized by Roy to the burden of the indigenous culture by embedding Malayalam words. (Patil)
Recent years have witnessed a good number of Indian English fiction writers who have stunned the literary world with their works. Their works have enriched the world literature, and they have been awarded with accolades and prizes in the field of literature. But a careful study of their development makes it clear that there are two kinds of writers who contributed to the genre of novel: The first group of writers focused on the various social problem of India like poverty, class discrimination, social dogmas, rigid religious norms etc. which has an appeal to the West. The second group of writers includes those who are global Indians, who are Indian by birth but they have lived abroad, so they see Indian realities objectively. They are at ease with the English language and have enriched English language with their creativity. Even though handling Indian sensibility these writers are no longer the slavish imitators of English. They have used English so creatively that the freshness becomes a prominent feature in their language. They have experimented with the language and fused Indian spirit in the foreign language. They have coined new words and idiomatic expressions in English and added a new flavour in English language. Apart from this, yet another reason for which Indian writers are also recognized is their innovative experiments in the genre. These writers, who have created a new form, have been handsomely rewarded. It can be a narrative innovation or linguistic experimentation. Such writers have native-like proficiency of the English language; they know how to handle English creatively. So for them form and style are equally important in their story. Often we find autobiographical elements in their works. These writers have reached the height from where they can tell their own tale in the language suitable for their native set. Such writers are often awarded for their linguistic experimentation and genuine tale.

A ‘New’ India has been projected everywhere in modern Indian English literature. Few decades back, Indian writing in English was not able to create a sense of curiosity because of the lack of spread in abroad, especially in English speaking countries. Now, the will and determination of the Indian authors have made them quite popular not only in India but in abroad also. They are of ‘majority’ for which they were aspiring for a very long period. Their name and fame have crossed the border and they have universalized themselves because of their qualitative
and voluminous output. If we go back to the list of Indian Booker Prize Winners, we see that the writers of the Indian origin like Salman Rushdie, Arundhati Roy, Kiran Desai and the recent winner Arvind Adiga have one thing common in their writings – they are not traditional Indian English writers. All the three are at ease with the English language, rather English is their first language. So medium is not at all a problem for them. They can use English as naturally as they breathe. And what is more important is that these writers have lived abroad for major part of their life, so they have imbibed and assimilated the Western trends and it lends them the distance to have an objective view on India and Indians. These writers have come across many Englishes of the world and showed the world their English.

Thus, while languages collide, commingle, beget newer expressions, it is also possible that this may be marking of privilege rather than an opening out of a democracy space. Linguistic creativity is the preserve of people who have mastered languages and not been mastered by them. Also an underprivileged Indian who is trying to learn English to be an equal participant in globalization and its benefits may be taught in Hinglish. This is an extremely interesting situation where Hinglish are work in progress, as languages always are. To sumup I will like to quote Kamla Das ‘An Introduction’, Summer in Calcutta: Fifty Poems, lines which clearly reflect today’s mindset.

........Don’t write in English, they said,
English is not your mother-tongue. Why not leave
Me alone, critics, friends, visiting cousins,
Every one of you? Why not let me speak in
Any language I like? The language I speak,
Becomes mine, its distortions, its queernesses,
All mine, mine alone.

It is half English, half Indian, funny perhaps, but it is honest......

(Das)
Figure 3.1: A Women’s Voice: Women, Society, India—Today
Figure 3.2: Culture: Image And Passion
Figure 3.3: Definitive Classic: Influential And Inspirational
Figure 3.4: Here And Now: The Very New And Very Wonderful
Figure 3.5: Context - From Past To Dynamic Future
Figure 3.6: Literary Champions: Jnanpith, Nobel, Man Booker, Sahitya Akademi et al.
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