CHAPTER 4

4.1 Introduction

The aim of this chapter is to examine the psycho-communicative aspect of decolonization. The patterns of decolonized English are shaped and dictated by the communicative need in a plurilingual context. A psycho-communicative study of the language of media has long been accepted. Perhaps this approach to a decolonized text may still need some justification. We can describe a linguistic communicative transaction in the following way:

\[
\begin{array}{c}
\text{A discourse stretch} \\
\downarrow \\
\text{A message} \\
\downarrow \\
\text{An encoder} \\
\end{array}
\quad
\begin{array}{c}
\text{A communicative context} \\
\uparrow \\
\text{A language} \\
\uparrow \\
\text{A decoder} \\
\end{array}
\]

The documentation of language contact phenomena has always been of special significance for linguistics. Above all else, it has contributed to our understanding of how a language that is used outside its natural psycho-communicative setting is able to respond adaptively to a new environment. The English spoken in countries, which have once been colonies of British Empire, provides a prototypical case in point for the study of how a language can become an adaptive instrument for its speakers. It is the language of these countries that has come, predictably, often under the linguist's microscope, providing valuable insights into the general nature of linguistic adaptation mechanisms.

The use of English in these countries reveals an interesting case of how a "transplanted" language can come to fulfill a basic practical need to express a new psycholinguistic experience. Wherever there exists a prolonged contact between a culturally and communicatively dominant language (say,
Hindi) and a foreign language (say, English,) there is bound to be an extensive borrowing of words from the dominant language (the source language) by the English (the receiving language.) Thus it is that the English in these countries develops a distinctive linguistic identity as a result of its use in an environment where another language constitutes the normal vehicle for social interaction. In fact, it can be claimed, from a psycholinguistic standpoint, that it is through these newly acquired words that the speakers comes to understand the new reality. As the loanwords pass into general currency among the speakers, they are adjusted unconsciously and systematically to the pronunciation and grammatical patterns of the receiving language. This process is referred to generally as nativization. Simply put, the foreign words are not accepted in their original shape, but rather restructured to conform to the articulatory and grammatical features of the dominant language whence they become indistinguishable from native words, often displacing native items with the same referents. It is the conspicuous presence of many nativized loanwords that has brought decolonized variety of English repeatedly to the attention of linguists, allowing them to document and analyze etiologically the nativization process in action.

Any communication is feasible only if the encoder and the decoder share in advance of the communicative transaction of the message. Any communication is worthwhile only if the encoder is ready to share with the decoder by virtue of the communicative transaction the remaining portion of the message. An encoder does not give a pale reflection of life, rather provides the decoder a fresh insight. Hence, in order to make the decoder share a unique sensibility, the encoder has to select words and structures and mould them in specific communicative purposes. To what extent a speaker uses language in a distinctive way vary form person to person.

Since the chapter proposes a close study of “Psycho-Communicative Aspect of Decolonization,” the chapter is concerned with the communicative
relevance of the decolonization. Nevertheless, this approach has its own weakness. Firstly, all the choices made by a speaker cannot be studied because they are innumerable. Secondly, it is impossible to study non-existing choices because language is an open-ended system. The next problem in analyzing the psycho-communicative aspect of decolonization is the unwieldy length of certain discourses.

4.2 Verbal Patterns

It is through the employment of various linguistic devices that the post-colonial writers decolonize their verbal patterns. In plurilingual societies language does not grow in insulated capsules. Rather, it coexists naturally. To elaborate this point further we can cite examples from 1991 Census report. According to the 1991 Census, among the speakers of the Scheduled languages, 8% speakers used English as the second language and 3.15% used English as the third language.\(^2\) (Table: 11)

**English as Second and Third Language among the speakers of Scheduled Languages (1991)**

<table>
<thead>
<tr>
<th>Scheduled Languages</th>
<th>No. of persons who know English as the second language</th>
<th>Percentage of Col. 3 to total speakers of the language</th>
<th>No. of persons who know English as the third language</th>
<th>Percentage of Col. 5 to total speakers of the language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>Total speakers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Assamese</td>
<td>13,079,696</td>
<td>1,322,488</td>
<td>10.11</td>
<td>538,088</td>
</tr>
<tr>
<td>2 Bengali</td>
<td>69,595,738</td>
<td>5,052,456</td>
<td>7.26</td>
<td>1,36,168</td>
</tr>
<tr>
<td>3 Gujarati</td>
<td>40,673,814</td>
<td>620,265</td>
<td>1.52</td>
<td>3,691,582</td>
</tr>
<tr>
<td>4 Hindi</td>
<td>337,272,114</td>
<td>27,569,676</td>
<td>8.17</td>
<td>2,288,498</td>
</tr>
</tbody>
</table>
This distribution as well as the presence of the substantial number of English speakers of every Scheduled language shows that India is a multilingual country where languages don’t exist in isolation; rather they coexist along with other languages of the region. According to 1991 Census, out of total population of India, the total number of speakers who used English as their mother tongue was 1,78,598 out of which 33.01% were monolinguals i.e., they used English only and 66.9% speakers used a second language other than English.\(^3\) (Table: 12)

<table>
<thead>
<tr>
<th>Language</th>
<th>Total</th>
<th>Monolinguals</th>
<th>Multilinguals</th>
<th>Total Speakers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kannada</td>
<td>32,753,676</td>
<td>3,091,484</td>
<td>9.44</td>
<td>832,763</td>
</tr>
<tr>
<td>Kashmiri</td>
<td>56,963</td>
<td>7,638</td>
<td>13.47</td>
<td>10,841</td>
</tr>
<tr>
<td>Konkani</td>
<td>1,760,607</td>
<td>381,500</td>
<td>21.67</td>
<td>232,106</td>
</tr>
<tr>
<td>Malayalam</td>
<td>30,377,176</td>
<td>6,692,407</td>
<td>22.03</td>
<td>704,134</td>
</tr>
<tr>
<td>Manipuri</td>
<td>1,270,216</td>
<td>245,230</td>
<td>19.31</td>
<td>88,507</td>
</tr>
<tr>
<td>Marathi</td>
<td>62,481,681</td>
<td>1,082,168</td>
<td>1.73</td>
<td>6,479,857</td>
</tr>
<tr>
<td>Nepali</td>
<td>2,076,645</td>
<td>84,187</td>
<td>4.05</td>
<td>86,136</td>
</tr>
<tr>
<td>Oriya</td>
<td>28,061,313</td>
<td>2,933,330</td>
<td>10.45</td>
<td>619,819</td>
</tr>
<tr>
<td>Punjabi</td>
<td>23,378,744</td>
<td>1,467,992</td>
<td>6.28</td>
<td>4,076,792</td>
</tr>
<tr>
<td>Sanskrit</td>
<td>49,736</td>
<td>2,651</td>
<td>5.33</td>
<td>4,714</td>
</tr>
<tr>
<td>Sindhi</td>
<td>2,122,848</td>
<td>1,25,724</td>
<td>5.92</td>
<td>287,160</td>
</tr>
<tr>
<td>Tamil</td>
<td>53,006,368</td>
<td>7,092118</td>
<td>13.38</td>
<td>355,490</td>
</tr>
<tr>
<td>Telugu</td>
<td>66,017615</td>
<td>5,460,642</td>
<td>8.27</td>
<td>1,867,606</td>
</tr>
<tr>
<td>Urdu</td>
<td>43,406,932</td>
<td>1,373,343</td>
<td>3.16</td>
<td>2,034,927</td>
</tr>
<tr>
<td>Total</td>
<td>807,441,612</td>
<td>64,602,299</td>
<td>8.00</td>
<td>25,440,188</td>
</tr>
</tbody>
</table>

Table: 11
Hence, we can say that in a plurilingual interaction no single language caters to all the needs of the participant. The dynamics of plural communication is characterized by the complimentary use of more than one language, and English in the post-colonial era no longer remains an “autonomous” mode of communication, as it is in the native world.

Speakers of de-colonized English control more than one language, which are used in different communicative situations. In some situations, it is used exclusively while in others it overlaps. In this organic process lexicon is the most detachable part of language. It is usual for such speakers to draw upon the resources of other language stocks in general as a matter of pragmatic convenience.

The creativity of bilingual speakers in English on a global scale, and the issues concerning nativization of discourse patterns, discourse strategies and speech acts, are a natural consequence of the unprecedented world wide users of English, mainly since the early 1920s. The phenomenon of a language with fast increasing diasporas varieties — and significantly more non-native users than native speakers — has naturally resulted in the pluricentricity of English. The sociolinguist import of this pluricentricity is that the non-native users of English can choose to acquire a variety of English which may be distinct form the native varieties. In contact literature, the bilingual’s creativity introduces a nativized thought process (e.g. Sanskritic, Malaysian) which does not conform to the recognized canons of
discourse types, text design, stylistic conventions and traditional thematic range of the English language, as viewed from the major Judaic-Christian traditions of literary and linguistic creativity.

The linguistic realization of the underlying traditions and thought processes for a bilingual may then entail a transfer of discoursal patterns from one’s other (perhaps more dominant) linguistic code (s) and cultural and literary traditions. Such organization of discourse strategies — conscious or unconscious — arise in different cultures has been shown in several studies on non-Western languages.

The bilinguals (or plurilingual’s, if we prefer this term) use of languages may also be viewed from the perspective of possessing a linguistic or verbal repertoire functional within a specific societal network. The focus on the repertoire — within the context of the speech community — leads to a functional realism of our understanding of a bilingual’s use of languages. But no speaker necessarily controls all the codes, which constitute the verbal repertoire of a speech community. Each code in the repertoire has markers (clues), which provide various types of identities essential for understanding how individuals function in a wider societal context.

An important aspect of bilingual language use in South Asia is the use of mixed codes, especially those language types involving the intercalation of elements (words, phrases, sentences) from two separate languages within single sentences. This phenomenon has been refereed to variously as ‘conversational code switching’, ‘code mixing’, as well as with language specific labels such as ‘Hinglish’ and ‘Singlish’ (Sinhala-English) in recent sociologist literature. Code mixing has been recognized as an aspect of the proficient bilingual’s language use and not necessarily a manifestation of inadequate command of a second language. It has been shown to obey structural constraints on the compatibility of the ‘host’ and ‘guest’ elements in the sentence, and to serve various sociolinguistic and stylistic functions, including addressee specification, interjection, emphasis, reiteration,
quotation message qualification neutralization of identity, role identification, authentication, or technicalization, among others.

In terms of linguistic units, 'mixing' entails transfer of the units of code "a" into code "b" to at intersentential and intrasentential levels, and thus "...developing a new restricted – or not so restricted – code of linguistic interaction." It seems that a user of such a code functions, at least, in a disystem. The resultant code then has formal cohesion and functional expectancy with reference to a context.

The linguistic device of code mixing and code switching are considered as two distinct manifestations of language dependency and language manipulation. We notice these manifestations in the way a multilingual or multidialect user of a language assigns areas of function to each code, and in the development of new mixed codes of communication. We can then say that code switching and code mixing mark communicative strategies of two distinct types. In literature it seems that these two terms are alternately used for one manifestation, generally that of code switching.

In discourse, code switching may be used as a device to mark, among other things, an identity, an aside, or a specific role. The identity function, for example, is served by a switch from Telegu to Dakhini in Andhra Pradesh, or Hindi to Punjabi in Haryana. Code switching may be used to reveal or to conceal region, class and religion. In conversation it is used to make an aside, or to indicate non-membership of a person in the inner group. Often both devices are used with a clear effect in mind: for example, in Kashmiri, a professional discussion may be marked by code mixing with English, and a switch from that may indicate change of context. One might mention four other functions, in which code mixing is used as a communicative strategy. First, its use for register identification. The formal exponents of register types vary on the basis of the context in which they function. Various types of lexicalization realize the registral characteristics. For example, in administrative, political, and technological registers, Englishization takes
place. On the other hand, in the legal register, especially that of the lower courts, the main lexical source used is Persian. In literary criticism or philosophical writing in Hindi, Sanskritization usually takes place. Second, code mixing provides formal clues for style identification. In India, there are three distinct styles which may be termed Sanskritized, Persianized, and Englishized. Third, it is used as a device for elucidation and interpretation. This is particularly true of languages in which registers or terminologies have not been stabilized or have not received general acceptance. A person uses two linguistic resources in defining a concept or a term so as to avoid vagueness or ambiguity. Fourth, there is code mixing for neutralization, or what in the Prague School terminology may be automatization. The aim is to code mix in a language in order to use lexical items which are attitudinally and contextually neutral. In other words, they do not provide contextual clues and thus languages are used to conceal various types of identities. Thus, language repertoire of the speakers of decolonized English develops in complex ways.

4.3 Communicative Behavior: A tool of Decolonization

Since 1980s considerable attention has been given to the New Englishes. These institutionalized Englishes have come to be regarded as independent decolonized varieties with their own indigenous norms of usage. The most striking feature of the present sociolinguistic context is that the number of L2 speakers of English is growing in relation to the number of mother tongue speakers (Table: 11 and Table: 12.) In India, there is a general perception among parents and pupils alike that English offers access to higher and prestigious positions. As a result of socio-economic changes, changes in the composition of the work force are likely to result in greater numbers of decolonized English speaking work force filling professional and managerial positions. As increasing number of English speaking elites come to hold higher positions in society, it is likely that the position of English speaking
elites would be strengthened. As a consequence of the improved status of its speakers the status of the decolonized Indian English would also improve.

In communicative behavior, decolonization as a tool gives people a great sense that they “own” the language. The users of the language identify themselves with the decolonized variety of English and thus it serves the integrative needs of its users better. Ethnolinguistic identity theory suggests that if learners are able to identify with the target language this would promote the learning process. The sense of “owning the language” could mean that decolonized English would in the longer term convey an Indian identity, which ultimately furthers the broad social aim of nation building. The process of decolonization may make English more accessible and better able to serve the communicative needs of the speakers.

As we know human beings through their psychic infrastructure emit, feel, project certain kinds of communicative behaviors, which are rooted in their interaction with the world of outward appearances, which is translated by the language. Hence, there are different facets of language. Some of the facets of language can be studied as:

1. Language as a communicative system.
2. Language as an aesthetic experience.
3. Language as a vehicle of identity gratification.

4.3.1 Language as a Communicative system

Diversity of code choice on a social level within one language code or across codes signifies the subtlety of purpose. The code choice in such communicative situation in highly functional and it does not emerge out of a convenience or an aesthetic choice. A choice emerging out of convenience or aesthetic consideration can be dispensed with but subtle nuances are not luxury and they cannot be dispensed with. The following examples with more or less similar cognitive import show subtle communicative nuances.
In V.S. Naipaul's *A House for Mr. Biswas*, Naipaul's character makes frequent use of agentive nominals indicating professions, e.g., *cow-herd*, *leather-worker*, *grass-cutter*, etc (105, 208.) In these examples, it is not the structure or the form of the expressions that is noteworthy but their communicative function. In Indian languages, these professional labels carry low or no prestige, and evoke negative connotations, similar to "good for nothing," etc. Said in Hindi, they are commonly used as words of abuse. These connotations, of course, do not obtain in their English counterparts. Once again the use of such expressions in a derogatory sense by Naipaul's characters serves a dual purpose. It is both an accurate rendering of the flavor of Indian colloquial speech and also an implicit statement of a value system. Similarly, the term *black water* (19), (Hindi: *kala pani*) has been used in the same novel. Here the term *black water* refers to the ocean, the crossing of which was taboo among the orthodox Hindus. However, in using the Hindi phrase Naipaul underlines the irony of the values of expatriate Indians because they seem to have forgotten that they themselves have broken the taboo by coming to Trinidad in the first place.

Reduplication is another stylistic innovation exploited by Indian English writers to represent the tempo and flavor of Hindi speech. Let us consider the following examples:

"They was big big books." (*The Mystic Masseur*, 11)

"You and me going to get on good good." (*The Mystic Masseur*, 20)

"...and all that people say about Indians not being able to keep their house properly is true true." (*A House for Mr. Biswas*, 349)

...hot, hot coffee. (*The Cow of the Barricades*, 1)

...long, long hair. (*The Cow of the Barricades*, 71)

Partial Reduplication is also used by the writers. Examples are: "Stop this bickering-ickering, paddling-addling, apologize-alogize, puss-fuss (to indicate whispering)."
The two types of reduplication have different functions in Indian languages and these are imported into the English of the characters, as well. Thus, full reduplication serves to emphasize or intensify the meaning or scope of the reduplicated element where partial reduplication has a generalizing ("and so an and so forth") function. In this way reduplication acquires a communicative value, which distinguishes it radically from psycho-semiotic signs.

There are many instances where an equivalent word is available in English, yet the native word is used. We will take some examples from Kamala Markandaya's novels. She retains "chakkli" for cobbler, "zamindar" for landlord, "chowkidar" for watchman in order to capture the sociocultural aspect, because for instance, a cobbler is a cobbler, but when one says "chakkli" a whole hierarchy of caste, profession, etc is referred to. Then, there are those native words, which find their way in English because of the non-availability of an equivalent counter part. These words are so deep rooted in the Indian culture, religion, philosophy, etc, that they are a part of the Indian psyche. The counterparts in English if any, simply fail to raise the same images or arouse the same emotions because the word has behind it a whole multi dimensional meaning gathered over the years. These are, for example, kum kum (red powder used as a beauty mark by women) namaskar (a greeting or salutation, also a gesture specific to Indian culture) nani (mother's mother) mami (mother's brother's wife), etc. The kinship pattern in India is more analytic and thus more differentiating in use and usage. In English uncle covers both paternal and maternal division of kinship relation of the one generation above for which Indian language (Hindi) has chacha, mama, phupha, mausa and so on. This is the motivation in retaining the kinship terms.

Therefore, when the English language is used in typically non-English contexts as in referring to the caste system or non-western social roles, various linguistic devices are used to represent such contexts. These devices
may include lexical borrowing form the local languages, extension of the communicative range of the English lexical items, or translation of native situation-dependent formations into English. The use of forehead-marking for the crimson caste mark which Hindus put on their fore-head, or nine-stranded thread for the ritualistic thread worn after initiation called yagnopavit by the Hindus, have communicative relevance only if viewed in the context of the Indian caste system.

1 Where does your wealth reside?
2 What honourable noun does your honour bear?

These two sentences are translations form Punjabi, an Indian language, and have been used in Indian English fiction by Khushwant Singh in his novel Train to Pakistan. These are actually culturally dependent polite forms for what would be equivalent to Standard English Where do you live? and What is your name? Many Indian English speakers will use these is normal speech only for comic effect, but in written English they are used by Singh for developing a typical Punjabi character in a Punjabi context. The use of all these expressions thus shows that language is a product of communicative strategy.

To sum up we may say that all these innovations or coinages serve a communicative need in decolonized writings. In some cases they have a specific connotation. These innovations and their communicative nuances are, therefore, indicative of acculturation of English in new sociocultural and linguistic contexts, and reflect its acceptance as a vehicle of non-native social norms and ecological needs.

4.3.2 Language as an Aesthetic Experience

This section will start with the reflection and analysis of the notion of the "language as an aesthetic experience." It will first trace its origin in the suggestion that language is not merely a means of communication but a medium of understanding as well. It does not merely convey mental contents
but also arranges and even shapes them. Whenever the encoder engages a sophisticated structure, he enters the field of aesthetics. The aesthetic use of language is valuable because it brings to consciousness within a temporal sequence of events, complex situations and ideas. It brings attention to itself as a mode of expression that has to do with “a more open-ended world, breaking apart the solidified dogmas that ideologies seem to hanker for.” Given their appeal to different dimensions of human psyche, aesthetic use of language illicit a broad range of responses. While it provides information, it is also the most heightened form of language use. To appreciate the term aesthetics of language we must unpack our own preconceived assumptions in order to more understanding of the uses of aesthetics of language to a new place that serves the variety of topics discussed above.

As there are differences in the cultural norms of the communities, there are bound to be differences in the aesthetic norms as well. To fill in these cultural differences and to bridge these gaps and to get the ideas across, decolonized writers coin new words and expressions, which we call innovations or coinages. These innovations give a new flavor to the writing, which set apart these writers from the native writers of English and this is accomplished by the process of decolonization which these writers employ in their creative writings. To elaborate this point further we may cite few examples:

(1) spoiler of my salt (Untouchable) for namak-haram;
(2) may the vessel of your life never float in the sea of existence (Coolie) for tera bera gark ho;
(3) may the fire of your ovens consume you (Coolie) for bhatthi me ja.)

In the above examples, instead of using the Indian expressions the writer has translated the Indian terms to English in order to dilute their harshness. The representation and interpretation of the collective experience are influenced by the personal as well as the community perception within one and the
same society. The factors are compounded by the different levels of ambition, courage, and capabilities. To illustrate this point further, let us take an example from R.K. Narayan's *The Dark Room*. "After food she went to her *bench* in the hall and lay down on it, chewing a little *areca-nut* and a few *betel leaves*... (6) Savitri hovered... watching every item on his *dining leaf*... (2) Savitri gave him a *tumbler* of milk...' (2) 'I will do this *tiffin* business myself' (10) She went to the *worshipping-room* lighted the *wicks* and *incense*, threw on the images on the *wooden pedestal* handful of hibiscus, jasmine and nerium and muttered all the *sacred chants* she had learnt form her mother years ago. She *prostrated* herself before god, rose, picked up a *dining leaf* and sat down in the kitchen.' (4) All the italic words are translations-they have been used by the writer to express the aesthetics of Indian reality. They create a typical atmosphere by virtue of the fact that they are totally incongruent to the English native culture. They evoke the oriental culture of long afternoons spent at home by women, siestas, chewing betel leaves; offer food which was had on plantain leaves; it brings to mind incense and flowers and sacred chants.

There are instances where pure English equivalents of native words are present but native forms are still used. We have an English equivalent *veil* for the word *purdah* but the range of aesthetics that the word *purdah* evokes is large and cannot be related to its English equivalent *veil*, which is totally incongruent to the English native culture. The device of translation is also used for creating the local color as well as to add a distinct native Indian flavor. For example, Raja Rao's images such as *lean as an areca nut tree, helpless as a calf, as good as kitchen ashes* and *as honest as an elephant* are typical of the Indian context and are part and parcel of day to day conversation.

**Role of Metaphors in Aesthetic language**

Metaphors have both explanatory and aesthetic roles to play. Their explanatory function is to aid in conceptual clarification, comprehension or
insight regarding a concept or thought. However the boundary between aesthetic and explanatory use of metaphor is admittedly vague. It is against this background that the role of metaphors in aesthetic language should be placed.

Originally, metaphor was a Greek word meaning "transfer". The Greek etymology is from meta, implying "a change" and pherein meaning "to bear, or carry", thus the word metaphor meaning “carrying something across” may suggest many of the more elaborate definitions below:

- a comparison between two things, based on resemblance or similarity, without using "like" or "as"
- the act of giving a thing a name that belongs to something else
- the transferring of things and words from their proper signification to an improper similitude for the sake of beauty, necessity, polish, or emphasis
- a device for seeing something in terms of something else
- understanding and experiencing one thing in terms of another
- a simile contracted to its smallest dimensions

In language, a metaphor is a rhetorical trope defined as a direct comparison between two or more seemingly unrelated subjects. In the simplest case, this takes the form: "The (first subject) is a (second subject)." More generally, a metaphor describes a first subject as being or equal to a second subject in some way. Thus, the first subject can be economically described because implicit and explicit attributes from the second subject are used to enhance the description of the first. This device is known for usage in literature,
especially in poetry, where with few words, emotions and associations from one context are associated with objects and entities in a different context. Metaphor comprises a subset of analogy and closely relates to other rhetorical concepts such as comparison, simile, allegory and parable.

A metaphor, according to I. A. Richards in *The Philosophy of Rhetoric* (1936), consists of two parts: the tenor and vehicle. The tenor is the subject to which attributes are ascribed. The vehicle is the subject from which the attributes are borrowed.

\[ All \ the \ world's \ a \ stage, \]
\[ And \ all \ the \ men \ and \ women \ merely \ players \]
\[ They \ have \ their \ exits \ and \ their \ entrances; \ — \ (William \ Shakespeare, \ As \ You \ Like \ It, \ 2.7. \)

This well known quote is a good example of a metaphor. In this example, "the world" is compared to a stage, the aim being to describe the world by taking well-known attributes from the stage. In this case, the world is the tenor and the stage is the vehicle. "Men and women" are a secondary tenor and "players" is the vehicle for this secondary tenor.

The metaphor is sometimes further analyzed in terms of the ground and the tension. The ground consists of the similarities between the tenor and the vehicle. The tension of the metaphor consists of the dissimilarities between the tenor and the vehicle. In the above example, the ground begins to be elucidated from the third line: "They have their exits and their entrances." In the play, Shakespeare continues this metaphor for another twenty lines beyond what is shown here - making it a good example of an extended metaphor.

The corresponding terms to 'tenor' and 'vehicle' in George Lakoff's terminology are target and source. In this nomenclature, metaphors are named using the convention 'target IS source,' with the word 'is' always
capitalized; in this notation, the metaphor discussed above would state that "humankind IS theater."

Functions of Metaphors

They enliven ordinary language: People get so accustomed to using the same words and phrases over and over, and always in the same ways, that they no longer know what they mean. Creative writers have the power to make the ordinary strange and the strange ordinary, making life interesting again.

They are generous to readers and listeners; they encourage interpretation: When readers or listeners encounter a phrase or word that cannot be interpreted literally, they have to think—or rather, they are given the pleasure of interpretation. If you write "I am frustrated" or "The air was cold" you give your readers nothing to do—they say "so what?" On the other hand, if you say, "My ambition was Hiroshima, after the bombing," readers can think about and choose from many possible meanings.

They are more efficient and economical than ordinary language; they give maximum meaning with a minimum of words: By writing "my dorm is a prison," you suggest to the readers that you feel as though you were placed in solitary, you are fed lousy food, you are deprived of all of life's great pleasures, your room is poorly lit and cramped—and a hundred other things, that, if you tried to say them all, would probably take several pages.

They create new meanings; they allow you to write about feelings, thoughts, things, experiences, etc. for which there are no easy words; they are necessary: There are many gaps in language. When a child looks at the sky and sees a star but does not know the word "star," she is forced to say, "Mommy, look at the lamp in the sky!" Similarly, when computer software developers created boxes on the screen as a user interface, they needed a new language; the result was windows. In poems, one often tries to
write about subjects, feelings, etc. so complex that there is no choice but to use metaphors.

They are a sign of genius: Aristotle says in *Poetics*: "[T] he greatest thing by far is to be a master of metaphor." It is "a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars."

Creative ways to use metaphors

Metaphors can be used: ¹⁰

*as verbs*  
The news that *ignited* his face

*snuffed out* her smile.

*as adjectives and adverbs*  
Her *carnivorous* pencil carved up  

Susan's devotion.

*as prepositional phrases*  
The doctor inspected the rash *with a*  

*vulture's eye.*

*as appositives or modifiers*  
On the sidewalk was yesterday's paper, *an ink-stained sponge.*

Examples:

Scratching at the window with claws of pine, the wind wants in.  

*Imogene Bolls, "Coyote Wind"*

What a thrill--my thumb instead of an onion. The top quite gone except for a sort of hinge of skin....A celebration this is. Out of a gap a million soldiers run, redcoats every one.

*Sylvia Plath, "Cut"*

The clouds were low and hairy in the skies, like locks blown forward in the gleam of eyes.

*Robert Frost, "Once by the Pacific"*

Little boys lie still, awake wondering, wondering delicate little boxes of dust.

*James Wright, "The Undermining of the Defense Economy"*
Indian writers in English have explored this resourcefulness to a full extent. To elaborate our point further let us take some examples from Rushdie’s novels:

Rushdie’s metaphor usage is innovative and coherent. There are several examples of super ordinate, controlling metaphors, sustained throughout the novels, such as the children born at midnight in the novel *Midnight’s Children* (who are said to be handcuffed to the history of India), the pickle jars also in *Midnight’s Children*, and the spices of *The Moor’s Last Sigh*. Other metaphors are part of sustained image sets, in which metaphors are mixed with the concrete and literal in semantic sets, for instance:

...my mother Aurora was *snow-white* at twenty, and what fairy tale glamour, what *icy* gravitas was added to her beauty by the soft *glaciers* cascading from her head... (*Moor’s Last Sigh*, 12)

...the huge stilt-root of the mangrove trees could be seen shaking about *thirstily* in the dusk, sucking in the rain... (*Midnight’s Children*, 361)

The embarrassment of her daughter’s deed, the *ice* of this latest shame lent a *frozen rigidity* to her bearing. (*Shame*, 139)

While every good metaphor, according to Quintilan, has direct appeal to senses, Rushdie’s are particularly sensuous, often down to earth, even brutally and nastily so. Terms denoting food, flavor, tasting, and eating, etc. occur frequently, and have an aesthetic value. In *Midnight’s Children* the narrator says of himself that he has been “a swallower of life” (*Midnight’s Children*, 9.) For example:

...and those *blazing* days of their *hot pepper love* (*Moor’s Last Sigh*, 113.)

...never one for a quiet life, she *sucked in* the city’s hot stenches, *lapped up in its burning sauces*, she *gobbled its dishes up whole* (*Moor’s Last Sigh*, 128.)
Fragrances as well as stenches are recurrent metaphors in Rushdie. Thus, noses and smells play a particularly important role in *Midnight's Children* which are very important aesthetically; the narrator/hero is possessed of a special nose, which even smell emotions.

...and smelled the scent of danger blaring like trumpets in my nose *(Midnight's Children, 428)*

...The perfume of her sad hopefulness permeates her most innocently solicitously remarks.... *(Midnight's Children, 385)*

In *Midnight's Children*, Rushdie has also selected quite a few significant myths from the *Ramayana* and used them under the garb of subtle metaphors to crystallize his ideas into tangible images. The myth of Ravana is the first such metaphor. Secondly, the high ideals engendered by Rama and Sita are beautifully used metaphorically to tackle the grave question posed by the Sabarmati case. The affair between Commander Sabarmati and Homi Catrack is explained through the metaphorical presentation of the love of “Rama and Sita” (259) and the entire Sabarmati case (Nanavati Case) gives a glimpse of the mixture of myth and cheap tricks of Bombay cinema: “In the Sabarmati case, the noble sentiments of the *Ramayana* combine with the cheap melodrama of the Bombay talkie ....” (262) The legal case of Commander Sabarmati poses great questions in the Rashtrapati Bhawan where his advocate has appealed for pardon. Mythical past and democratic system contend with each other:

...is India to give her approval to the career... is India to give her approval to the rule of law, or to the ancient principle of the overriding primacy of heroes? If Rama himself were alive, would we send him to prison for slaying the abductor of Sita? (264)

The metaphor is presented with exactitude to highlight the novelist’s ethical and moral viewpoint.
Similarly, the metaphor of Shiva, operating as an extended metaphor in the novel, is used for Shiva-the-character who is modelled on “Shiva, the god of destruction, who is also most potent of deities, Shiva greatest of dancers, who rides on a bull, whom no force can resist ....” (221) Apart from his destructive function, which has already been mentioned he stands for procreative function also:

Shiva the destroyer of Midnight’s Children, had also fulfilled the other role lurking in his name, the function of Shiva-lingam, Shiva-the-procreator, so that at this very moment in the boudoirs and hovels of the nation, new generation of children begotten by Midnight’s darkest child, was being raised towards future (444-41).

The metaphorical reference to the Mahabharata war explains the topsy-turvy conditions of social and political life in India in the early years after Independence. Mary’s belief in the rumour of Mahabharata war happening in Kurukshetra and the place where an old Sikh women witnessed “the chariots of Arjuna and Karma” and truly wheel marks in the mud” (245) amply prove that post-Independence turmoil of India was reinforced by her mythical past, and the shadows of great war over recent Indian probably indicate future failure of Indian political and social set-up leading to all-pervading chaos like the aftermath of the Mahabharata war.

The most important myth form the Mahaharata occurring in the form of metaphor is that of Brahma, which supports the very structure of Midnight’s Children; Saleem’s imaginary friends assembling and forming a conference in his mind is metaphorically described as the “dreamweb” of Brahma. Saleem asks:

Do Hindus not accept-Padma-that the world is a kind of dream; that Brahma dreamed, is dreaming the universe; that we only see dimly through that dream-web, which is Maya... If I say that certain things took place which you, lost in Brahma’s dream, find hard to believe, then which of us is right? (211)
The kind of imagery, metaphor and symbolism used by the decolonized writers gives English language a distinct tang. ‘Commotion preceded her like a band of langurs’ (*Fire on the Mountain*, 107) ...putting her into a flutter of shrill thanks that carried all the way up to the gate like the cackle of an agitated parrot’ (*Fire on the Mountain*, 111) The symbols that are employed to express the aesthetics of Indian cultural enrich the English language and impart to it a lot of mystery and supernaturalism. For example, ‘... and one day she beckoned me near and placed in my hand a small stone lingam’, a symbol of fertility (*Nectar in a Sieve*, 18.)

In *The Dark Room* Narayan takes us to the small office of the Insurance Company situated in a South Indian middle class town; with Markandaya we are shown the very poor farmers in a South Indian village and in Desai we meet the graceful Nanda Kaul in Kasauli. The atmosphere evoked takes us right into the nature of the place. In *Fire on the Mountain* we see the heat. ‘The sunlight thickened No longer lacquer, it turned to glue. Flies, too lazy for flight, were caught in its midway web and buzzed languorously, voluptuously, slowly unsticking their feet and crawling across the ceilings, the windowpanes, the varnished furniture. Inside, the flies. Outside, the cicadas. Everything hummed, shrilled, buzzed and fiddled till the strange rasping music seemed to material out of the air itself, or the heat.’ (*Fire on the Mountain*, 22)

All these examples highlight variability in language activity in the sense that language is used not only as a communicative strategy but also as a means of aesthetic expression.

4.3.3. Language as a vehicle of identity gratification

A sense of identity is a perennial sustaining creative force in a writer. It would be difficult to realize adequately the magnitude of the problem of loss of identity, as it could be the root cause of all problems. The loss of identity would make a person a pathetic figure, his voice being an echo, his life a quotation, his soul a brain, and, his free spirit a slave to things.
Decolonization has tended to uphold a resurgent 'nationalism,' which rejects colonial style. The process of decolonization overcomes the psychological damage of racial colonialism. It is part of a deliberate anti-colonial strategy. Decolonization has been used as a step in the process of dismantling the imperialist centralism. It is a mental process, a deliberate attempt to break free of the shackles of the colonization, therefore establishing a free status. Decolonization is employed as a communicative strategy by the writers, a tool to create a language of their own and their own way of looking at things, thereby asserting their own identity. The language of decolonized writers registers a deliberate and calculated shift from the norm and standard of conventional language. Decolonization reflects a change in mentality, the writers consciously aim at reorienting the language; modes and expressions of the native language have recognized national rather than imported significances and references and convey local realities, traditions and ways of feeling.

Decolonized writers consider language a plaything, to be twisted, turned and moulded as required for the purpose. They are no longer worried about the correctness of the English language and are playfully free of the rules and regulations of English language writing. So when Kamala Das remarks,

Why not let me speak in
Any language I like?
The language I speak
Becomes mine, its distortions, its queerness

All mine, mine alone, she is raising an important issue. The choice she and other decolonized writers crave to make is in respect of the mode capable of wrenching a place for them in contexts, which give a distinct identity.

The form and functions of decolonized English are significantly different from those of the native varieties of English. Dustoor in context to Indian English claimed in 1950s “there will always be a more or less indigenous flavor about our English. In our imagery, in our choice of words, in the
nuances of meaning we put into our words, we must be expected to be
different form Englishmen and Americans alike.”¹¹ The language thus
recreated would honestly be expressive of our national temperament and will
considerably enrich the English language. Same is true for the literature
created in other decolonized Englishes. Thus, the language developed by the
decolonized writers realize the power of their inheritance, the complexity of
their experiences and the uniqueness of their voices.

Many decolonized writers like Mulk Raj Anand are of the view that the
King’s (or the Queen’s) English is inadequate for an Indian writer writing in
English. English language as used by the Britishers or Americans, he says,
“seemed a completely unsuitable medium to interpret my mother’s village
Punjabi wit, wisdom and folly”, in which “there are inevitable echoes of the
mother tongue.”¹² So it seemed necessary to decolonize or nativize the
English language.

An artist’s creativity finds an outlet in appropriate forms. Rushdie believes
that artistic modes keep on changing constantly. Art, he affirms, “must
constantly strive to find new forms to mirror an endlessly renewed world.”
Any attempt to impose a unitary form will kill art. In an article significantly
entitled. “The Empire Writes Back with a Vengeance,” which appeared in
the 3 July 1982 issue of the London Times, Rushdie wrote about the
decolonizing of the English language by such writers as Chinua Achebe,
language,” he rightly maintains, “ceased to be the sole possession of the
English some time ago.”¹³ All these writers seemed to be busy forging
English into new shapes. In order to elaborate our point further, we will take
up some examples from Indian English novels. Rushdie’s Midnight’s
Children best illustrates the strategy or method of Indianising, revitalizing
and de-colonizing the English language. While going through it we come
across expressions like the following:
the chutnification of history, writery-shitery, baap-re-baap, feringhee, clock- ridden, history-free, angrez, sab kuch, pyar kiya to darna kya, itr, zanana, godknowswhat, nearlynine, once-upon-a time wife, what- happened nextism, hai-hai, fauj, ‘our little piece of the moon’, funtoosh, joke-shoke, pumpery-shumperry, etc.

Right from anagrams of Grimm to metaphoric coinages in Haroun, Rushdie has taken liberty with English deliberately. He is using language “unproblematically” to enhance the process of abrogating and replacing the English language on the one hand and on the other hand forges a multilingual medium to capture the ‘polyglossic’ and multicultural reality of India. Since language is a primary means of defining the self, Rushdie, as an avowedly writer, seizes the language of the center and replace it in a discourse fully adapted to the cultural ambience of India, thereby reasserting his identity.

The linguistic resources of English have been fruitfully exploited by decolonized writers for creative purposes. In order to give their writings a new identity, these writers have put their “language resources to an accustomed strain”, and the language is being moulded to yield a new idiom.

Like Rushdie, the language that Arundhati Roy uses in The God of Small Things evinces a penchant for forging innovative English. What Roy seeks to do is to forge a Bharat brand of English or a brand of English that very often deviates form the standard conventions. Roy uses words like keto (meaning ‘do you hear’), valarey (meaning ‘quite’) in the sentence, “Thanks, Keto!” he said, “Valarey thanks!” (70), ‘Poda Patti’ (meaning ‘go dog’) in the sentence, “Hup! Hup! Poda Patti” (90) and words like Porketmunny (102) etc, to give the novel its distinctive cultural identity and an indigenous look. One may also notice her use of telescoped words-two or three words dovetailed into each other: lefrightlef (141), pleasetomeetyou (212), Bluegreyblue (238), mydearjudges (271), etc. These compressions are among the many subversive licenses taken by the postcolonial writers to
break away form the norms of Standard English. Thus, it would be needless to say that the language of Roy registers a deliberate and calculated shift form the norm and standard of conventional English.

Barkha Dutt, managing director, *NDTV 24X7* holds the view that, “The English we speak and write today is as Indian as butter chicken and as global as McDonald’s French fries. We have thrown the stock into our melting pot, embellished it with the spices we like and made it into a dish that is not only our very own, but perfect for visitors as well.” In other words, “Indian English is both home-grown and foreign. We speak it in our own peculiar accents, we spell differently from the Americans and we specialize in Indianisms.” She further adds, “Our brand of English is, at the very least, perfectly functional. It is our competitive edge in the global wrestling ground. We have to stop being embarrassed about it. Instead, we need to embrace it and hold it tight. It is what sets us apart from the pack.”¹⁴

To sum up, we may say that post colonial or decolonized writers in many diglossic societies like Africa and India forge a language in cross-cultural texts which not only seeks to assert a new power of creativity, but to give the language a distinctive look. What these writers do is that they use a language which is different form the language of power and give themselves an amplitude of freedom which conformity to the metropolitan/standard variety so far denied. This reorientation of language not only enables the novelist of the decolonized writings to perceive and communicate his experience of a hybridized and complex cultural reality but also to lend it an impact of immediacy, to help capture the natural rhythms of native speech habits and of the basic tenor of the local life.
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Psycho-Communicative Aspect of Decolonization


