Chapter IV

English for effective writing

In the history of colonialism and decolonization, the literary dimension is apparent not only in the themes and preoccupations of literary producers, but also and more profoundly in their chosen medium. (Walder 42)

The British empire spread over about a quarter of the landmass of the world between the end of the nineteenth century and the beginning of the twentieth century. At its height, it was one of the largest empires in the history of the world. In the past, England itself had been a colony. For nearly four centuries, it was ruled by Rome. Later, it was ruled by Romans, Vikings and various Germanic tribes in quick succession. English language was introduced into England by one of the invading Germanic tribes. So English language spread throughout the world partly as a result of British colonialism, but was itself introduced into Britain as a result of invasion. From the seventeenth century onwards, the colonizing tendency gradually became more prominent and today even though the British empire is no longer in existence, the language is still used across the globe. As Ismail S. Talib rightly says in The Language
of Post Colonial Literatures: An Introduction, "...the breaking up of
the British empire left a linguistic residue which may eventually last
longer than the empire itself" (9).

The modern form of English may have arrived within Britain
from the fifteenth century onwards. The East Midlands dialect was
adopted as "standard" which was used by Caxton and Wycliffe for their
printed works. The arrival of printing is helpful for the development of a
standard form of the language. There is a difference between the
standard form of a national language and local and class variants.
Towards the end of the fifteenth century, the southern midland dialect
was adopted as a literary medium. From the sixteenth and the
seventeenth centuries onwards, the south-eastern English dialect or
rather, the various related forms of that dialect became popular because of
the gradual conquest of Wales, Scotland and Ireland by the English and
also the colonization of America, India, Australia, parts of Africa and the
Far East by the British. These different forms initiated the development
of the language as the British empire expanded, from the seventeenth
century onwards, within and outside Britain. The eighteenth century
grammars, dictionaries and pronunciation manuals strengthened the value
of a standard form of English. During the nineteenth century, this standard form was gradually used in many areas of the empire, through the system of education. Through trading, employment, and slavery, simplified versions of English came to be used in various places.

In the countries like USA, Canada, Australia and New Zealand, British settlers dominated and destroyed much of the indigenous population and their language, leaving English the dominant language. As Claire Kramsch explains in *Language and Culture*,

Language acquires a symbolic value beyond its pragmatic use and becomes a totem of a cultural group, whenever one dialect variety is imposed on others in the exercise of national or colonial power, . . . or when one language supplants others through centralized deliberate planning or diffuse societal forces. The totemization of the dominant language leads to the stigmatization of the dominated languages. (75)

Countries like India, Africa and the West Indies, in spite of its British intrusion, remained non-English in ethnic stock, social habits and language. In British West Indies, English established itself as the sole
language, which is spoken in many dialects as well as in creolized form. In Asia and Africa, English could never become a dominant language, but it has been used as an additional language for extensive international communication including creative self-expression.

In many parts of the British empire, English was the primary language of government and administration and also used in the education of colonized subjects. Colonialism used educational institutions to increase the perceived legitimacy and property itself, as well as providing the means by which colonial power can be mentioned. In the colonies, the teaching of English literature was one of the means through which Britain asserted their cultural and moral superiority, at the same time devalued indigenous cultural products. In India, during the early nineteenth century, English literature as a subject was introduced specifically to serve colonial interests. The administrators were interested to build an English speaking Indian workforce that would carry out the work of the colonial authorities. The Indians employed by the British officials were multilingual and this paves the way for the communication between them and the Indians. Instead of depending upon the natives,
slowly the British officials learnt many languages like Sanskrit, Persian and Arabic. They felt that Indians should be governed by Indian principles in relation to law. As Nathanial Halhed explains in "A Grammar of the Bengali Language", the language would be the "medium of intercourse between the government and its subjects, between the natives of Europe who are to rule, and the inhabitants of India who are to obey" (qtd. in Cohn 31). The British used the language for giving orders and they must know how to command and keep the natives under control. Language is the potent force for the assertion of command and control in the empire. Gradually, the language used as an instrument of command, will be used for creative expression. Lord Macaulay, President of the council on education in India makes his purpose clear:

It is impossible for us, with our limited means, to attempt to educate the body of the people. We must at present do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals and in intellect. To that class we
may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the Western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population. (430)

In India, during the struggle for independence, the enlightened natives used their English education and their command of English to overthrow British empire and assert the Indian identity. The position of the rulers was in danger because of the English education. The British colonialism enabled the colonized people to use the English language, which was in turn used in the nationalistic struggle against the colonial masters. This type of nationalistic anti-colonialism may manifest itself in literature written in English. India, its heritage, its aspiration and its strength were effectively presented to the outside world by our leaders during the struggle for freedom. But this happened only outside the educational system. Regarding our education system and the teaching of English, one has not done anything to decolonize even after many years of political decolonization because the colonial legacy is deep rooted in the minds of the Western educated men and women.
After independence, many colonial nations inherited economics, governmental and educational institutions, several of which were often administered in English. The English language is a part of this colonial "inheritance". The question arises how the language of colonial power has become the language of the independent nations. There are conflicting attitudes towards English as the national language of once colonized countries. However, the question varied according to ethnic and linguistic composition of each community. If there was more heterogeneity of the racial and linguistic composition of the state, English could be used. If there was homogeneity, or if one racial or linguistic group was dominant or formed the majority, then the language of the majority or the dominant community would replace English. It is through the continued use of the language and the values attached to it, that British colonialism is perpetuated. It is a kind of colonialism which is sustained after independence. In recent years, the use of English has undergone a sea change. In most of the countries, as Narsu K. Nihalani observes in "English in the Third World: Changing Attitudes",

... English is no more regarded as 'the language of the master' or 'as the symbol of slavery'. On the contrary, it is
considered crucial for maintaining national unity. To many, it is 'the language of science and scholarship', 'the language of opportunity', and 'the language of power and prestige and modernity'. (42)

Rajendrasingh Jadeja emphasizes this same idea in "English Studies : An Indian Perspective",

English today is not the language of the Britishers. It is the World language of science and technology, of trade and commerce, of information and education; it is not an instrument of colonization. It is an empowering asset that facilitates globalization. (218)

English was introduced in our school curriculum. Once it was the first language. At present it is replaced and has become the second language. The students prefer to learn through English medium. Not only education, the judicial system, the political organisation, trade and commerce come to be carried out in English.

After 1945, decolonisation began and gradually affected every imperialism in India. As Roland Breton explains, "Each one faced decolonisation with its own strategies and elaborated more or less
efficient post - colonial or neo - colonial policy, including certain forms of cultural or linguistic domination" (206). The literature and cultural theory produced out of this particular condition bear testimony to this struggle. Literature plays a vital role in the re-establishment of national cultural heritage, in the re-instatement of native idiom and in the re-figuring of local histories and communities. In the age of decolonisation, post colonial literature is considered as a critical reflection of colonial experience. It describes colonialism and its aftermath. The writers give articulation to their own identity and liberation in their writings. In this respect, the use of language is a predominant issue in post-colonial theory. In order to deconstruct European identity and to re-establish their unique identity, the post-colonial writers would use language. As Tiffin explains in The Struggle of Post-Modernism and Post-colonialism,

The dis/mantling, de/mystification and unmasking of European authority that has been an essential political and cultural strategy towards decolonization and the retrieval of creation of an independent identity from the beginning persists as a prime impuse (sic) in all post colonial literatures. (http://www.postcolonial web.org/pol discourse/meinnisll.html.171)
The problem faced by the post-colonial writers is whether to use the language of the colonizer or to write in one's own language. As Dennis Walder observes in *Post-colonial Literatures in English*, "... the large issue, of which language to use, involves a number of smaller, but no less important issues for particular writers in particular countries or language communities" (53). On the one hand, the post-colonial writers use their own language in order to rediscover their own roots. On the other hand, the alien English language is used to show how the indigenous order has been usurped by alien values. Writers like Chinua Achebe think that English language is suitable to express African experiences. Writers like Ngugi Wa Thiog'o prefer to write in their own language. There are still writers like R.K. Narayan who say that one should not have any hesitation to express one's thoughts in English which could be treated as an Indian language. As Balwant Jani observes in "Decolonization as a Process",

The greatness of a decolonized mind lies in the acceptance of an alien language; its dynamism lies in reshaping it; its vivacity lies in producing literatures in it; its superiority lies in being able to represent the ethos
of a heterogeneous group against the parochialism of the colonialist's language. (17-18)

In the post-colonial societies, English language has been used in a complex manner. In order to bring out the difference between the "standard" British English and "english", Bill Ashcroft and others explain in *The Empire Writes Back*,

. . . the 'standard' British English inherited from the empire and the english which the language has become in post-colonial countries. ... we need to distinguish between what is proposed as a standard code, English (the language of the erstwhile imperial centre), and the linguistic code, english, which has been transformed and subverted into several distinctive varieties throughout the world. (8)

The distinction between English and english will be used to indicate the various ways in which the language has been employed by different linguistic communities in the post-colonial world. In "Critical Essays on Post-colonial Literature", Bijay Kumar explains, "In the post-colonial era, we find post-colonial literatures in the erstwhile British colonies
written in varieties of 'englishes' which may be regarded as dialects of the Queen's English" (72). Even though there is an unbroken link between English and the various post-colonial "englishes", the truth is that English marginalises all other "lesser" variants. As Mark Fettes expresses his views in "The Geostrategies of Interlingualism",

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\ldots\text{ among the languages themselves, the spectrum runs from the system of interlinked varieties known as standard English, which now occupies an unprecedented and unrivalled range of niches in the global linguistic system, to the many oral indigenous languages presently undergoing a precipitous decline. (38) }
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The distinction between English and "english" signifies the difference between the language of a centre and the language of "peripheries". The process of literary decolonisation presupposes a radical dismantling and subversion. An appropriation of reading practices in the West is also required. Post-colonial writing has to replace the language of the centre with the new discourse suitable to the colonized. These two processes are defined by Bill Ashcroft and others in The Empire Writes Back,

The first, the abrogation or denial of the privilege of 'English' involves a rejection of the metropolitan power
over the means of communication. The second, the appropriation and reconstitution of the language of the centre, the process of capturing and remoulding the language to new usages, marks a separation from the site of colonial privilege. (37)

The post-colonial literatures gave priority to the native texts and perspectives. In post-colonial countries such as India, Nigeria and Kenya, a return to writing in regional languages and the translation of regional literature are advocated for the decolonisation programme: As Mallikarjuna Rao and others explain in their introduction to *Postcolonial Theory and Literature*,

In postcolonial societies, translation of regional literature fill the enervating void left by creative writing in English and act as the aesthetics of liberation. These translations represent the forces and concepts of the once colonized countries to challenge the canonical and the hegemonic. In fact, the interplay between the categories of the oppressor/oppressed, colonizer/colonized, canonical/subversive has been dealt by the writers in regional languages in much
better way than those writing in English. If the translated text in the site of interpretation carrying on it the stamp of multiple agenda, the enterprise of translation itself emerges as an act of defiance, 'of political defiance'. Hence, translation is a potent weapon in the hands of anti-hegemonic and decolonising forces. (IX)

Translation was for centuries "a one-way process, with texts being translated into European languages for European consumption, rather than as part of a reciprocal process of exchange" (Bassnett 5). But slowly, there is a change in attitude - viz translation into European languages should be restricted, otherwise, it perpetuates the colonizing process. Now occurs translation into many other languages which were previously marginalised or ignored.

In the Indian context, English is not only used for the purpose of translation. Along with indigenous languages, English language is used for creative self-expression also. During the early phase of the British colonial expansion in India, Indians demanded education through the medium of the English language. They felt that the knowledge of English was necessary and to speak and to write in English
was considered as socially advantageous activities. Indian leaders and intellectuals not only imbibed Western ideas and thought, but also upheld Indian culture and heritage. They were able to mould India's thought and action. Among the Indians, regarding the adoption of English language as a means of creative exploration, difference of opinion arises. Some Indian writers say that Indian consciousness can be expressed only through an Indian language. If the emotional and intellectual life of Indians is expressed through an alien language, it means that there is no mutual nourishment between the writer and his society. They also argue that they fail to present a true picture of India if he writes for a Western audience. In spite of all these, some writers have used English language to get knowledge from the literatures of the West. Others use it to express their experience of life. As Nathan M. Aston rightly observes in Bhabani Bhattacharya: A Stylistic Analysis of His Novels,

... in spite of a rich indigenous literary tradition in written form in India, Indians of all types - the educated traveller abroad, the expatriate, the culturally alienated and culturally rooted have used English for more than one hundred and fifty years for a variety of literary and non-literary purposes. (60)
Indian English writers adopt English language to express the subtle nuances of Indian thought and tradition. It is used to express the life of the Indian people and the distinctiveness of the values of Indian life. Even from the beginning, there has been two tendencies. Some writers like Nayantara Sahgal, Anita Desai and Arun Joshi, want to write always standard English of impeccable idiom and rhythm of speech. Some want to write an Indian English with translated idioms, occasional direct use of Indian words and Indian rhythm of speech in an attempt to capture the tempo of Indian life. As Meenakshi Mukherjee emphasizes in The Twice Born Fiction,

It should be emphasized, however, that creating an 'Indian English' is by no means the primary duty of the Indo-Anglian writer. His success or failure will be judged not by the amount of Indian imagery he has used in his novels nor by his capacity to capture the rhythm of the vernacular in English. These images and rhythm become important only if they serve some purpose in the context, become integral with the total pattern and if they perceptibly enhance the scope of the language. (qtd. in Srivastava 147)
Mulk Raj Anand and Raja Rao write an English that expresses the Indianness of feeling and thinking, by translating Indian terms, phrases and idiom and if necessary, using the original Indian words or terms. They have attained mastery of this kind of English, Indian English. In *The Poetic Approach to Language*, Gokak rightly suggests that Indian English has to represent "the evolution of a distinct standard - a standard the body of which is correct English usage, but whose soul is Indian in colour, thought and imagery" (qtd. in Pathak 11).

English language is moulded to suit the Indian sensibility. There is a natural incompatibility between the English language and Indian sensibility. Many Indian writers have succeeded in adopting English language because of their Westernised education and also because of Western influence. Their diasporic experience has helped them to look at Indian life objectively and also to handle English effectively. When an Indian writer uses the English language to express Indian experience and to portray Indian characters, they can use native idioms which will fully express the cultural matrix. In translating native idioms into English for the sake of reflecting cultural undertones and overtones, violation of the English language is allowed, if it is significant
and meaningful. Such violation is permissible within the context of the novel. There are many Indian phrases that defy translation into English. But the novelist should make sure that their exclusion should not in any way detract from the Indianness of his novels. Thus Indianness is a particular way of looking at life and certain habits of thinking and feeling which are special to us. It is a spiritual and a psychological concept held by us. It is a binding force which is a result of many other forces - sense of tradition, culture, heritage, history, geography, habits, scenes, political and social life etc., which cannot be found in other writers of different nationalities. (Aston 61)

As K.N. Sinha explains Mulk Raj Anand's view, "The English language was the only accessible medium to me when I began writing, but I tried to translate it into the metaphors and the imagery of the Punjabi and the Hindustani" (qtd. in Pousse 15). He wanted to adopt it to suit the Indian reality and sensibility. As R.K. Narayan asserts, English has proved that if a language has flexibility, any experience can be communicated through it, even if it has to
be paraphrased sometimes rather than converged, . . . it has served my purpose admirably, of conveying unambiguously the thoughts and acts of a set of personalities, who flourish in a small town located in a corner of South India. (123)

In his foreward to Kanthapura, Raja Rao says, " . . . English is not really an alien language to us. It is the language of our intellectual make - up like Sanskrit or Persian was before" (V). He prefers English to Kannada, his own native language, for the purpose of expression, description or narration in his literary works. He finds languages like Sanskrit and French less flexible than English. He could alter and adopt English easily to his Eastern sensibility. According to Nandy, "it is a language of our own, yes, an Indian language in which we could feel deeply, create and convey experiences and responses typically Indian"(8). Thus, the process of the Indianization of English has acquired an institutional status. Bill Ashcroft says in Post-colonial Transformation, "Mastering the master's language has been a key strategy of self - empowerment in all post-colonial societies" (58).

The writers of the early period like Kylash Chunder Dutt, even though writing in Standard English, used Indian terms such as babu,
raja and nawab to maintain a sort of Indianness in the language, Sochee Chunder Dutt used translated Indian terms instead of their exact English equivalents to maintain the Indian local colour as well as to add a distinct Indian flavour. Lal Behri Day used translated Indian idioms of speech and reproduced Indian peculiarities of conversation. For the distinctive use of Indian words, phrases and idioms to preserve the Indian local colour, he may be called a true pioneer of Indian English.

Writers like Mulk Raj Anand and Raja Rao have deliberately adopted the English language to suit their purpose. Mulk Raj Anand's English shows more signs of Indianness in rhythm of speech, nuances of feeling, syntax, swear words, curses, blessings and interjections. While using Indian words in sentences, in his early novels, Mulk Raj Anand used to give equivalents for Indian terms at the end of the book in a glossary. But in his later novels, he has given up that practice. This shows, how, along with the passage of time, one becomes more aware of the existence of an Indian English with a character of its own. Unless the Indian word used in a sentence can carry with it an Indian aura, Anand does not use it. One of the striking features of his style is that he translates into English such Punjabi swear words and phrases as "rape - mother", "rape - daughter", "the illegally begotten". In his novel Coolie,
he translated Indian phrases and idioms like "Are you talking true talk?", "Let us mention the name of God, and go on".

The terms of curses, and abuse which Anand's characters use in their conversation are intended to achieve the purpose of giving the reader a taste of the ordinary conversation of Punjabi villagers. An Indian novelist in English should employ his skill in contriving a dialogue that is at once natural and lively, and functional. He may even catch the speech rhythms and the turns of phrases used by all kinds of people in the village and translate some of the terms of abuse, curses and proverbs to advantage. The use of such terms in the conversations of the lower class people has added verisimilitude to them besides making them amusing.

R.K. Narayan's style is direct and straight forward and is characterized by an economy of expression and vocabulary adequate to deal with the range of subject-matter and Indian sensibilities. He avoids unique or obscure phrases and a too constant use of compound sentences. Syntax comes closer to the pattern of the normal conversation of an educated Indian.

Raja Rao's English is more subtle than that of Mulk Raj Anand. Raja Rao differs from Anand in his dependence on Indian
rhythm or tone of speech more than on the mechanical devices of translations of Indian "identification nominals" into English at the risk of violating both English syntax and English collocation. For example in his novel Kanthapura, one can find such device as, Kannaya-House people, water-fall Venkamma, coffee-planter Ramayya and Nose-scratching Nanjamma. He successfully renders Indian modes of the thought and feeling into English and this he achieves by grossly violating the syntax and grammar of the English language. It is an earnest attempt to carry over and transmute into English the idiom, the rhythm and the tone of the natural speech of his characters. As V.Y. Kantak explains in "The Language of Indian Fiction in English",

Raja Rao's language seems to spring from the Indian scene, the Indian manner of gesture and speech, absorbs it, and yet suffers no distortion. Word, phrase or sentence structure, the shifts and the modulations - all grow from that root. And it is English, chaste English, not borrowed and applied but taking the shape of the new material. (233)

Bhabani Bhattacharya is of the opinion that any language can be used as a suitable medium of expression. If he chooses a foreign
language, he will have to face "technical hurdles". He himself writes in English and has two reasons for doing so. In the first place, English language carries our cultural values not only to the English speaking countries but to most of the other countries. Secondly, he uses English language because it enables him to meet the challenge of portraying Indian life through a foreign language. Like Anand and Raja Rao, Bhattacharya "has tried to Indianise the English language inorder to retain the Indian colour and flavour in his stories" (Asnani 35).

Being an Indian writer, Bhattacharya has to convey through English, the vast range of expressions, experience and observations of the Indian people. He has used the alien English language to convey Indian sensibility, and also to portray Indian culture, tradition and heritage. In "The Divided Self in Parthasarathy's Rough Passage", Veena Jain explains, "language is not just a medium for self expression: it affirms one's identity, it relates to one's culture, it is an agency of growth" (240). While conveying Indian sensibility, he is confronted with the problem of handling the English language skillfully. He has therefore to take certain freedom with the normal diction and syntax of English in the process of his creativity. He is successful in conveying this particular and specific
reality through his novels with the help of an adopted language. He uses only simple words that are common in other Indian languages also. If there are certain uncommon usages, he qualifies them, so that the reader can understand them without any difficulty.

A striking feature of Bhattacharya's language is his use of literal translation of phrases, idioms and proverbs into English from Indian languages, especially Bengali. Some of them are: "A rat slips in through a doorway too narrow for the bulky elephant" (Hunger 62). "A thousand mustaches can live together in amity but not four breasts" (Gold 42). "One must wear painted plumes in the company of peacocks" (Ladakh 112). He literally translates proverbs reflecting the Indian way of life and Indian outlook on life. Regarding his translation, Srivastava observes in *Perspectives on Bhabani Bhattacharya*,

Some of Bhattacharya's translations are crude but clear, and strike the reader with the violence of a pebble on his pate; but there are others which pass to consciousness like the fragrance of a distant flower wafted lightly on the currents of air, waking him slowly but pleasantly aware of their meaning. (112)
These literal translations give to his English, the native flavour. They give individuality to the characters and their Indianness should be revealed. Regarding Bhattacharya's purposeful use of these proverbs, Chandrasekharan remarks, "Their use may be considered as a successful linguistic experiment because they introduce local colour without reducing intelligibility. As a rule, the proverbs fit the characters who use them" (152).

Bhattacharya also indulges in the device of coining new compound words by literally translating words, phrases and sometimes whole sentences from the regional languages. Expressions like, "milk-infant growing into a woman" or "a child of ten-eleven years old" are very common. In Ladakh, he makes use of various compound words like old-world wheel of wood (79), rain-soaked hair (145) and milk-filled breast (185). He uses a large number of phrases literally translated from Bengali to English. Some of them are, "white as lime plaster"; "sun-wet face"; "Eat my head"; "A cheekful of smile"; "Two-men lengths", etc.

Bhattacharya has borrowed words from Indian languages, mostly his mother tongue, Bengali or Hindi, relating to items of food, festivals and rituals, religious and philosophical terms, socio-cultural
terms, words for exclamation, salutations, abuses, curses and interjections. He uses such words like puja, pujani, bhai, beta, chalo, arati, dal, pronam and laddoo. A very common way of saluting in Indian society is to say "namaskar" or "pranam" by folding the palms together.

Kalo in Tiger is a Bengali-speaking character, he says "pronam" and not "pranam". He also makes use of abusive epithets like, brother of a hawk; sisters of a vixen; son of a pig; son of an ass; etc. He uses Indian exclamatory words and exclamations to make the dialogues lively and also to make the characters live to the soil to which they belong. For example, the exclamation "Bhagwan" uttered by Kalo reveals his character. "Bhagwan!" Kalo invoked the name in his immense relief, and he spoke about to his daughter, "yes, yes girl, there is hope for us yet" (Tiger 27). It shows Kalo's faith in the divine power of God and also it suggests, there is still hope for humanity.

The Indian words such as "seer" and "anna" referring to measurement, reflect the attitudes of the traditional rural people. In Gold, Meera's age is referred to as "ten-eleven" and the position of the sun in the sky is referred to as "a bare man-height". These expressions relating to measurement or counting reflect the attitude of
the traditional rural people who usually do not believe in precision and accuracy but in proximity. In order to suggest the ways of folk speech, Bhattacharya literally translates its picturesque expressions like, ships of the sky (for aeroplanes); the wonder ray (for x-ray); a speaking wire (for telephone); etc.

Bhattacharya sometimes uses expressions that are obviously not English. Words like joy-moments, money people, childling, starveling are neither English expression nor Bengali. He uses this device, perhaps, to differentiate this native expression from those of the English speaking characters.

Bhattacharya uses italics, while borrowing words from other languages. Usually, the creative writers give explanatory glosses either in the text itself or in an appendix. In more of his novels, Bhattacharya uses a glossary or an appendix to explain the meaning of terms or phrases which are non-English. The italicized word "han" appears in the novel Tiger means "yes". "Han! that was the way to avenge himself" (86). Kalo gives his consent to what B-10 had told him. He realised that it was time for him to avenge himself.
Bhattacharya uses Indian words having their English equivalent like, ma-bap (mother-father); chamar (untouchable); ojha (exorcist); etc. Sometimes he uses certain words and phrases repeatedly. Some sentences are used recurrently in different contexts. One such instance is, "I know a man by the look in his face". The policeman arresting Kalo for stealing bananas uses it for Kalo. Rajani, the procurer and Motichand also give the same remark. Bhattacharya uses "a terrific wave" as a refrain in many contexts, in his novel *Ladakh*. Another device used by Bhattacharya is to put a question-mark to a simple assertive sentence. It suggests that the statement contains an implied question or the assertion is ambiguous in nature. For example, "you too make fun of me?" "You are just like the rest?" (*Music* 113) "you’re not suggesting he may renounce the world?" (*Hawaii* 94). He often forms interrogative sentences by merely using a sign of interrogation at the end of the sentence rather than using the grammatically correct pattern of an interrogative sentence. For example, "The Indian girl-she is really like our Sumita? As Comely?" (*Ladakh* 101) "Gandhigram is as advanced as all that?" (124).
Bhattacharya, in his novels, introduces irony, humour, satire, symbols and allegory in order to produce various effects. Irony is used to reveal some peculiar aspect of his characters or to expose the unreality or absurdity of certain situation. In *Hunger*, Manju asks her father-in-law, Samarendra Basu, the rice-hoarder, to give a cheque in order to get rice from the black market. Though he signs, in his inner heart, he thinks that, some of this amount would return to him through black market. Another example is, in order to look after her mother and his brother, Kajoli is ready to accompany the betel-woman to the brothel. Before leaving, she has tied the eighty rupees given by the betel-woman in a corner of a gunny-sack. But the same night, her mother decides to commit suicide, drowning herself in the river Ganges, fully covered her body with this gunny sack. The irony is that this money can save no one in that house.

Bhattacharya's novels show how irony can be used to reveal the mysterious way in which instinct works. For example, Jayadev in *Music*, neglects his newly-wed wife Mohini for the sake of probing into thick volumes till he realizes that happiness lies in a more balanced approach to life. In his novel *Ladakh*, Sumita is brought up by her father Satyajit, following the Gandhian principles of abstinence. But her
womanly instincts are aroused when she goes with her lover, Bhaskar to the temple and sees a sculpture suggesting love-making. Earlier, she had turned away from it in sheer disgust. Satyajit, even though he takes a vow of bramacharya, at last turns to his wife for leading a life more in tune with his basic instincts. The irony is that, these characters feel that they are moving in one direction, but their instincts carry them off in another direction which is more in harmony with their basic instincts.

Irony is seen in *Tiger* when Kalo works as a procurer to the brothel and shows the way to a visitor without knowing that his daughter Chandra Lekha is going to be a victim of the same rich man. Another instance of irony is, when the blacksmith Viswanath tells Kalo, when he is disguised as a Brahmin priest and assumes the name, Mangal Adikari, "So long as there are true hearted Brahmans like you, people cannot lose faith in this social order" (*Tiger* 126). Another instance is, the Magistrate who questions Kalo in the court why he had to live at all, is one of the devout worshippers at the fake temple who is shown touching Kalo's feet. Another irony in the novel is that Kalo-convict and harlot-house procurer becomes the sole master of the temple, placing the "hand of benediction on the bowed heads of the pious folk" (87).
In *Gold*, irony forms an integral part of the plot. Bhattacharya shows how the people of Sonamitti believe the words of minstrel that any copper can be changed into gold by means of a touchstone. Meera's grandmother's words, "Good people, you have gone mad, one and all. This is the minstrel's joke!" (*Gold* 181) echo throughout the novel but ironically nobody is willing to listen to her words. Meera, even though she is sensible, enters into a business contact with Samsundar and the villagers anxiously wait for the miracle to take place. The irony of the situation is implicit in Sam's attempts to make Meera do the acts of kindness in order to make the amulet work. In one such attempts, he tries his best to arrange for the marriage between a drunkard and the prostitute of Pipli to bring about their rehabilitation and reformation. But contrary to his intentions, Sam fails to reform either of them. The drunkard continues to drink with his friends and the prostitute continues her profession right up to the proposed hour of the marriage ceremony. Even Bukaki Rao, the priest called to solemnize the marriage, is busy in counting the money he has received as his commission for procuring customers to the woman.

In *Hawaii*, Walt Gregson who is against Swami Yogananda, sends his mistress Sylvia Koo to seduce him. She is partly successful in
her attempts as she discerns the Swami's secret and repressed feelings of love for Devjani. Walt has been eagerly waiting for the news of her success but, ironically, when he comes to know of Yogananda's fall, he takes it as his own defeat, in a way. Hence he discards the companionship of Sylvia Koo for ever.

Bhattacharya's short-story "Public Figure", is based on an situational irony. The central character is called as P.F. or Public Figure. His actual name is not given. He is a rich businessman who goes after name and fame. He pretends to be a great social worker. He is appointed as the Honorary Secretary of the Fund. He makes use of this opportunity to boost his own image. In order to please a V.I.P. from the state capital, he has arranged a grand function. He has a craze for publicity. His first plan would be to please Muthuswami, the local correspondent of the Seoni Herald. In order to win the goodwill of Muthuswami, he invites him to tea at home. He makes his wife and daughter to donate their golden ornaments. They are ready to give on condition that everything should be replaced with the new ones, in latest design. They hope that their photograph will come in the local Seoni Herald. But Muthuswami's report either praises P.F.'s eminence or highlights his daughter's
generosity. The end of the story shows his anger towards Muthuswami and his reaction to his report. "This is what's known as damning with faint praise. [...] That Muthuswami rat! That rat would have to be chastised-hard. There are ways and ways. In good time... in good time... All in good time!" (32). This story is a satire on the hypocrisy of the public servants and their craze for publicity.

Bhattacharya has used satire to expose the various social evils of the contemporary Indian society. His novel Hunger attacks the indifference of the government officials who are inhuman, cold and indifferent, and the moral degradation of the rich landlords and the capitalists. In Gold, the evil designs of the money lender, Seth Samsundar have been severely criticised. Sam's money given on loan "doubled itself in a twelve month" (67). In Hawaii, Bhattacharya satirises the sexual permissiveness of American society.

In his short-story "Glory at Twilight", Bhattacharya satirises the malpractices of the money-lenders. He brings to light how the money-lenders exploit the poor villagers. He also mocks at the dowry system in Indian society. Srinath in this story finds it difficult to give dowry for the marriage of his daughter, Beena. "His face saddened.
'What is to be done?' he moaned. The groom's father is a man of stone: He will break off the marriage unless cash is paid to him before the ceremony starts. Who will ever marry Beena after such dishonour?" (22).

In the short-story "Quack", Bhattacharya brings to light, the people's faith in orthodoxy and superstition, through the character of the superstitious old man and the wayside Quack.

In order to make the reader laugh at the incongruities of the situations or characters, Bhattacharya introduces humour in his novels. As Chandrasekharan explains, "Bhattacharya humour usually arises from a perception of contrasts - the contrast between the appearance and the reality or between what is and what ought to be. In other words, his humour is both relative and absolute" (146). In Hunger, one can laugh at Samarendra's reactions when he sees a police officer, coming to his house. At first, he is shocked at the thought of Rahoul's arrest by the police. But when he comes to know of the officer's arrival from the Government House, he talks proudly about his son, Rahoul:

Rahoul was leaving the room when the visitor appeared, but his father lifted a hand to his shoulder, introducing, proudly showing him off: "Dr. Rahoul Basu, my eldest
son, D.Sc. of Cambridge University", "And suddenly, to
the amazement of the visitor, he broke into a chuckle, his
face shining with a joy he could not hold". (Hunger 33)

In *Music*, in the opening chapter itself, Bhattacharya provides humour
through Mohini and her brother Heeralal. When their father enters the
room, Heeralal pretends to do arithmetic with a broken pencil and Mohini
pretends to study "Ancient India", Actually she is reading the novel, "The
poisoned Kiss". Further, the Old Mother's unnecessary restraints upon
the growing children and their way of countering the same are very
humorous. The children are required to observe certain norms while
seeing a movie with a love-scene. Heeralal is supposed to shut his eyes
tight, whereas Mohini is to cover her eyes and her face with one end of
her sari. Both the children follow the instructions apparently. But there
is "no effect on Heeralal who had trained himself to see clearly through
half-closed eyes" (31).

A glimpse of sardonic humour is seen in *Tiger*, when the
financial speculator, Motichand asks Chandra Lekha whether he should
buy or sell shares. Chandra Lekha is confused by this question,
mechanically repeats the words, "Buy . . . Sell". Motichand believes her
words and buys shares which gives huge profits to him. In **Ladakh**, at the time of the Chinese invasion in India, the anti-Chinese demonstration in Delhi is humorously described. A mock - funeral procession has been organised to signify the end of friendship between the two countries.

Bhattacharya's short-story "Lattu Ram's Adventure", also has humorous touches. It deals with the adventure of Lattu Ram, twelve years old boy who goes in search of five years old boy, Kedar Narayan. He has been lost in the fair. The announcement about the missing boy is that he is a thin, dark lad, short of one upper tooth and has a slight squint in the left eye which is seen only when he laughs. The reaction to this announcement is humorous:

> In the next quarter hour, every little boy in the fair who seemed forlorn ran the peril of having his cheeks squeezed, so that his teeth would show. The number of thin dark youngsters short of one front tooth was large beyond expectation. These were further examined for a squint in the left eye (47).

Symbols are used to convey the changing patterns and variegated shades of life in the contemporary society. It is also used to
perceive the hidden meaning. The title *Hunger* itself is symbolic, suggesting the various hungers - hunger for food, freedom, money and sex. Baruni and Calcutta represent the rural and modern values of life. Kajoli produces sound like a Kokil denotes her happiness. The Madhobi vine, when it is fully blossomed, suggests fertility in Bengal. When it becomes dry and withered, means, adversity in the land. Vultures and Jackals are symbolic of man's cruelty. In *Music*, the Big House stands for tradition, hyacinth in the temple - pond is symbolic of evil growth in society. Its removal by Harindra and others signifies the protest against the prevailing social evils. Mohini's coming out in the garden and sitting on a tree - perch reflect the defiance of the social authority by the younger generation. Mohini's breaking of her dilruba also embodies the protest of the youth against the unnecessary restraints imposed on them by the old folk. How religion has become a spiritual merchandise, is symbolically represented in *Tiger*. The Shiva temple erected by Kalo is a symbol of falsehood in religion. Ever after disguising as a Brahmin priest, Kalo's setting up of a smithy symbolises that he is still Kalo the 'Kamar' from within.
In *Gold*, Gold symbolises power and possession and also the purity of soul and goodness of character on a spiritual plane. The touchstone is the symbol of India's national freedom. Seth Samsundar is the symbol of all sorts of exploitation and Meera stands for New India, to be exploited by people like Sam. Even his name, Samsundar, combining Shyam and Sundar meaning respectively black and beautiful, is symbolic. It is a distorted form of Shyamsundar which is the name of Lord Krishna whose apparent blackness is all beauty and purity. As opposed to it, Samsundar, who poses to be beautiful externally (Sundar outside) is all black inside. He is a veritable devil who poses to be a demigod, his mind being haunted by evil thoughts. The description of the network of a spider's cobweb, Sam saw on his way to the city is highly symbolic and suggests that all his activities are centered on the netting of his own cobweb in which he could catch more and more of innocent creatures for gratifying his hunger for gold. Similarly, the description of the pathetic croaking of a frog half-swallowed by a snake in the front yard of Meera's house in the night, when the Old Father was going to leave the village with his family is again symbolic of Sam's cruel exploitation of the poor.
In Ladakh, Gandhigram symbolises high moral values and Steel town symbolises technological advancement and material prosperity. The conflict between Gandhigram and Steeltown symbolises the conflict between the spiritual and material values of life. Suruchi's breaking of her bangles is also a symbolic gesture, suggesting the repression of her physical passion. Symbolism in Hawaii is seen through its characters. The important characters like Swami Yogananda represents spiritual values. Walt Gregson is the symbol of sexual permissiveness and Dr. Vincent Swift stands for material possession. Swami Yogananda's love-making in dream suggests that the natural demands of body cannot be suppressed.

Allegory is a device used by Bhattacharya in all his novels. Hunger is an allegory of the victory of human values over the sordid and vicious ways of life. Kajoli, the symbol of India, preserves her good qualities, leads an honourable life in the midst of poverty. The novel Music allegorises the clash between traditional and modern values of life. In Tiger, Kalo's physical journey through life allegorises his journey through the world of spirit. Gold is an allegory of the threatened exploitation of free India by greedy capitalists. In Ladakh, Bhattacharya
allegorizes his final vision of the regeneration of India by exposing the clash between Gandhigram and Steel town, representing the opposing ideals, asceticism and large-scale industrialism.

Bhattacharya freely experiments in diction and syntax of the English language. He often deviates from the accepted norms and alters the basic sentence patterns in his fiction in order to make his language an Indianised English, having the native flavour. As Meenakshi Mukherjee has justifiably stated,

Each in his (or her) own way took liberties with the accepted diction and syntax of the language which had been so carefully taught to them from childhood. Some of their attempts failed; others enriched their novels, giving a new range and potential to the familiar English language. It seems there will be a continuos experimenting in giving English a peculiarly Indian tone and colour by drawing on the resources of the Indian languages and infusing their essence into normal literary English. (qtd. in Syamala Rao 30)

The various devices used by him reveals his artistic maturity. His language undergoes a process of development. He improves his mastery
over the language by using various techniques. As Venkata Reddy asserts in "Bhabani Bhattacharya: A Writer with a Social Purpose",

Bhattacharya's achievement as a novelist lies not only in the choice and handling of themes, manipulation of plot, narrative technique and art of characterization but also in moulding the English language to suit his artistic purpose. He shaped the English language as a suitable medium to convey Indian sensibility by giving it a flavour of the soil, a touch of the vernacular and by making it distinctly Indian even if it has a foreign make. (33)

Bhattacharya sees English as the only viable medium for Indian literature because of the possibility of reaching a wide audience within India as well as outside it. At present, a knowledge of English has become a global necessity. It gives the user more mobility and more opportunities both inside and outside the country. It also provides him with modern ideas, knowledge, necessary to compete in the modern world. And in India, a multi-lingual nation, English has become the only common language and a unifying one. Hence its need and use.